



Gilles Deleuze

Key Concepts

SECOND EDITION



Edited by
Charles J. Stivale

Gilles Deleuze

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Gilles Deleuze

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Abbreviations

Works by Gilles Deleuze

All texts are cited in the English language edition, unless otherwise indicated. See References for complete references in English and in French

- ABC *L'Abécédaire de Gilles Deleuze*, with Claire Parnet (1996)
- AO *Anti-Oedipus* (1983)
- ATP *A Thousand Plateaus* (1987)
- B *Bergsonism* (1988)
- C1 *Cinema 1: The Movement-Image* (1986)
- C2 *Cinema 2: The Time-Image* (1989)
- D *Dialogues* (1987)
- DI *Desert Islands and Other Texts* (2004)
- DR *Difference and Repetition* (1994)
- ECC *Essays Critical and Clinical* (1997)
- ES *Empiricism and Subjectivity* (1991)
- EPS *Expressionism in Philosophy: Spinoza* (1990)
- FB *Francis Bacon: The Logic of Sensation* (2003)
- FLD *The Fold: Leibniz and the Baroque* (1993)
- FCLT *Foucault* (1988)
- K *Kafka: Toward a Minor Literature* (1986)
- KCP *Kant's Critical Philosophy* (1984)
- LS *The Logic of Sense* (1990)
- M *Masochism: Coldness and Cruelty* (1991)
- N *Negotiations, 1972–1990* (1995)
- NP *Nietzsche and Philosophy* (1983)

ABBREVIATIONS

- PI *Pure Immanence: Essays on a Life* (2001)
PS *Proust and Signs* (2000)
PV *Périclès et Verdi: La Philosophie de François Châtelet* (1988)
SPP *Spinoza: Practical Philosophy* (1988)
TR *Two Regimes of Madness* (2006)
WIP *What Is Philosophy?* (1994)

INTRODUCTION

Gilles Deleuze, a life in friendship

Charles J. Stivale

In *L'Abécédaire de Gilles Deleuze* (*Deleuze's ABC Primer*), the eight-hour video interview with Claire Parnet filmed in 1988–89 and transmitted only in 1995, French philosopher Gilles Deleuze describes his idiosyncratic understanding of the links between friendship, creation and life. Responding to a question from Parnet (in the section “F as in Fidelity”), Deleuze hypothesizes that in order to form the basis for friendship with someone, each of us is apt to seize on a certain indication of an individual’s charm, for example, in a gesture, a touch, an expression of modesty or a thought (even before that thought has become meaningful). In other words, friendship can result from perception of the charm that individuals emit and through which we sense that another suits us, might offer us something, might open and awaken us. And a person actually reveals his or her charm through a kind of *démence* or madness, Deleuze says, a certain kind of becoming-unhinged, and as the very source of a person’s charm, this point of madness provides the impulse for friendship.

I commence with this angle of approach because, with me, the authors here offer contributions precisely in this spirit, seeking to extend the folds of friendship through which Deleuze lived, wrote, and taught.¹ Such glimmers of light and encounters with Deleuze’s writing engage readers in an exhilarating, productive, yet disconcerting process of becoming-unhinged that we come to enjoy, indeed to relish, in the energy that reading Deleuze requires. The charm of Deleuze’s writing demands of us a kind of thinking otherwise, and thus the contributors here offer to readers, *other-wise*, a guide to specific *works and concepts* developed by Deleuze from a range of disciplinary interests and

interdisciplinary connections. In preparing these essays, the authors have been attentive to show not merely what the selected concepts *are*, but especially what these concepts *do*, within and beyond philosophy. Rather than necessarily limit each concept to a fundamental essence, the authors consider the “proximate other(ness)” of the concept(s) engaged, their intersections and linkages with other works, writers, and domains of reflection. Above all, the goal of these essays is to encourage students, new and old, to read Deleuze’s original texts by showing readers that while his concepts are located within an intricate and sophisticated web of philosophical linkages, they are also accessible and useful for developing critical reflection beyond the domain of philosophy.

