10 Conclusions

1

Cinema is not a universal or primitive language system [*langue*], nor a language [*langage*]. It brings to light an intelligible content which is like a presupposition, a condition, a necessary correlate through which language constructs its own 'objects' (signifying units and operations). But this correlate, though inseparable, is specific: it consists of movements and thought-processes (pre-linguistic images), and of points of view on these movements and processes (pre-signifying signs). It constitutes a whole 'psychomechanics', the spiritual automaton, the utterable of a language system which has its own logic. The language system takes utterances of language, with signifying units and operations from it, but the utterable itself, its images and signs, are of another nature. This would be what Hjelmslev calls non-linguistically formed 'content', whilst the language system works through form and substance. Or rather, it is the first signifiable, anterior to all significance, which Gustave Guillaume made the condition of linguistics.[1] We can understand from this the ambiguity which runs through semiotics and semiology: semiology, which is of linguistic inspiration, tends to close the 'signifier' in on itself, and cut language off from the images and signs which make up its raw material.[2] Semiotics, by contrast, is the discipline which considers language only in relation to this specific content, images and signs. Of course, when language takes over the content or the utterable it makes from them properly linguistic utterances which are no longer expressed in images and signs. But even the utterances are in turn reinvested in images and signs, and provide the utterable afresh. It seemed to us that cinema, precisely through its automatic or psychomechanical qualities, was the system of pre-linguistic images and signs, and that it took utterances up again in the images and signs proper to this system (the read image of the silent cinema, the sound components of the visual image in the first stage of the talkie, the sound image itself in the second stage of the talkie). This is why the break between the silent film and the talkie has never seemed fundamental in cinema's evolution. By contrast, what has seemed fundamental to us in this system of images and signs is the distinction between two kinds of images with their corresponding signs, movement-images and time-images which were only to appear and develop later. Kinostructures and chronogeneses are the two successive chapters of a pure semiotics.

Cinema considered as psychomechanics, or spiritual automaton, is reflected in its own content, its themes, situations and characters. But the relationship is complicated, because this reflection gives way to oppositions and inversions as well as to resolutions or reconciliations. The automaton has always had two coexistent, complementary senses, even when they were in conflict. On one hand, the great spiritual automaton indicates the highest exercise of thought, the way in which thought thinks and itself thinks itself in the fantastic effort of an autonomy; it is in this sense that Jean-Louis Schefer can credit cinema with being a giant in the back of our heads, Cartesian diver, dummy or machine, mechanical man without birth who brings the world into suspense.[3] But, on the other hand, the automaton is also the psychological automaton who no longer depends on the outside because he is autonomous but because he is dispossessed of his own thought, and obeys an internal impression which develops solely in visions or rudimentary actions (from the dreamer to the somnambulist, and conversely through the intermediary of hypnosis, suggestion, hallucination, obsession, etc.).[4] Hence there is something specific to cinema which has nothing to do with theatre. If cinema is automatism become spiritual art – that is, initially movement-image – it confronts automata, not accidentally, but fundamentally. The French school never lost its taste for clockwork automata and clock-making characters, but also confronted machines with moving parts, like the American or Soviet schools. The man-machine assemblage varies from case to case, but always with the intention of posing the question of the future. And machines can take hold so fully on man that it awakens the most ancient powers, and the moving machine becomes one with the psychological automaton pure and simple, at the service of a frightening new order: this is the procession of somnambulists, the hallucinators, hypnotizers-hypnotized in expressionism, from *The Cabinet of Dr Caligari* to *Testament of Dr Mabuse* via *Metropolis* and its robot. German cinema summoned up primitive powers, but it was perhaps best placed to announce something new which was to change cinema, horribly to 'realize' it and thus to modify its basic themes.

