*Cinematic Art and Reversals of Power: Deleuze via Blanchot*

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# EXTENDED GLOSSARY

This glossary does several things. It traces the evolution of key terms in this book—e.g., **assemblage** involves Deleuze’s reading of Foucault, and transforms in D&G’s reading of Kafka, but becomes Deleuze’s *montage* in cinema. It also contains cross-references, signaling how terms complement each other—e.g., how distinctions between **truth** and **reality** lead to relations between **perception**, **reality** and **disguise**, and relations between **affection**, **truth** and **displacement**. (Note that cross-references are in bold and \*key\* cross-references are in all-caps.) And, in many cases, it clarifies who given definitions come from—Deleuze, Blanchot, Foucault, myself—or some combination (my definitions are often signaled by variations on the phrase *reversals of power*).

This extended glossary defines more terms from the cinema section of the book (Chapters VII-IX), such as impulse-image and chronosigns (as they relate to reversals of power), as well as other more technical terms from Blanchot and Deleuze. It also features extended definitions for entries on: displacement, disguise, eternal return, event, fascination, habit, imagination, interval, literality, memory, menace, milieu, montage, movement, the outside, reality, shot, sovereignty, speed, territory, truth, value, obscure value, and world.

**ACTION IMAGE, LARGE FORM** (VII)—utilizes **perception** and **affection**/emotion to create anticipation toward “action” broadly conceived as a behavior that responds to a situation and changes it (a duel, a romantic union or breakup, etc.). In this book’s approach to cinematic worlds, involves Foucauldian disciplinary visibilities within an englobing **milieu** which predicts behavior within unfolding **realities** (VII; 7b).

**ACTION IMAGE, SMALL FORM** (VII)—utilizes action and **affection**-**images** to reconstruct **events** or spaces; in this book’s approach to cinematic worlds, Foucauldian images that speak to reveal situations and **truths** (VII; 7c). Impressions of Originary Worlds are a special deviation (VII; 8c).

**AFFECT/AFFECTION** (all chapters)—In a Foucauldian world, **forces** provoking action to extend/improve our lives (I; 3). In Deleuze’s syntheses of time, sensations between habitual stimuli and response, or questioning force of **memory** (IV; 4a); in the movement-image, occupies **intervals** between received and executed **movements** (VII; 4). For D&G, affections are “feelings” of subjects (e.g., “your” emotions), and attached to objects (e.g., hope *for* something) in lived **milieus**. In reversals of power, hollowed out of interiority (affection becoming affect) and haunted by truth; in radical reversals beyond power, when interacting with **PERCEPT** as “blocs of sensation”, a force of **becoming**. For D&G, “exceed[s] the lived” by going beyond the capacity of those who experience them (III; 2). In art and dream, that which **displaces** questions of **truth** (e.g., jealousy that questions love, revealing betrayal: II; 7).  In artistic fiction, such questions/displacements are ultimately complicated within unrevealable **disguises** of percepts and **implicated** by the *insensibility* of **ideas** (IV-VI; VIII-Conclusion); in cinematic **time**, renders events undecidable (VIII: 2b), or are more radically “absorbed” into bodies and milieus, and like **concepts**, become **intensive**, while remaining bound to (**fissures** within) movement. (VIII; 5a).

**AFFECTION-IMAGE** (VII)—an image that occupies the interval between **perception** and action (VIII; 3), creating limits to movement within images and qualities of cohesive cinematic worlds (VII; 4). In the large form, usually a close-up, burgeoning with potential for what will happen, and conceivably embodied as Foucauldian behaviorism (VII; 7b); in the small form, usually an “index” that could disclose what happened, as is conceivably the case with a Foucauldian etiological focus (VII; 7c).

**AMBIGUITY** (II)—For Blanchot, ambiguity has three levels: 1) common misunderstandings, 2) images that oscillate between resembling the world and resembling “nothing” (in a menacing way), or between his two versions of the **imaginary**, and 3) a higher level that no longer oscillates between resemblance and dissemblance, but that becomes **fascinating** in its simultaneous similarity and dissimilarity from the world (II; 3).

**ART** (Intro, II-VI, VIII-Conclusion)—The effect of **reversals** of **power** on **reality** and **truth** alongside the hollowing out of our **perception** and **affection** **(**II; 2-4, V; 4, VIII; 2a-b), especially in fiction. In radical reversals beyond power, entails a unique dynamic between the unreal/**indiscernible** and the untrue/**inexplicable**, paralleling the **eternal return** of Deleuze’s final synthesis of time (which builds on the first two syntheses of **habit** and **memory**) and Blanchot’s third feature of ambiguity (**becoming**) that both forces us to think and expresses **obscure values**, which draw us beyond the limits of our interior and exterior **worlds** (II; 5-9, V; 6-10, VI, VIII; 3a-6, IX). Demands **interpretation** rather than **critique** (Intro).

**ASSEMBLAGE** (I, IV-VIII)—For Deleuze, Foucault’s “*dispositifs*” (or “mechanisms”): practices whose aims “make us see and speak,” provoking us to act normally and with regularity. The aim of assemblages is external to **milieus** and bodies they arrange: e.g., “reform” is the aim of prison. Such **conceptual**function is “**territorial**”—i.e., abstract and logical (I; 11-12)—and **deterritorialized** when illogical (IV; 2a, V; 7); here, **art** reverses the effects of **power**. In Kafka’s literature, this involves the dismantling (*démontage*) of representation (V; 8-10, VI, 4). In cinema, the ***montage***, where shots compose movement to form cohesive totalities, both horizontally and vertically (VII; 1-2a, 3, 5b), and is deterritorialized by time-images (VIII, 1a). See also **TERRITORY**, **MILIEU**.