In this introduction, I propose to provide a general, albeit unusual conceptual framework for thinking with and through Deleuze’s writing. That is, in contrast to the essays here that link selected works to a specific concept, I offer a more general perspective based on the particular concept of friendship that Deleuze develops throughout his written texts and interviews, as a way, subsequently, to describe briefly the book’s organization and the place of each essay within it. But first, I consider the trajectory that Deleuze followed in his career from his own perspective on creation and friendship, providing some of Deleuze’s own reflections on his intellectual trajectory, alone and with Félix Guattari.²

Doing philosophy, with friendship

The conception of friendship that Deleuze proposes in *L’Abécédaire* relates more broadly to his reflections elsewhere. Early in his career, Deleuze followed Marcel Proust in affirming, on one hand, that “friendship never establishes anything but false communications, based on misunderstandings”, and, on the other hand, that “there is no intersubjectivity except an artistic one” and that “only art gives us what we vainly sought from a friend” (PS: 42).³ Later, in his final collaboration with Guattari, Deleuze starts *What Is Philosophy?* by considering the implications of this title, arguing that “it has to be possible to ask the question ‘between friends,’ ... and at the same time to reach that twilight hour when one distrusts even the friend” (WIP: 2). It would seem, then, that however little one stands to gain from a friend (following Proust), one necessarily arrives at the twilight hour of questions posed between friends, despite any distrust and even distress that might exist in this mode of exchange.⁴ This iconoclastic perspective on friendship helps us better understand Deleuze’s statements

in *L'Abécédaire* on the fundamental role that “encounters” (*rencontres*) play in life. He sees these as equally important in experiencing intensities and multiplicities through art and literature, in generating thought and thereby in moving beyond philosophy through philosophy. And in his earlier *Dialogues* with Parnet (1977), Deleuze asks a fundamental question in this regard:

Between the cries of physical pain and the songs of metaphysical suffering, how is one to trace out one's narrow, Stoical way, which consists in being worthy of what happens, extracting something gay and loving in what occurs, a glimmer of light, an encounter, an event, a speed, a becoming? (D: 66, trans. mod.)⁵

Deleuze's idiosyncratic definition of his intellectual project in the early years reveals both his modesty and his rapier wit, presented in his 1973 letter to Michel Cressole:

I belong to a generation, one of the last generations, that was more or less bludgeoned to death with the history of philosophy. The history of philosophy plays a patently repressive role in philosophy ... Many members of my generation never broke free of this; others did, by inventing their own particular methods and new rules, a new approach. I myself “did” history of philosophy for a long time, read books on this or that author. But I compensated in various ways. (N: 5–6)

His approach was to look at authors whom he judged to challenge the rationalist tradition, notably Hume, Lucretius, Nietzsche and Spinoza, as well as Kant, who Deleuze treated as an “enemy”, yet whose work required an effort of discernment and understanding.⁶ According to his recollections of this project, Deleuze had to adopt particularly rigorous survival strategies:

I suppose the main way I coped with it at the time was to see the history of philosophy as a sort of buggery [*enculage*] or (it comes to the same thing) immaculate conception. I saw myself as taking an author from behind, and giving him a child that would be his own offspring, yet monstrous. It was really important for it to be his own child, because the author had to actually say all I had him saying. But the child was bound to be monstrous too because it resulted from all sorts of shifting, slipping, dislocations, and hidden emissions that I really enjoyed. (N: 6)

Among the authors that correspond to this image of “doing” history of philosophy, Deleuze cited Nietzsche in his 1962 work and Bergson in his 1966 work. Nietzsche in particular, Deleuze maintained, “extricated me from all this”, since Nietzsche “gets up to all sorts of things behind your back”, giving Deleuze “a perverse taste ... for saying simple things in [his] own way, in affects, intensities, experiences, experiments” (N: 6). Through Nietzsche, Deleuze opened himself to “the multiplicities everywhere within [individuals], the intensities running through them”, that is, a depersonalization “opposite [that] effected by the history of philosophy; it’s a depersonalization through love, rather than subjection” (N: 6–7). This opening toward depersonalization *and* love led Deleuze towards two projects at the end of the 1960s, *Difference and Repetition* and *The Logic of Sense*, to which one can add his first book on Spinoza. While still heavily laden with many “academic elements”, these books were, for Deleuze, “an attempt to jolt, to set in motion something inside me, to treat writing as a flow, not a code” (N: 7). Such a mode of reading, Deleuze argued, is:

[an] intensive way of reading, in contact with what’s outside the book, as a flow meeting other flows, one machine among others, as a series of experiments for each reader in the midst of events that have nothing to do with books, as tearing the book into pieces, getting it to interact with other things, absolutely anything, ... [this] is reading with love [*une manière amoureuse*]. (N: 8–9)

