

Outside As The Interior of Cinema: An Investigation on The Blanchotian Ground in Deleuze's Time-Image

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short bio:

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Abstract: Deleuze produced a range of new cinematic cineosis in his two volumes of *Cinema* but his intent has always oriented towards provoking new conceptual thoughts. These cineosis are not merely cinematic terms but therein lies Deleuze's philosophical trajectory of his ontological thought. Deleuze has overtly attributed to the thought Henri Bergson as the foundation of the image of thought especially movement-image but the transition from movement-image to time-image revealed that such transition also marked a shift in cinematic ontology from Bergson to another significant interlocutor, Maurice Blanchot. This paper intends to investigate on the seemingly hidden root of Blanchot's thought of Outside in relation to the dramatic change of ontological foundation in time-image and demonstrate how different cineosis of time-image are closely corresponded to Blanchot's conception of Outside. Blanchot's thought of Outside denoted a peculiar state of time contrary to the chronological temporality in which the presence of time is its absent without foundation which autonomously returns and haunts the present. He categorized three traits of such "time's absence" as time's incessant, time's ungraspability and time's becoming in difference. By unpacking these three traits of Outside, this paper tends to reveal how Deleuze has largely appropriated Blanchot's thought of Outside to construct his conception of time-image. What Deleuze portrayed the essence of time-image as a shock to thought is worth examining how the shock is informed by Blanchot's Outside and further affected Deleuze's constitution of different cineosis in time-image. Such investigation aims at unveiling the Blanchotian trace in Deleuze's time-image to offer alternative interpretations on the presumption of the philosophical ground in *Cinema*.