What is interesting in Krackauer's book *From Caligari to Hitler* is that it shows how expressionist cinema reflected the rise of the Hitlerian automaton in the German soul. But it still took an external viewpoint, whilst Walter Benjamin's article set itself inside cinema in order to show how the art of automatic movement (or, as he ambiguously said, the art of reproduction) was itself to coincide with the autom ization of the masses, state direction, politics become 'art': Hitler as film-maker . . . And it is true that up to the end Nazism thinks of itself in competition with Hollywood. The revolutionary courtship of the movement-image and an art of the masses become subject was broken off, giving way to the masses subjected as psychological automaton, and to their leader as great spiritual automaton. This is what compels Syberberg to say that the end-product of the movement-image is Leni Riefenstahl, and if Hitler is to be put on trial by cinema, it must be inside cinema, against Hitler the film-maker, in order to 'defeat him cinematographically, turning his weapons against him'.[5] It is as if Syberberg felt the need to add a second volume to Krackauer's book, but this second volume would be a film: not now from Caligari (or from a film from Germany) to Hitler, but from Hitler to *A Film from Germany*, the change taking place inside cinema, against Hitler, but also against Hollywood, against represented violence, against pornography, against business . . . But at what price? A true psychomechanics will not be found unless it is based on *new associations*, by reconstituting the great mental automata whose place was taken by Hitler, by reviving the psychological automata that he enslaved. The movement-image, that is, the bond that cinema had introduced between movement and image from the outset, would have to be abandoned, in order to set free other powers that it kept subordinate, and which had not had the time to develop their effects: projection and back-projection.[6] There is also a more general problem: for projection and back-projection are only technical means which directly carry the time-image, which substitute the time-image for the movement-image. The film set is transformed, but in that 'space here is born from time' (*Parsifal*). Is there a new regime of images like that of automatism?

A return to the extrinsic point of view obviously becomes necessary: the technological and social evolution of automata. Clockwork automata, but also motor automata, in short, automata of movement, made way for a new computer and cybernetic race, automata of computation and thought, automata with

controls and feedback. The configuration of power was also inverted, and, instead of converging on a single, mysterious leader, inspirer of dreams, commander of actions, power was diluted in an information network where 'decision-makers' managed control, processing and stock across intersections of insomniacs and seers (as in, for example, the world-conspiracy we saw in Rivette, or Godard's *Alphaville*, the listening and surveillance system in Lumet, but above all, the evolution of Lang's three Mabuses, the third Mabuse, the Mabuse of the return to Germany, after the war).[7] And, in frequently explicit forms, the new automata were to people cinema, for better and for worse (the better would be Kubrick's giant computer in *2001*), and restore to it, particularly through science fiction, the possibility of huge *mises-en-scènes* that the impasse in the movement-image had provisionally ruled out. But new automata did not invade content without a new automatism bringing about a mutation of form. The modern configuration of the automaton is the correlate of an electronic automatism. The electronic image, that is, the tele and video image, the numerical image coming into being, either had to transform cinema or to replace it, to mark its death. We do not claim to be producing an analysis of the new images, which would be beyond our aims, but only to indicate certain effects whose relation to the cinematographic image remains to be determined.[8] The new images no longer have any outside (out-of-field), any more than they are internalized in a whole; rather, they have a right side and a reverse, reversible and non-superimposable, like a power to turn back on themselves. They are the object of a perpetual reorganization, in which a new image can arise from any point whatever of the preceding image. The organization of space here loses its privileged directions, and first of all the privilege of the vertical which the position of the screen still displays, in favour of an omni-directional space which constantly varies its angles and co-ordinates, to exchange the vertical and the horizontal. And the screen itself, even if it keeps a vertical position by convention, no longer seems to refer to the human posture, like a window or a painting, but rather constitutes a table of information, an opaque surface on which are inscribed 'data', information replacing nature, and the brain-city, the third eye, replacing the eyes of nature. Finally, sound achieving an autonomy which increasingly lends it the status of image, the two images, sound and visual, enter into complex relations with neither subordination nor commensurability, and reach a

common limit in so far as each reaches its own limit. In all these senses, the new spiritual automatism in turn refers to new psychological automata.

But we are all the time circling the question: cerebral creation or deficiency of the cerebellum? The new automatism is worthless in itself if it is not put to the service of a powerful, obscure, condensed will to art, aspiring to deploy itself through involuntary movements which none the less do not restrict it. An original will to art has already been defined by us in the change affecting the intelligible content of cinema itself: the substitution of the time-image for the movement-image. So that electronic images will have to be based on still another will to art, or on as yet unknown aspects of the time-image. The artist is always in the situation of saying simultaneously: I claim new methods, and I am afraid that the new methods may invalidate all will to art, or make it into a business, a pornography, a Hitlerism . . .[9] What is important is that the cinematographic image was already achieving effects which were not like those of electronics, but which had autonomous anticipatory functions in the time-image as will to art. Thus Bresson's cinema has no need of computing or cybernetic machines; yet the 'model' is a modern psychological automaton, because it is defined in relation to the speech-act, and no longer, as before, by motor action (Bresson was constantly thinking about automatism). Similarly Rohmer's puppet characters, Robbe-Grillet's hypnotized ones, and Resnais' zombies are defined in terms of speech or information, not of energy or motivity. In Resnais, there are no more flashbacks, but rather feedbacks and failed feedbacks, which, however, need no special machinery (except in the deliberately rudimentary case of *Je t'aime je t'aime*). In Ozu, it is the daring of the continuity shots at 180° that is enough to assemble an image 'end to end with its obverse', and to make 'the shot turn round'.[10] Space muddles its directions, its orientations, and loses all primacy of the vertical axis that could determine them, as in Snow's *The Central Region*, using only a single camera and a rotary machine obeying electronic sounds. And the vertical of the screen now has only a conventional meaning when it ceases to make us see a world in movement, when it tends to become an opaque surface which receives, in order to disorder, and on which characters, objects and words are inscribed as 'data'. The readability of the image makes it as independent of the vertical human position as a newspaper can be. Bazin's alternative, either the screen acts as a