Of course, this is not an easy process, for it is one that situates the “person” along, or in relation to, the “line Outside”:

something more distant than any external world. But it’s also something closer than any inner world ... manag[ing] to fold the line and establish an endurable zone in which to install ourselves, confront things, take hold, breathe – in short, think. Bending the line so we manage to live upon it, with it: a matter of life and death. (N: 111)

Deleuze summed up a crucial encounter at this point in his career, at the end of the 1960s, with the phrase “And then there was my meeting with Félix Guattari” (N: 7), later describing him as “a man of the group, of bands or tribes, and yet he is a man alone, a desert populated by all these groups and all his friends, all his becomings” (D: 16). Deleuze discussed the importance for his work of this collaboration and friendship in a number of texts, and all suggest the significant connections

that Guattari was able to provoke in Deleuze's creative process and, of course, vice versa. For example, in an interview with Robert Maggiori following the 1991 publication of *What Is Philosophy?* and shortly before Guattari's death, Deleuze noted:

What struck me most [about Guattari] was that since his background wasn't in philosophy, he would therefore be much more cautious about philosophical matters, and that he was nearly more philosophical than if he had been formally trained in philosophy, so he incarnated philosophy in its creative state.

(Maggiori 1991: 17–18, my trans.)

Guattari explained the initial project with Deleuze in 1969 as simply one of “discuss[ing] things together, [of] do[ing] things together” which, for Guattari, meant “throwing Deleuze into the stew [of the post-May '68 turmoil]” (Guattari 1995: 28). Through what Deleuze described as their “pensée à deux” (Maggiori 1991: 19), which I elsewhere call a “two-fold thought” (Stivale 1998), Deleuze with Guattari developed the major works of the 1970s, *Anti-Oedipus* and *A Thousand Plateaus* (both volumes of *Capitalism and Schizophrenia*), and *Kafka: Toward a Minor Literature*, and then, at the start of the 1990s, their final collaboration, *What Is Philosophy?*⁷ In the interim, the 1980s was a decade in which Deleuze pursued a spectacular series of encounters with works and writers in and beyond philosophy – Francis Bacon's art, cinematic creation, Michel Foucault, and François Châtelet, Leibniz and the Baroque, the theatre of Carmelo Bene – and then, at the end of his career, he had a final encounter with literature in *Essays Critical and Clinical*. One might well consider these later works as so many encounters with artistic sensibilities that offer the intensities and charm that Deleuze perceives in friendship.

Encounters with and beyond Deleuze

The angle of approach adopted here, through friendship, helps me join together a range of concepts developed in this volume, for example, “assemblages”, “desire”, “affects”, Deleuzian “style” and, above all, “the fold”. To create these connections, I re-enter this conceptual web from another direction, at the end as it were, by attempting to move beyond Deleuze's *tombeau*, a term in French that signifies both the tomb or grave and a form of homage (i.e. a genre of posthumous poetic praise). Rather than plunge into the heart of philosophy, then, I

prefer to relax with a comic: Martin tom Dieck and Jens Balzer's *Salut, Deleuze!* (1997), a fictional account of Deleuze's final voyage across the river Acheron to meet his friends on the other side.

Published in Germany (first on a daily basis in the *Frankfurter Allgemeine Zeitung*, then as a book), followed by a French translation in Belgium, the *bande dessinée* (graphic art book) *Salut, Deleuze!* (*Hi, Deleuze*) shows this thinker in a refreshingly different light. The authors themselves summarized *Salut, Deleuze!* at the beginning of the sequel published six years later:

In this story, after his death, the philosopher Gilles Deleuze is taken across the Lethe by Charon, the boatman of the dead. On the other shore, Deleuze meets his friends: Michel Foucault, Roland Barthes, and Jacques Lacan. After this, Charon returns in his boat to the shore of the living where he again greets Deleuze. The trip is repeated five times. Five times, Charon and Deleuze argue to determine if repetition is repetition of the same or if it is the possible condition of the metamorphosis of the self. Is it life? Is it death? At the end of the book, Charon salutes his esteemed passenger a final time, believing that it will have been the final crossing. "Death and difference don't go together!" yells the philosopher further as he disappears in the darkness.