**BECOMING** (II-VI; VIII, IX)—Blanchot’s third feature of impossibility: the “diverging of **difference”** (II; 5); Deleuze’s present moment that “is not” (II; 6, IV, 2a) and his third synthesis of time (II; 8). For Deleuze and Blanchot, the being of Nietzsche’s **eternal return** (II; 8). The **incessance**, for Blanchot, of dream (in distinction from Bergsonian duration: III; 6), and for D&G, of **events** on the **plane of immanence** (IV; 3a). Unleashes **affections** and **perceptions** from subjects/objects and **concepts** from logic (IV; 3b & 4a-b, 5c); a feature of Kafka’s novels that express novelty (V; 6 & 7); in fictional/cinematic art, the difference that implicates unreality and untruth (VIII 3b-c).

**CHAOS**—see **COMPLICATION**

**CHRONOSIGN** (VIII, IX)—In cinema’s initial reversal of power, the displacement and disguise of the false within the true, where truth appears discoverable but is not (VIII; 2b); in an ultimate, radical reversal of power, a “serialized” complication of “categories” where the false is displaced and disguised by thought and repeated within features of the cinematic medium or **milieu** (e.g., genre) (VIII; 3c & 5a). In Deleuze’s schema of cinematic time, the **inexplicability** of **events** where there are multiple conflicting **truths** (or perspectives, or **worlds**) or an undecidability between truth and falsity. Compare to **CRYSTAL IMAGE**.

**COEXISTENCE** (II-V, VIII)—Along with “pre-existence,” the paradox of experiencing the past as a whole through **memory** by virtue of that which never happened; the manner of **time** and **difference** consisting or insisting rather than existing (II; 7, III; 3). Also an effect of initial reversals of **power** prior to its combination with the **indiscernible** and **incessant** in the **third synthesis of time** and radical reversal beyond power (V; 5, VIII, 2b-c & 3b-c).

**COMPLICATION** (IV)—The effect of chaos which has both the infinite **speed** of the **plane of composition** and the infinite **movement** of the **plane of immanence** (IV; 3c).

**CONCEPT/IDEA** **(logical vs. genuine)** (I, IV-IX)—In a world of **power**, the aims of practices (e.g., “health” in a medical assemblage: I; 12). In reversals of power, the genuine thought of the “unthinkable” that occurs *not* in dream (III; 11), but in **art**, especially fiction (IV; 2b); in this case, the “**inexplicable**” answers/solutions to the questions/problems posed by unconscious **affects** and **percepts** that are “unthinkable” (III; 11, IV; 2b-3a, 5c). Rather than explain or represent, concepts **implicate**; they areself-referential, fragmentary, divergent, rhythmic, and **intensive** (IV; 5c). In radical reversals of power, that which composes works of art, operating with infinite **speed** and within an “order without distance” (IV; 3b-3c, 5a-5b); alternatively, that which **critiques** truth and reality—e.g., the concept of power (IV; 6a-6b). Note: Deleuze defines “ideas”[[1]](#endnote-1) (which are not logical, generic or abstract) as D&G define concepts (IV; 1) as the thought of **difference**. In this book, ideas lay emphasis on activities of thinking, while concepts emphasize states of thought.

**CRITIQUE** (Intro, I, VII)—In this book, the thought of relations beyond the external world of **truth** and **reality,** whether in our world or fiction, which thereby considers how truth and reality are produced. Compare to **INTERPRETATION**.

**CRYSTAL-IMAGE** (VIII, IX)—In Deleuze’s schema of cinematic time, the **indiscernibility**, refraction, or splitting (crystallization) of **real** and **imaginary**. In an initial sense, the **displacement** and **disguise** of the imaginary in the real, whereby reality is constantly hollowed out or reversed (VIII; 2a); in an ultimate sense, a “false continuity” wherein the imaginary is displaced and disguised by thought, becoming untrue (VIII; 3a-b & 5a). Compare to **CHRONOSIGNS**.

**CUT** (VII, VIII)—In cinematic worlds, an “out-of-field” (or new **set**/ensemble) vertically inserted within totalities, or mobile shifting between perspectives/givens within ensembles, according to rational/logical relations (cause/effect) (VII; 2a). In cinematic reversals of power, **INTERSTICES** that are not rational but dissociative and compositional (VIII; 1a & 4, 5b). Compare to **FRAMING.**

**DESIRE** (III, V, IV)—The **deterritorializing** factor of Kafka’s literary **assemblages** (V; 8-10), in contrast to the **territorializing** aims of power in a Foucauldian **world** (I; 11-12). In dreams, a source of unconscious **displacement** and **disguise**—but of unsolvable problems and unanswerable questions rather than repressed wishes or fears (III; 1).

**DETERRITORIALIZATION** (IV-IX)—The loss of representable/logical functions and aims of **territories**, as in Kafka’s novels (V; 7-8); the effect of the plane of immanence on concepts and of the **plane** **of composition** on **affects** and **percepts** (IV; 3b & 4a, 5c); the status of the cinematic affect or **interval** as **movement** prior to its enclosure between perception and action (VII; 4, VIII; 5a); the effect of framing images in cinema prior to their reframing and reterritorialization (VII; 2a).

**DIFFERENCE** (All Chapters)—**Becoming**/change that cannot be sensed or perceived, but only thought; does not exist, but “subsists” or “insists” as the groundlessness beneath the ground of **memory**, which “swarms” with difference (II; 8). Also can become generic through the expectations of **habit** (I; 13). Compare to **REPETITION**.

