

This thesis is divided into two parts, each of which corresponds to a particular line of inquiry. The first asks about the general character of Deleuze's philosophy. What kind of philosopher is he? What are the chief defining features of his philosophy? How does his work fit into the larger context of the history of ideas? We proceed by discussing Deleuze's relation to some of his main influences, namely Plato, Nietzsche, and Kant, but also certain areas of mathematics, gradually sharpening our understanding of Deleuze's own views in the process. The second part then asks, against the background of this general characterization, after the specific form of Deleuze's ontology. What is the Deleuzian world like? What are its constitutive moments? What are the relations between these moments? We begin with the most general outline and gradually complicate it by introducing more of Deleuze's terminology. In particular, what interests us in this second part is Deleuze's concept of the virtual and his mechanism of immanent genesis through which psychical, biological, social, material, as well as all other forms come to be constituted, that is, the process of indi-different/ciation. In order to do this, we use Deleuze's relation to Kant to frame his ontological project, and rely on mathematics to ground the enquiry. The thesis ends with a brief consideration of how these ontological constructions impact ethical concerns, that is, we ask what modes of action and thought are proper to the Deleuzian world.

For these purposes, we draw primarily on Deleuze's magnum opus: *Difference and Repetition* (1968), as well as on a shorter text titled *The Method of Dramatisation* (1967), which we then supplement by a variety of other works and secondary sources.