(tom Dieck & Balzer 2002: 4)

I draw attention to this text because of its different and intersecting facets of friendship, the idiosyncratic becoming-unhinged of narrative celebration and critique, and the volume's potential to create glimmers of light and encounters for readers with Deleuze's thought.

The scene starts in the country, and the first frame announces the title "Salut, Deleuze!" across a road running into the second frame where a man stands in the grass, wearing a hat and trench coat, simply saying, "It's nice here." At the top of the third and fourth frames, as if written across the sky, are the words "Gilles Deleuze" (frame 3) "Philosopher, 1925–1995" (frame 4), and the man strolls through the grass towards a river, saying to himself, "Nicer than I thought", and then rings the bell of a small boat house at the river's edge, behind which is a dock and a moored boat. The fifth frame shows the man from behind outlined against the door while a voice from within says, "Yes, what can I do for you?" to which the man replies, "My name is Deleuze ... You are expecting me." The door opens and a shadowy face from within answers, "It's late", to which Deleuze responds, shadowed in the doorway, "I had trouble finding this place." The response is, "Put the money on

the table.” Frame eight shows a lamp above a small table, a bottle and a glass posed next to a book entitled (in English) “New Adventures of Incredible Orpheus” (tom Dieck & Balzer 1997: 5–7).

Such are the opening frames of a sequence of thirty-six that shows Deleuze being rowed across a dark river, at night, by a strangely disengaged boatman. For example, as the boatman rows, then gives the oars to Deleuze so he can have a beer, they chat, the boatman commenting, “Down here, time is erased before eternity. That’s not so bad. How long do you think I have been doing this?” Deleuze just stares at the boatman, silent, arms resting on the oars, so the boatman asks, “And you? What did you think, before?”, a question that gives Deleuze the excuse to present a copy of *Difference and Repetition* to the boatman (*ibid.*: 8–10). But the boatman is interested in something entirely different, asking, “But perhaps you might still have a final statement for me?” and explains “I collect final statements from famous men who have left the stage of life.”

Before Deleuze can answer, the greeting “Salut, Deleuze!” comes from the nearby dock. Deleuze looks towards the voices, and there on the dock comes Barthes holding a lamp, followed by Foucault and Lacan, saying “You see, we didn’t forget you, dear Deleuze, it’s great that you have come! ... We have to talk!” But before they can, the boatman’s words interrupt, “Hey! And your statement?” Flanked by Barthes, Lacan and Foucault, Deleuze faces the boatman and says, “Ah yes, the statement. What to say? ... What would you say about bringing me some herbs, next time?” As the boatman pulls away into the darkness, the conversation continues on the dock, and the boatman looks over his shoulder back towards the shore of the living with the four friends outlined in the distant light on the far dock. Silently, the boatman arrives at his own dock and steps from the boat carrying his lamp, and then sits reading at his table, where he again hears the “Ding Dong” sound of the doorbell (*ibid.*: 11–13).

Following this opening sequence of 36 frames, the illustrated tale continues with four successive sequences of thirty-six frames each to render a somewhat offbeat homage, yet also a fascinating critique of Deleuze’s book *Difference and Repetition* both formally and substantively.⁸ First, that tom Dieck and Balzer engage seriously as well as playfully with Deleuze’s possibly most daunting work of philosophy is a gesture of intellectual daring as well as engaged friendship.⁹ Second, the concluding section of each segment (frames 28–33) brings together the friendships of thinkers who no doubt maintained variously sympathetic relations, but also remained distinctly distanced through much of their actual lives. Hence, the conceit of the three waiting for Deleuze’s

arrival on the farthest shore is again sprinkled with some gentle fun at the famous French intellectuals' expense.¹⁰

The two facets of tom Dieck and Balzer's text – the perverse homage and critique of *Difference and Repetition* and the playful celebration of Deleuze's relations with his contemporaries – mirror the very intersections developed in the combination of essays on Deleuze's key concepts in this volume. Just as the authors of *Salut, Deleuze!* fold the concept and practice of friendship into a gentle, but nonetheless precise deflation of the *tombeau* in both of its senses (homage as well as tomb or grave), the authors in this volume productively deploy their knowledge of Deleuze's concepts while pointing out potentials for their extension beyond and, in some cases, against his *oeuvre*. Furthermore, the folds in *Salut, Deleuze!* are enhanced by the detail of the same book title appearing on the boatman's table in the first and final segments: *Salut, Deleuze!*'s sequel, *New Adventures of the Incredible Orpheus*.¹¹ Likewise, the authors here treat a particular concept by necessarily evoking connections to other concepts in Deleuze's works, beyond a particular text that would appear to explicate that concept, and thereby forecast as well as "backcast", so to speak, the conceptual repertory placed at the reader's disposal.