**DISGUISE** (II-VI; VIII-Conclusion)— In initial reversals of power, disguise is a feature of perception that is drawn to something imperceptible, making perception a “problem” (III; 2). This involves the Blanchotian paradox of obscurity, which has “always in advance reduced all movement of concealing or self-concealing to a mode of the manifest”(III; 10),[[2]](#endnote-2) wherein nothing specific is disguised (disguises are not *for* something else); however, the manifest still operates through concealment (II; 5, 3; 10, V; 2). Disguises may perpetuate further disguises when the **real** becomes **imaginary** or **truth** becomes **inexplicable** (“hollowing out” perception); or, in fictional art’s radical reversal beyond power, they may disguise ideas themselves, which cannot be revealed, have no **reality**, and cannot be imagined (IV; 3c & 6c; VIII; 3a). Compare to **DISPLACEMENT**.

**DISMANTLING** **(*démontage*)** (V-VI, VIII)—For D&G, Kafka’s disassembling of the representational truths that capture and territorialize functions of **assemblages** (V; 8-10). In cinematic reversals of power, the effect of the Blanchotian fissure on territorial **montage**/**assemblage** of **truth** and **reality** (VIII).

**DISPLACEMENT** (II-VI; VIII-Conclusion)—In initials reversal of power, displacement is a feature of affection drawn to the insensible, such that it is unleashed or dislocated (i.e., what is felt cannot be related to a subject or object). Such **affects** thus involve a questioning **force** (III; 2). This involves the Blanchotian paradox of obscurity “provoking a displacement that is without place” (III; 10).[[3]](#endnote-3) Displacement also involves differential relations and **intensity**, though it is bound to **movement** (IV; 4a). Such displacements may perpetuate further displacements when the real becomes **imaginary** or truth becomes inexplicable (“hollowing out” emotion); or, in fictional art’s radical reversal beyond power, they may displace ideas themselves, which cannot be located, have no **truth**, and cannot be explained (IV; 3c & 6c; VIII; 3a). Compare to **DISGUISE**.

**DISSIMULATION** (II, III, V)—For Blanchot, the movement of the highest level of **ambiguity**, wherein that which cannot be revealed is incessantly concealed (II; 3 & 8). The obscure operation of the **imaginary** in dreams and fiction (III; 10, V; 2).

**DOUBLE, THE** (II, III, V, VI, VIII, IX)—The emergence of an **imaginary** **indistinguishable** from **reality**; the initial “hollowing out” of subjectivity by the intrusion of Blanchot’s outside; that which “haunts” Foucault’s world of **power** (II; 4). In the dream’s reversal of power, the double also involves the status of Blanchot’s version of the **event** (III; 6), the nightmare (III; 7), and the **fissure** of dreamer and sleeper (III; 9). In Kafka’s work, it involves projection in the letters and diaries (V; 4) and **coexistences** of animal and human in the short stories (V; 5), which sets the stage for proliferation in the novels (V; 6). Also a key feature of **crystal images** in cinema (VIII; 2a).

**ENSEMBLE/“SET”** (VII)—Cinematic “givens” that, *together*, are perceptible and determinate (e.g., a saloon full of cowboys, the tables and chairs, the piano, the bar, the windows, the bartender, the prostitutes, the sheriff, the heiress, etc.). Ensembles or sets, however, are always a part of other sets or larger sets that are opened by the changing totality of cinematic **worlds** (VII; 1 & 2a, 5b). Like the cinematic **plane of immanence**, however, **movement** is primary to their form (VII; 2b); when movement is subordinate to **time** in its highest form, ensembles become part of **crystalline narration** or serialized **chronosigns** (VIII 3b-c).

**ETERNAL RETURN**, **the third synthesis of time** (II-V, VIII, Conclusion)—The radical reversal beyond power and highest form of fictional art that—as a **thought** of **becoming** and the unrecognizable future—combines Deleuzian paradoxes of **indistinguishability** and **coexistence**, where the “ground” (*fondement*) of **memory** dissolves within the foundation (*fondation*) of **habit**, establishing “a **repetition** of *ungrounding*” and **difference** (II; 8, IV 3c). For Blanchot, the **impossibility** of the present as a crossable limit; as this book contends, the meeting point of **incessance** and **obstinate ungraspability** as Blanchot’s “diverging of difference” and his highest level of **ambiguity** (II, 5 & 8), which conceivably parallels Deleuze’s third synthesis as a combination of **repetition and difference** in the first two syntheses. Also the paradox of fragmentary thought (IV; 5c), of the novelty of literary **assemblages** (V; 7), and of the highest form of cinematic **time** (VIII; 3a).

**EVENT** (II-IV; VII-IX)—That which “**reality** cannot bring to completion, the interminable that neither stops nor begins”[[4]](#endnote-4); a “reserve” of **becoming**. D&G draw explicitly on Blanchot’s portrayal of **incessance** to characterize the manner in which events are indeterminate, interminable, and “without relation to myself” on the **plane of immanence** (III; 6, IV; 3a). For Blanchot, events involve being seized or gripped in the second version of the imaginary (II; 2). In cinema, that which interrupts **movement** but is enclosed within it (VII; 8a), or that which is unleashed when reality becomes **imaginary** or when the **truth** of what happened is **inexplicable** (VIII; 2b-c).

**EXPLICATION (Development)** (IV-VI; VIII, IX)—The **movement** of affections and perceptions, and of **affects** and percepts: their **repetition** and variety, as well as the “absolute movement” of **events** on the **plane of immanence** (IV; 1 & 3a-c), in distinction from the **implication** and **inexplicability** of **concepts**.

**FASCINATION**: (II, III, V, VIII)—Blanchot’s third level of **ambiguity**, wherein we are seized (see **obstinate ungraspability**) by virtue of a **becoming** with which we have no possible relation (II; 3). The effect of the work of **art** that, in Blanchotian terms, by virtue of its medium, attracts us to the immediate (V, 3b). To be apprehended by distance (III; 11, VIII; 5b). Compare to **INSPIRATION**.