frame of painting or as a mask (window), was never sufficient; for there was also the frame-mirror in the style of Ophüls, the wallpaper frame in the style of Hitchcock. But, when the frame or the screen functions as instrument panel, printing or computing table, the image is constantly being cut into another image, being printed through a visible mesh, sliding over other images in an 'incessant stream of messages', and the shot itself is less like an eye than an overloaded brain endlessly absorbing information: it is the brain-information, brain-city couple which replaces that of eye-Nature.[11] Godard will move in this direction (*A Married Woman, Two or Three Things I Know about Her*), even before starting to use video methods. And, in the Straubs, and in Marguerite Duras, in Syberberg, the sound framing, the disjunction of the sound image and the visual image, use cinematographic methods, or simple video methods, instead of calling on new technologies. The reasons are not simply economic. The fact is that the new spiritual automatism and the new psychological automata depend on an aesthetic before depending on technology. It is the time-image which calls on an original regime of images and signs, before electronics spoils it or, in contrast, relaunches it. When Jean-Louis Schefer invokes the great spiritual automaton or the dummy at the back of our heads as principles of the cinema, he is right in defining it today by a brain which has a direct experience of time, anterior to all motivity of bodies (even if the apparatus invoked, the mill in Dreyer's *Vampyr*, still refers to a clockwork automaton).

The Straubs, Marguerite Duras and Syberberg have, with some justification, often been grouped together in the project of forming a whole audio-visual system, whatever the differences between these authors.[12] In Syberberg we effectively encounter the two great characteristics that we have tried to identify in the other cases. First, the disjunction of the sound and the visual appears clearly in *Le cuisinier du roi*, between the cook's flux of words and the deserted spaces, castles, shacks, sometimes an engraving. Similarly, in *Hitler* the visual space of the chancellery becomes deserted, while some children in a corner make heard the record of one of Hitler's speeches. This disjunction takes on aspects peculiar to Syberberg's style. Sometimes it is the objective dissociation of what is said and what is seen: front-projection and the frequent use of slides provide a visual space not only not seen by the actor himself, but with which he is associated without ever being a part of it, reduced to his words and a few accessories (for

instance, in *Hitler* the giant furniture, the giant telephone, while the dwarf servant talks about the master's underpants). Sometimes it is the subjective dissociation of the voices and the body: the body is here replaced by a puppet, a jumping jack facing the voice of the actor or reciter; or as in *Parsifal* the playback is perfectly synchronized, but with a body which remains foreign to the voice it gives itself, a living puppet, whether a girl's body for a man's voice or two competing bodies for the same voice.[13] In other words, there is no whole: the regime of the 'tear', where the division into body and voice forms a genesis of the image as 'non-representable by a single individual', 'appearance divided in itself and in a non-psychological way'.[14] The puppet and the reciter, the body and the voice, constitute neither a whole nor an individual, but the automaton. This is the psychological automaton, in the sense of a profoundly divided essence of the psyche, even though it is not at all psychological in the sense that this division would be interpreted as a state of the non-machine individual. As in Kleist, or Japanese theatre, the soul is made from the 'mechanical movement' of the puppet, in so far as the latter appoints itself an 'internal voice'. But, if the division is thus valid in itself, it is nevertheless not valid for itself. For, in the second place, a pure speech-act as creative story-telling or legend-making must extricate itself from all the spoken information (the most striking example is *Karl May* who must become a legend through his own lies and their exposure), but also the visual data must be organized in superimposed layers, endlessly mixed up, with variable outcrops, retro-active relations, heavings, sinkings, collapses, a rendering into muddle from which the speech-act will emerge, will rise up on the other side (these are the three layers of the history of Germany which correspond to the trilogy, Ludwig, Karl May, Hitler, and in each film the superimposition of slides like so many layers the last of which is the end of the world, 'a frozen and murdered landscape'). As if it were necessary for the world to be broken and buried for the speech-act to rise up. Something similar to what we have seen in Straub and Duras happens with Syberberg: the visual and the sound do not reconstitute a whole, but enter into an 'irrational' relation according to two dissymmetrical trajectories. The audio-visual image is not a whole, it is 'a *fusion* of the tear'.