The creative as well as bibliographical details in *Salut, Deleuze!* point to a practice that Deleuze extolled on numerous occasions: the possibility and necessity to create philosophy by practices that leave philosophy, that is, philosophy by other means (cf. ABC: "C as in Culture"). Martin tom Dieck expresses this well: "So [Deleuze's] philosophy functioned as a source of inspiration to construct stories. Nonetheless ... as a drawing artist, I thus became Deleuzian without wanting to or knowing it was happening" (tom Dieck 2002). Likewise, the authors in this volume offer detailed reflections on particular conceptual arrays that can and do function as sources of inspiration for undertaking creative work, sparking glimmers, making links and encounters of the most vital and productive kinds. This mode of creativity leads me now to shift focus yet again, considering how we might translate this vision in terms of friendship and the conceptual web of philosophical linkages in Deleuze's works.

Folds of friendship

In a rather humorous and also revealing moment in *L'Abécédaire de Gilles Deleuze*, precisely within "C as in Culture", when he discusses going beyond philosophy through philosophy itself, Deleuze refers to

his book, *The Fold: Leibniz and the Baroque*, as an example of what can happen in this going-beyond process. Once the book came out in 1988, Deleuze started to receive correspondence from different readers, and not just in academic and philosophical communities. One group that contacted him, a 400-member association of letter folders, told him, “Your story of the fold, that’s us!” Deleuze also recounts receiving another letter from some surfers who told him that they never stop inserting themselves into the folds of nature, into the folds of the wave, living there as the very task of their existence. For Deleuze, this type of exchange not only offered the movement he pursued beyond philosophy via philosophy, but also the kinds of *rencontres*, or encounters, that he avidly sought in all of his activities related to culture – theatre, art exhibitions, cinema and literature – in order to engage the very possibility of thought and creativity.

The fold is thus highly important for Deleuze, not merely as a philosophical concept, but as a practical means by which all manner of intersections between ideas and cultural and existential practices can be developed, maintained and appreciated. One could follow a trajectory along which key links between folds and friendship come fully into focus, for example, through Deleuze’s observation of the Baroque sensibility in both Stéphane Mallarmé’s and Leibniz’s works, the interplay of the verbal and the visual, which Deleuze sums up as “a new kind of correspondence or mutual expression, an *entr’expression*, fold after fold”, that is, *pli selon pli* (FLD: 31). For Deleuze, this fold after fold serves as the seam along which many new gatherings can take place, most notably, with Henri Michaux’s book *Life in the Folds*, with Pierre Boulez’s composition inspired by Mallarmé, “Fold After Fold”, and with Hantai’s painting method constructed from folding (FLD: 33–4). Here Deleuze’s direct encounter with these different artists and their works constitutes a specific practice of friendship, an intimate exchange through which these modes of creation elicit a production of thought.

Since Tom Conley enlivens these connections in his essay below (Ch. 15), I trace the seam that Deleuze establishes through Mallarmé’s practice of diverse poetic expressions of friendship. While the *tombeau*, or elegy, is a circumstantial piece for which Mallarmé gained renown, the *éventails* (poems actually written on fans as gifts) inscribe poetic words for the living, words that fold and unfold, materially opening and closing, fluttering, as the texts appear and disappear on the fans, expressions rippling between the fold of the world and fold of the soul. Some of the other forms of circumstantial texts (or “poetry of the occasion”, according to Marian Sugano [1992]) are Mallarmé’s messages of thanks inscribed on personal visiting cards (*cartes de visite*); quatrains on

postcards containing the actual name and address of the correspondent and sent through the mail; poetic inscriptions on pebbles, Easter eggs and jugs, among many other objects. That Deleuze's reflections on the Baroque and the fold bring these particular kinds of texts so crucially into play suggests that Deleuze also comprehends the many nuances of the fold of and in friendship through the practice of such exchanges.