**FISSURE** (Intro, III, V-VI, VIII-IX)—Gap between dreamer and sleeper, involving Blanchot’s recognition without cognition (III; 9). For Blanchot, the **reversal** of interiority and exteriority in time’s absence. The “**interstice**” of Deleuze’s cinematic time that subordinates movement and reverses **truth**/**reality** (VIII; 5a-b). Compare to **INTERVAL**.

**FORCE** (all chapters)—For Deleuze, the function of **power** to **affect**, and the capacity of matter and bodies to be affected, forming relations of power (I; 11); that which provokes perception, affections, and thought, beyond their subjective and objective **limits**—hence Deleuze’s phrase (oft-cited in this book) where we are “forced to think” (II; 7-9, IV; 1). Feature of Blanchotian **incessant** repetition and **movements** drawn toward the impossible that, as Blanchot says of Deleuze, “have no reality…only relations”[[5]](#endnote-5) (IV: 5c). Movement of the plane of immanence (IV; 3c). In Deleuze’s cinematic **time**, that which “sets free” the **interval** of movements, **fissuring** their relations (VIII; 5a-b). Compare to **INTENSITY**.

**FRAMING** (VII-IX)—Cinematic “**deterritorialization**” of matter/light (image) within coordinates and scales that they lack in **reality** (VII; 1-2a); has the “absolute **speed**” of the **plane of composition** (VII; 2a-b). When involving **SHOTS** alongside **CUTS**, the vertical *re*framing and **territorial assemblage** of movement-images (VII; 2a).

**HABIT**, **the** **first synthesis of time** (II-V; VII, VIII)—involves the paradox of **indistinguishability**, where two instances in time are fused or contracted together in the **imagination** (II; 6). Creates a “foundation” (*fondation*) of **time**, a “living present,” where **repetition** “causes the present to pass”[[6]](#endnote-6)—that is, where a sense of the past being preserved in the present, and a **movement** from past to present (toward the future as a generic expectation) occurs. Compare to **MEMORY**.

**IDEA—**See **CONCEPT.**

**IMAGINATION** (II-VI; VIII, IX)—For Deleuze, the visceral organ that contracts **sensations** (II, 6); for Blanchot, the “indeterminate **milieu**” that words “summon”, entailing two versions (II, 2-4)—what Deleuze calls the virtual. For Blanchot, the imaginary has two versions that oscillate in the second level of **ambiguity** (II; 2-3). The immediate and forgotten milieu of the dream (III; 3-4); along with **memory**, that which exhibits unlimited **movement** via **percept** and **affect** (IV; 1 & 3a); that which hollows out **reality** in literature (V; 3b-6) and **crystallizes** cinematic reality (VIII; 2a).

**IMPLICATION** (IV-VI; VIII, IX)—The relation of genuine **difference** to forms of **repetition**. In radical reversals beyond power, **concepts** and the plane of **composition** *implicate* **affects** and **percepts** (IV; 1 & 3a-c). Compare to **EXPLICATION**.

**IMPOSSIBILITY** (II-IV, VIII-IX)—for Blanchot, not simply the opposite of possibility, but a “radical **reversal**” involving the experience of the **outside**, which has three features: **incessance**, **obstinate ungraspability**, and **becoming** (II; 5); in Deleuze’s reading of Blanchot, the limits of the faculties—e.g., limits of **perception** entail impossibilities of seeing (IV; 1, VIII; 4).

**IMPULSE** (VII, IX)—An impression of an **originary world** which is always related to “morsels” or fragments that it tears from derived **milieus** (e.g., the impulse of the vampire that expresses an originary world of the undead beneath the soil, whose impulse is *for* the blood that it tears from its victims). Impulses may be monstrous, but also may be realistic, such as an unquenchable sexual impulse (VII; 8b-9). See also **WORLD, ORIGINARY.**

**INCESSANCE** (II-VI, VIII, IX)—In reversals of power, first feature of Blanchot’s **impossibility** that parallels Deleuze’s paradox of repetition; feature of **events** (IV; 3a) and of oneiric movement (III; 6 & 10); feature of movement in cinematic time (VIII; 5a). Compare to **OBSTINATE UNGRASPABILITY**.

**INDISCERNIBILITY** (II-VI, VIII-Conclusion)—In initial reversals of power, the hollowing out of reality on an exterior level, and the disguise of perception on an interior level as **the chaos** of disappearance within appearance (IV; 1-2); the impossibility of habit to form expectation (II; 8, III; 3-4), as with crystal images (VIII; 2a & 3b); in radical reversals beyond power, the incessance/becoming of **repetition** where **reality** and **imaginary** cannot be distinguished (V; 4, VIII; 2a & 3a-c, XI; 1-2 & 3c-d).

**INDISTIGUISHABILITY**—see **INDISCERNIBILITY.**

**INEXPLICABILITY** (II-VI, VIII-Conclusion)—In initial reversals of power, the hollowing out of truth on an exterior level, and the displacement of affection on an interior level; the **impossibility** of **memory** to idealize the past (II; 7-8, III; 4), as with chronosigns (VIII; 2b & 3a-b). In radical reversals beyond power, the status of non-representative ideas that solve problems posed by **art** and the unconscious (IV; 5c, V; 10, VI, 5, VIII; 3c, 5b).

**INSPIRATION** (III)—The effect of dream experience, which lacks mediation, and is grounded in oblivion; direct contact with **imagination** (III; 8 & 11). Compare to **FASCINATION**.

**INTENSITY** (IV, VIII)—For D&G, feature of **difference** and **speed**, as well as **concepts** whose “intensive ordinates” make connections irrespective of “proximity and distance.” For Deleuze, the effect of **implication**: “Within intensity, we call that which is really implicated and enveloping *difference;* and we call that which is really implicated or enveloped *distance*.”[[7]](#endnote-7) Intensity implicates distance covered or Blanchot’s space of non-relation (VI; 5c), and cinematic **interstices** (VIII; 5a).

**INTERPRETATION** (Intro, V-VI, VIII-Conclusion)—In this book, the evaluation of ideas and obscure values that implicate works of fictional art and reverse effects of power. Compare to **CRITQUE**.

**INTERSTICE**—see **FISSURE.**

**INTERVAL** (VII, VIII)—Gaps within **movement** that express the changing quality and relations of the **world** or totality of a film (VIII: 4); occupies or fills the space of those changing relations as an expression or impression—e.g., **affection-images**, dreams, flashbacks, and **impulse** images (VII; 7a-8a). In this book’s approach to cinematic worlds, the interval engenders Foucauldian **truth** and reality in cinema through the relation of visible to articulable (VII; 6). That which is “set free” when **movement** is subordinate to **time** in cinematic **art** to become the Blanchotian **interstice** expressive of absent totality (VIII: 5a).

**LIMIT (IV, VIII)—See IMPOSSIBILITY.**

**LITERALITY** (V, VI, VIII, IX)—In art’s reversal of power, literalism involves a post-structural approach to fiction in which figures are apprehended in their unreality or untruth; both D&G and Blanchot resist metaphorical and symbolic interpretations of Kafka in favor of **affect** and novelty (D&G) and belief, where **art** replaces religion (Blanchot) (V; 3a & 10). Literality also becomes acute in cinematic **time** (VIII, 2a-b & 5a) and in Kubrick’s approach to Kafka (IX; 3a-b).

**LITERATURE, FIRST SLOPE** (V)—For Blanchot, the illusion that literature creates wherein the reader is provoked to not only **imagine** situations, characters, etc., but to imagine the totality of a fictional **world** itself (V; 1).

**LITERATURE, SECOND SLOPE** (V) —For Blanchot, the artistic side of literature wherein the totality of a **world** is no longer **imaginable** itself, even if the very real **movement** of words “summons” images in their **second** and **third levels of ambiguity** (V; 2).

**MEMORY**, **the second synthesis of time (**II-V; VII, VIII)—Involves Deleuze’s paradox of pre-existence and **coexistence**, where we are not trying to recall a particular occurrence, but are drawn into a world of **difference** by a “searching or problematizing **force**.” The “ground” (*fondement*) of **time** which may generically idealize or romanticize the past as it **repeats** it (II; 7). In dreams, the totality of the fantastic and/or realistic which is “inattentively recognized” by the dreamer (III; 3), and drawn toward oblivion by the **incessant** Blanchotian movement of **becoming** in the “other night” (III; 4-6). This book contends that Deleuze’s notion of memory parallels Blanchot’s **imagination**. Compare to **HABIT**.

**MENACE** (II, III, V, VI, VIII, IX)—The effect of Blanchot’s second level of **ambiguity**, where **truth** and **reality** are hollowed out (II; 2), prior to the **fascination** of the third level of ambiguity. In the experience of nightmare or initial reversals of **power** in **art**, the loss of truth and reality that is also “harassed” by that truth and reality (II; 6-7, V; 5-6, VIII; 2a-b). See also **OBSTINATE UNGRASPABILITY**.

**MILIEU** (All Chapters)— In the world of power, spaces of visibility in which we are disciplined/controlled or which are regulated (I; 7-9 & 13-14); objects of **territorialization** (I; 11-12). Environment, but also medium and middle; translated inconsistently throughout Deleuze’s works, often with colloquial terms like “setting,” but in this book is treated as a key concept that links Deleuze’s work on Foucault to his work with Guattari on **territorialization** and to his cinema books. In absolute form, **the plane of immanence** and Blanchot’s imaginary space (IV; 2a-4b, V; 3b & 10); blocs of space-time that make and are made by **habits** (II; 6), in distinction from the ametrical nature of **rhythm** and **difference** (IV; 4b); Deleuze’s “mobile sections” which constitute cinematic realism, “englobing” action (VII; 1 & 2b, 8b); that which is “transformed” through **crystal images** (VIII, 2a), and which, along with bodies, absorbs **affects** in cinematic art (VIII, 5a).

**MONTAGE** (VII-IX)—The **assemblage** of movement images; on a vertical level, the juxtaposition of **sets**/ensembles, sequences, and “mobile cuts” which form the totality of the film; on a horizontal level, the cut between **shots** in any scene or sequence (VIII; 1-3). Montage, in this sense, is not just a device to demonstrate the passage of time through juxtapositions between scenes, but creates the **truth** and **reality** of the film (VIII; 5a). Compare to **FRAMING** and **CUTTING**.

**MOVEMENT (relative, absolute)** (III-V; VII-IX)—Effect of “contraction” within the “passing present” of the **imagination**, resulting in perception and affection (or **percept**/**affect**), or **sensation** that engenders resonating quality (III; 3); that which becomes **incessant** in the dream as a “pure approach” (III; 4-8). Perception and affection have relative **movement**, while percepts and affects, as well as the **plane of immanence** that **complicates** them, have infinite movement. **Concepts** have relative movement but infinite **speed** (IV; 1 & 2b-5c). For Blanchot, that which is summoned in combination with the **imaginary** by words (V; 2); for D&G, that which becomes unlimited in the unreality of the social field and “proliferation of series” in Kafka (V; 8 & 10). In cinema, the establishment of local or global **milieus** that do not involve illusion but that which we directly perceive, whether the camera is in motion in a determine milieu or whether it involves mobile **cuts** or reframing (VII; 1-4 & 5b-6). In cinematic art, that which is subordinate to **time**, becoming “aberrant,” (VIII; 5a); that which is taken to its internal limit or **impossibility** (incessance) through **crystallization**, or is taken to its outer limit through the **coexistences** of **chronosigns** (VIII; 2c & 3b-c). Compare to **SPEED**.