Following Deleuze's own line of reflection on the fold, then, we can observe his diverse practices of intellectual camaraderie. Of course, these forms do not necessarily resemble the precise modes of expression that Mallarmé deployed. Yet, given the means at his disposal, Deleuze produced different sorts of *éventails*, for example, in *L'Abécédaire*, in *Negotiations*, and in the texts and conversations collected by David Lapoujade in *Desert Islands and Other Texts* (2002 in French, 2003 in English) and *Two Regimes of Madness* (2004 in French, 2006 in English).¹² Within the well-known and supportive practice of writing brief profiles of works by contemporaries, an essay by Deleuze entitled "Les plages d'immanence" (The expanses [or zones] of immanence) (1985) appeared in a volume of "Mélanges" (Miscellany) offered as a tribute to the French philosopher, historian and translator Maurice de Gandillac, one of Deleuze's professors at the Sorbonne in the 1940s, and a lifelong friend. Published at the same time that Deleuze was preparing both his *Foucault* and *The Fold: Leibniz and the Baroque*, this essay, only four paragraphs in length, is remarkable, most notably for how it concurs with the practice of folds of friendship while also referring us back (and forwards) to an important reflection by Gandillac on this very theme.

Deleuze's focus in his short essay shifts from his reflections on Leibniz to his former teacher, "to the way in which Gandillac emphasized this play of immanence and transcendence, these thrusts of immanence from the Earth through the celestial hierarchies" (TR 262, trans. mod. throughout). For Deleuze, Gandillac's writing provides insight into "an aggregate of logical and ontological concepts that characterized so-called modern philosophy through Leibniz and the German Romantics" (TR 262). After citing a number of key works and concepts that he attributes to Gandillac's research, Deleuze addresses the general import of Gandillac's work:

Recognizing the world of hierarchies, but at the same time causing these expanses of immanence to enter that world, to disturb it more than any direct challenge, this is certainly a life image inseparable from Maurice de Gandillac ... [who] always exercised and reinvented an art of living and thinking [as well as] his concrete sense of friendship. (TR 263)

The reference that Deleuze gives here – to a fairly obscure text by Gandillac, his 1945 essay, “Approches de l’amitié” (Approaches of friendship) – provides yet another pleat in the folds of friendship that I am tracing. Gandillac’s development of myriad distinctions in philosophy between love and friendship creates implicit resonances with Deleuze’s subsequent reflections on friendship, particularly in *Dialogues* and *L’Abécédaire*. “Pure friendship”, says Gandillac, “does not exist any more than pure love”, but in contrast to love, friendship remains “the ideal form of the specifically *human* relationship” (1945: 57). Gandillac pursues the paradox of friendship by suggesting:

I have the right to friendship with anyone, just as that person deserves mine, and we pass each other by without even a glance Beyond an immediate sympathy, beyond a shared emotion, [friendship] requires a kind of attention of which few humans are capable The true connections are established almost without our knowing it; after that, it is up to us to strengthen them.

(*Ibid.*: 58–9)

While friendship may not erase the weight of this oppressive sense of absence, “it involves us in moving past our solitude without losing ourselves in the anonymous status of a false community” (*ibid.*: 62). This move allows us to greet “a friend simply, without drama, without fixed agenda ..., making room for change, for silence, for inspiration, even for absence, this is perhaps the secret of an accord that defies any technique” (*ibid.*: 64). The fundamental *rencontre* (encounter) that founds a friendship, bad ones as well as good ones, implies that there are no guarantees, but this is as it should be: “Friendship would no doubt lose what endows it with real value if we possessed infallible methods for making it succeed” (*ibid.*: 67). These “mortal risks” are precisely those, says Gandillac, that humankind must freely and lucidly accept in order for existence to maintain any value.

Deleuze will, of course, inflect the different principles of friendship to his own experiences, and overlaps and contradictions prevail between his thought and Gandillac’s. For example, as I mentioned above, Deleuze tells Parnet in *L’Abécédaire* that friendship for him has nothing to do with fidelity, and everything to do with perception of the charm that individuals emit, and in accord with his understanding of Proust, Deleuze maintains that we become sensitive to that kind of emission of signs, and that in fact, whether one receives them or not, one can become open to them (“F as in Fidelity”). Yet, these perceptions are made up of so many vectors or lines, which Deleuze describes to

Parnet in *Dialogues* as “a whole geography in people, with rigid lines, supple lines, lines of flight, etc.”, and he asks:

But what precisely is an encounter with someone you like? Is it an encounter with someone, or with the animals who come to populate you, or with the ideas which take you over, the movements which move you, the sounds which run through you? And how do you separate these things? (D: 10–11)

One final overlap lies in the distinction of pure friendship and the human kind, which constitutes yet again a strategy between-the-two that both Gandillac and Deleuze seek in their own ways (as did Mallarmé with his *éventails* and *tombeaux*) in the *rencontres* (encounters), through which we have no guarantees. In this light, the course of gathering or constructing a sheaf of texts and references comes full circle: from Deleuze’s conception of the *rencontre* and responses to his book on Leibniz, then into the Leibniz book itself and how the fold develops from the Leibnizian and Baroque perspective; then into Mallarmé’s works and their deployment of folds and friendship; into Deleuze’s own writings and the particular extension of friendship within the scholarly realm, particularly in his essay on Gandillac; into the latter’s essay on friendship and how these perspectives, from the 1940s, are transformed forty years later in Deleuze’s thought and practices, particularly as regards the *rencontre* and friendship. These pleats, these glimmers of light and encounters, offer me the opening to bring the authors writing here into these folds as well, since their essays engage with Deleuze’s works both as forms of conceptual intersections “in-between”, and as folds of friendship, an effective means by which such engagement might be pursued beyond the *tombeau*.

Key concepts

The above reflections bring me to the threshold of this volume. Just as Deleuze, in his final essay, “Immanence: A Life ...”, discussed the singularity expressed by the indefinite article, so too does the fold express the play of *a* life, or *a* child, or *a* work, along the rippling seam or crest of immanence, the expanses of immanence, to recall Deleuze’s term. In this sense, then, we can better understand Mallarmé’s many poetic and playful gestures of friendship manifested in his *éventails*, his eggs and his postal addresses, to name but a few. No one of these modes of expression represents the fold of friendship in and of itself, but all

contribute to *a* work that also deliberately folded into what the poet conceptualized as the Book, but which was, in fact, *a* Book in the sense of the immanence that encompassed all that he expressed poetically. Similarly, the essays in this volume are meant to help readers discern different aspects of the seams and crests, the glimmers and encounters, of Deleuze's writing understood as *a* work, never definitive or closed off, its concepts always in play, in-between. For the authors know full well that by localizing the key concepts in chapters and in words, the essays necessarily undo the very dynamic and generative activity that moves *pli selon pli*, fold after fold. Hence, these essays bring into relief a range of interwoven elements of the Deleuzian corpus, with the relationship of folds to friendship providing one means to conceptualize the "in-between", the *entr'expression* of Deleuze's thought.

In Part I, "Philosophies", each author situates concepts in relation to the philosophers who inspire Deleuze's reflections. For "force", Kenneth Surin brings forth the term's importance in relation to Deleuze's reworking of Spinoza and Nietzsche. However, rather than limit the understanding of "force" to Deleuze's early work, situated within the history of philosophy, Surin extends this term to encompass Deleuze's collaboration with Guattari in the two volumes of *Capitalism and Schizophrenia*. Gregg Lambert then takes on the concept "expression", and, like Surin, he helps the reader understand how the concept, specific to Deleuze's work on Spinoza, nonetheless extends into subsequent reflections with Guattari on the power of "order-words" and collective assemblages of enunciation in *A Thousand Plateaus*. Melissa McMahon addresses the crucial pair "difference–repetition" by situating Deleuze's thought on representation in relation to his movement beyond Kant, and then extends these terms to show how they underlie Deleuze's later works alone and with Guattari. Completing Part I, Eugene W. Holland studies one of the terms for which Deleuze and Guattari are best known, "desire", showing how they build on Kant, Marx and Nietzsche in order to deploy a politically and socially charged conceptualization of an often misunderstood key term.

The essays in Part II, "Encounters", allow the authors to deploy specific concepts as means to reveal their operation, effectivity and productivity in other fields. Judith L. Poxon and I engage first with the pair "sense–series", drawing initially on Deleuze's reworking of the structuralist schema in *The Logic of Sense*, and then showing how his innovative re-conceptualization of signs, sense and series operates in the domains of theology and dialogics, specifically Deleuze's attempts with Claire Parnet to create new modes of sense-making through dialogue. James Williams addresses the important concept of the "event", with an