**OBSTINATE UNGRASPABILITY** (II, III, V, VIII)—In reversals of power, Blanchot’s second feature of impossibility (II; 5) that parallels **inexplicable** coexistences and **differences** of Deleuze’s second passive synthesis of time (II; 7). That which be neither ignored nor comprehended, as in dream (III; 6 & 10). Concerns **MENACE** until combined with **incessance** and **becoming** (II; 8).

**OUTSIDE, THE** (II-VI; VIII, XI)—Rather than a synonym for the external **world**, or what is simply beyond our grasp, for Blanchot, a “relation”—which is also a “non-relation”—undergone through an experience of **impossibility** (II; 5). Foucault and other interpreters of Blanchot often assume that the outside is a space or a non-space, which leads to characterizing it in terms of nothingness (i.e., Blanchot’s presence of “sordid absence”), but this book contends that it is also, paradoxically, not only a presence, but a **movement** and an experience with the unique combination of Blanchot’s features of **incessance**, **obstinate ungraspability**, and the “diverging of **difference**” (II; 4 & 5); an origin that *is* absent, but not an “absent origin.” In Deleuze’s reading of Blanchot, that which is closer than our interior **world** and further than the exterior world (Intro, II-VI, VIII-IX).

**PERCEPT/PERCEPTION** (all chapters)—In a Foucauldian **world**, visibilities within disciplinary **milieus**, images that speak etiologically, and the capture of the visible by the articulable (I). In Deleuze’s **syntheses of time**, the habitual (and cinematic) manner of ignoring the uninteresting (II; 3, VII; 3). For D&G, perceptions are attached to subjects who see real milieus. In reversals of power, when initially hollowed out of interiority and **reality** (perception becoming percept), percepts are haunted by reality. In art and dream, that which **disguises** problems. For D&G, percepts “exceed any lived,” by going beyond “those who experience them”: e.g., landscapes without possibility. In radical reversals beyond power, when interacting with **AFFECT** as a “compound of sensation”, a force of **becoming**.  In artistic fiction, such problems are ultimately complicated within the unlocatable displacements of affects and **implicated** by the *imperceptibility* of **ideas** (IV-VI; VIII-Conclusion); in cinematic **time**, percepts split or divide reality (**crystallize: VIII; 2a**), or more radically become “false” (VIII; 3b).

**PLANE OF COMPOSITION** (VI-Conclusion)—In art’s reversal of power, the insensible and imperceptible composition of **affects**/**percepts**, paralleling Blanchot’s absent totality with the infinite speed of dissolution; the universe/cosmos in distinction from soil/earth of the **PLANE OF IMMANENCE** (IV; 2b-5b); the complicated state of the **concept** (IV; 3b & 5a-b); in art’s radical reversals beyond power, the **idea’s** absence of origin in fiction (V; 10, VI; 6-7) and cinema (VIII; 1 & 3a, 5b, IX).

**PLANE OF IMMANENCE** (VI-Conclusion)—In art’s reversal of power, D&G’s unthinkable **movements** and object *of* thought, “a **milieu** that moves infinitely,” paralleling the **incessance** of Blanchot’s **outside**, or the **event**, which “neither stops nor begins” (IV, 3a); the complicated state of **affects**/**percepts** in their perpetually changing, amorphous form/materiality, in distinction from the immateriality of the **PLANE OF COMPOSITION.** The material/light of cinematic **movement** (IV; 5a/VII; 2b); in cinematic reversals of power, unleashed from beginning/endings (**intervals**) of movement (VIII; 5b)

**POWER** (all chapters)—For Foucault, the negative, **sovereign** force or “subtraction” mechanism that “takes life or lets live” (I; 1); alternatively, the “positive”, **affective** relations that provoke, incite, or seduce action through biopolitical **assemblages** that either foster or disallow life/prosperity (I; 3). The complement of practical knowledge (seeing and speaking) and the source of truth and reality as we know it, including, as this book contends, the **truths**/**realities** of cinema (Intro, I; 4, VII; 6).

**PROBLEM**—see **DISGUISE**.

**QUESTION**—see **DISPLACEMENT**.

**REALITY** (all chapters)—a product of power (I; 4); in a Deleuzian sense, our discernment and **perception** of **milieus** rendering what “is” habitually and “has been” (making it also “virtual”): (II; 6). That which constitutes the coherence of the *exterior* **world** (alongside **TRUTH**); compare to the interiority of **PERCEPTION**. In cinematic worlds, discernable spatio-temporal coordinates within natural/artificial milieus, encompassing subjects (within which action takes place: VII; 7b), whose focus, conceivably, is on the present moment. **Forces** incurve and encompass subjects and milieus to create reality (I;11), which is distinct from Blanchot’s **imaginary** (“unreality”) that constitutes “all of reality” (II; 2). Solves the problem, “what is happening”?

**REPETITION** (all chapters)—the source of **indistinguishability** which, paradoxically, constitutes the “living present” in time by fusing or “contracting” disparate qualities, while **difference** remains **implicated** (II; 1, III, 3); the preservation of qualities and **milieus** that we sense (without which there would only be time’s constantly “aborted moment of birth”) (IV; 2a); in **art**, the explicated variety of **affects** and **percepts** and the variation of intensive **concepts**; the amorphous form of the **plane of immanence** and the formless state of **the plane of composition** (IV; 3c); in dreams, Blanchotian **incessance** beyond Bergsonian contraction (III; 3-6); also can become generic by virtue of the idealizations of memory (I; 13). See also **DOUBLE, THE**. Compare to **DIFFERENCE**

**REPETITION** (all chapters)—In reversals of power, the source of **indistinguishability** which nevertheless constitutes the “living present” (as in **habit**), preserving qualities (II; 1, III; 3, IV; 2a); in art, the explication/variety of **affects**/**percepts**; the variation of **concepts** (IV; 3c); Blanchotian **incessance** in dream (III; 3-6) and art (V; 2); also can become generic by virtue of the idealizations of **memory** (I; 13). Compare to **DIFFERENCE.**

**REVERSAL** (Intro, II-VI, VIII-IX)—There are two “reversals” defined in this book: one is an initial reversal *of* the effects of **power**, the other is a “radical reversal” *beyond* power. The initial reversal of power “hollows out” interior worlds of **affection**/**perception** and exterior worlds of **truth**/**reality** (II; 4, V; 4-5), as with the **crystal images** and **chronosigns** of cinematic time (VIII; 2a-c). The radical reversal beyond—or **outside** of—power is not simply its “exception” (II; 4); rather, in fictional art, the **outside** of our interior and exterior worlds are themselves reversed, entering into a dynamic such that they are *both* incessant and obstinately ungraspable (Blanchot) and *both* **indiscernible** and **inexplicable** (Deleuze), in accordance with the **becoming** of **eternal return**. Such a radical reversal is composed by **ideas** and expressive of **obscure values** (V; 10, VI; 5-6, VIII; 3a-6, IX).

**RHYTHM** (Intro; IV)—Term based in the musicological study of Olivier Messiaen, but also involves the “a-metrical” and **differing** expression of the in-betweens of **milieus** and **chaos** (IV; 4b).

**SEGMENTATION** (I, V, VI)—In Deleuze’s reading of Foucault, the rigid, binary division of statements (branding/classification) and **milieus** (e.g., keeping the sick from the healthy); segments can also be “supple” in that you may be approaching or moving between/beyond segments (I; 12). In D&G’s reading of Kafka, that which initially **territorializes** desire but is ultimately distributed along an unlimited field (V; 10, VI; 5).

**SENSATION** (II-V; VII)—Involves both contraction that takes place within the **imagination** as we form **habits** (II; 6, III; 3), and the combined **affect** and **percept** (together, affects and percepts form a “bloc” of sensations) (IV, 4a-b); when drawn to the insensible (the *sentiendum*), how we encounter or experience a work of **art** (IV, 1 & 3b); the “vibratory” of the **milieu** (IV; 5c).

**SHOT** (VII-IX)—In French, the *plan* (as in *plan d'immanence*), plane or horizon of the cinematic image carried by its **movement**, whether within or of the **frame**, and determined by the **cut** while it determines movement between givens in an ensemble**/set** (VII; 1 & 2a). For Deleuze it is thus not synonymous with the colloquial sense of the *scene*; rather, it is the single mobile or immobile camera’s perspective (even if returned to: e.g., shot, reaction-shot, original shot). There are sequence shots (following the camera for a long time, like the restaurant entrance scene in *Goodfellas*), medium shots, long shots, close-up shots, etc., all of which form the “horizontal” side of the **assemblage** of movement-images (complementing its **truth** and **reality**) (VII; 1-2a, 5b).

**SOVEREIGNTY** (II-VII)—Foucault’s term designating a historical period marked by political **power** that operated by a “right of seizure” (I; 1-3; VI; 1, VII; 8d); while a key term for important thinkers (e.g., Agamben, Bataille), this book also emphasizes Blanchot’s use of the term, which involves the role of negation and possession (e.g., suicide as an attempt to create one’s nothingness, or the sovereign grip that the **obstinately ungraspable** has on us in obscure experience) (II: 2 & 3, 5; III; 5 & 9; V; 1).

**SPEED (relative, absolute)** (IV, V, VIII)—While speed normally invokes the measurable time it takes to move from one point to another, in this book speed involves relations *between* movements or **milieus**. More specifically, however, speed concerns **time** as **difference** rather than **movement**, and is thus absolute when **conceptual** connections move with D&G’s “order without distance”; as this book contends, *absolute* speed takes place within the **plane of composition** (IV; 1-3c & 5a-c). In cinematic time, such absolute speed of thought is not subordinate to movement (VII; 2a-b, VIII, 1a-b & 2c, 5b). Compare to **MOVEMENT**.

**SYNTHESIS OF TIME, FIRST—see HABIT.**

**SYNTHESIS OF TIME, SECOND—see MEMORY.**

**SYNTHESIS OF TIME, THIRD—see ETERNAL RETURN.**

**TERRITORY, TERRITORIALIZATION** (I, IV-IX)—“A reorganization offunctions and a regrouping of **forces**” that seizes **milieus** and **assembles** them (as expressions *of* the territory, which is itself an abstraction). This book emphasizes that the Foucauldian **assemblage** or *dispositif* is territorial insofar its aims are abstract and logical, oriented around life (e.g., the aim of health in a medical assemblage, the aim of reform in a prison, etc.) (I; 11). In this book’s approach to cinematic worlds, the cohesion of **truth** and **reality** in cinema through the **montage** or assemblage of images (VII; 5b). Compare to **DETERRITORIALIZATION**.

**THOUGHT—see CONCEPT.**

**TIME** (II-IV; VIII, IX)—Deleuze’s groundlessness of **becoming** that is either measured superficially by **movement** (e.g., clock time) (VIII; 1b); or, in this book, splits and/or bifurcates in cinematic **art** in an obscure experience (VIII; 1b-3a & 5a-b). For Blanchot, a pure approach that is absent but engenders the **incessant** and interminable (III; 5, VIII; 1b & 5b). In the reversal of power, time’s absence is not the absence *of* time (III; 4, n42); note that this is distinct from the outside whose origin *is* absent, but does not have an “absent origin” (II; 4). Compare to **MOVEMENT**. See also **SYNTHESES OF TIME.**

**TRUTH** (all chapters)—In a Foucauldian sense, the establishment of knowledge (and thus a “secret”) about the self (usually around sexuality) (I: 4). In this book’s consideration of Deleuze’s **second synthesis of time**, the affective operation of **memory** which, in a Proustian sense, searches due to feeling deceived (e.g., the jealous lover) (II; 7). In this book’s approach to our world and fictional worlds, alongside **reality**, that which constitutes the coherence of the exterior **world**, or of fictional worlds (in distinction from the interior world of **affection**). Cinematically, the givens or **events** within a cinematic structure that coalesce to produce that which is not given and provide the coherence to those givens or events (VII; 3); that which is discovered in the small form of **movement** (VII; 7c). A condition that can be distinguished from lie, fabrication, or falsity about an event in the past, or a set of conditions in relation to the past (VII; 5a-6); that which is **inexplicable** in the **chronosign** (VIII; 2b). Temporally, the focus with truth is largely in the past. Answers the question “what happened”? Compare to **REALITY.**

**VALUE** (Intro, I, V, VI, VII, IX)—In our world of **truth** and **reality**, value concerns human life—its facilitation, preservation, and prosperity. Therefore obscurity and death have no value in the **world** (I; Intro-3 & 11-12); this book contends that in fictional worlds of truth and reality, we carry over values related to life even and especially when stories involve the otherworldly or abnormal (Intro, V; Intro & 1, VII; Intro & 6-9).

**VALUE, OBSCURE** (Intro, I, V-VI-Conclusion)—In art’s radical reversals beyond power, that the effect of **affects**/**percepts** on our sensibility, reformed around the **inexplicabilities** and **indiscernibilities** of non-representative **concepts** (IV; 3c). Like Blanchot’s death that is “not important” (V; 2), where the notion of value [as we know it] ceases to apply”(V; 3a)[[8]](#endnote-8); irreducible to **value** placed on life. Sensibility and belief based in **affect** and **percept** oriented, without metaphor or symbolism (**literally**), toward the **impossible** (IV; 6c, V; 3a, VI; 6, VIII; intro & 3a, 6, IX; 1 & 2, 3e).

**VALUE, OBSCURE** (Intro, V-VI, VIII-Conclusion)—Phrase used in this book to describe an effect of art’s radical reversal beyond power: insofar as value is based in what we perceive and feel, obscure value is the effect of a work of fictional **art** on sensibility around genuine ideas and belief in the impossible. In contradistinction to the value placed on life in the world of truth and reality, obscure values, like death for Blanchot, are “not important” (V; 2); thus, “the notion of value [as we know it] ceases to apply”(V; 3a).[[9]](#endnote-9) In art’s radical reversal beyond power and dismantling of **reality** and **truth** (and even of “fictions” that can be believed in), inexplicable and indiscernible concepts *implicate* affects and percepts, drawing them to the insensible and imperceptible; but in the other direction, affects and percepts likewise *develop* these concepts (IV; 3c), thereby reforming our sensibility around such inexplicabilities and indiscernibilities. If concepts are what implicate the unthinkable materiality of art, obscure values are developed in that materiality. That is, sensibility and belief based in **affect** and **percept** are oriented, without metaphor or symbolism (**literally**), toward the **impossible** (IV; 6c, V; 3a, VI; 6, VIII; intro & 3a, 6, IX; 1 & 2, 3e).

**WORLD** (all chapters)—In this book’s approach to power, the exterior coherence of **reality** and **truth** in combination (Intro); as an interior world, the identification of affections and perceptions with subjects who undergo them (i.e., our interior worlds of perception and affection, of imagination and memory); in literature, a totality that may be **imagined** delusionally (Intro, II; 2-3); that which constitutes a limit of internality (**perception**, dream, **memory**) and externality (practices, truth, reality) (II; 4, VI, 1 & 3a); that which “recollects itself” through absence in dreams (III; 4); in Kafka’s novels, the incoherence of the new and **different** (V; 7-10); in cinematic movement-images, a qualitative, illusory totality of expectations around thematic, atmospheric, **affective**, and sensory potentials (expressed through the **interval** and through **framing**, but never given directly) (VII; 1 & 4-5b); **forces** that “incurve” upon subjects in both cinema and everyday **power** relations (VII; 6); that which appears “like a bad film” but is “restored” through belief in the **impossible** via cinematic **art** (VIII; 6).

**WORLD, ORIGINARY** (VII-IX)—A formless or indeterminate space (e.g., a “virgin forest,” desert, or swamp) that, like the actual cinematic **world** created by **milieus** and **movement**, is never completely “given.” Unlike normal cinematic worlds, however, “originary worlds” lie underneath “**real**” and “determined” cinematic milieus, which thereby become “derived” (superficial, artificial, etc.) (VII; 8a-c). See also **IMPULSE.**

1. Cf DR. [↑](#endnote-ref-1)
2. IC 46. [↑](#endnote-ref-2)
3. Ibid. 312. [↑](#endnote-ref-3)
4. WP 156-157 [↑](#endnote-ref-4)
5. Ibid. 161 [↑](#endnote-ref-5)
6. DR 81, 79. [↑](#endnote-ref-6)
7. Ibid. 237. [↑](#endnote-ref-7)
8. IC 149. [↑](#endnote-ref-8)
9. IC 149. [↑](#endnote-ref-9)