But one of Syberberg's originalities is to stretch out a vast space of information, like a complex, heterogeneous, anarchic space where the trivial and the cultural, the public and the private, the

historic and the anecdotal, the imaginary and the real are brought close together, and sometimes on the side of speech, discourses, commentaries, familiar or ancillary testimonies, sometimes on the side of sight, of existing or no longer existing settings, engravings, plans and projects, acts of seeing with acts of clairvoyance, all of equal importance and forming a network, in kinds of relationship which are never those of causality. The modern world is that in which information replaces nature. It is what Jean-Pierre Oudart calls the 'media-effect' in Syberberg.[15] And it is an essential aspect of Syberberg's work, because the disjunction, the division of the visual and the sound, will be specifically entrusted with experiencing this *complexity* of informational space. This goes beyond the psychological individual just as it makes a whole impossible: a non-totalizable complexity, 'non-representable by a single individual', and which finds its representation only in the automaton. Syberberg takes the image of Hitler as enemy, not Hitler the individual, who does not exist, but neither a totality which could produce him according to relations of causality. 'Hitler in us' not only indicates that we made Hitler as much as he made us, or that we all have potential fascist elements, but that Hitler exists only through pieces of information which constitute his image in ourselves.[16] It could be said that the Nazi regime, the war, the concentration camps, were not images, and that Syberberg's position is not without ambiguity. But Syberberg's powerful idea is that _no information, whatever it might be, is sufficient to defeat Hitler_.[17] All the documents could be shown, all the testimonies could be heard, but in vain: what makes information all-powerful (the newspapers, and then the radio, and then the television), is its very nullity, its radical ineffectiveness. Information plays on its ineffectiveness in order to establish its power, its very power is to be ineffective, and thereby all the more dangerous. This is why it is necessary to go beyond information in order to defeat Hitler or turn the image over. Now, going beyond information is achieved on two sides at once, towards two questions: *what is the source and what is the addressee?* These are also the two questions of the Godardian pedagogy. Informatics replies to neither question, because the source of information is not a piece of information any more than is the person informed. If there is no debasement of information, it is because information itself is a debasement. It is thus necessary to go beyond all the pieces of spoken information; to extract from them a pure speech-act, creative story-telling which is as it were

the obverse side of the dominant myths, of current words and their supporters; an act capable of creating the myth instead of drawing profit or business from it.[18] It is also necessary to go beyond all the visual layers; to set up a pure informed person capable of emerging from the debris, of surviving the end of the world, hence capable of receiving into his visible body the pure act of speech. In *Parsifal* the first aspect is taken up in the huge head of Wagner, which gives the speech-act as song its creative function, the power of a myth of which Ludwig, Karl May and Hitler are only the derisory, or perverse, putting to use, the debasement. The other aspect is taken up in Parsifal, who moves through all the visual spaces, themselves emerged from the great head, and who leaves the last end of world space divided in two, when the head itself divides, and the girl Parsifal does not utter, but receives into her whole being the redemptive voice.[19] The irrational cycle of the visual and the sound is related by Syberberg to information and its overcoming. Redemption, art beyond knowledge, is also creation beyond information. Redemption arrives too late (the point shared by Syberberg and Visconti); it appears when information has already gained control of speech-acts, and when Hitler has already captured the German myth or irrational.[20] But the too-late is not only negative; it is the sign of the time-image in the place where time makes visible the stratigraphy of space and audible the story-telling of the speech-act. The life or the afterlife of cinema depends on its internal struggle with informatics. It is necessary to set up against the latter the question which goes beyond it, that of its source and that of its addressee, the head of Wagner as spiritual automaton, the Parsifal couple as psychic automata.[21]

2

We can now summarize the constitution of this time-image in modern cinema, and the new signs that it implies or initiates. There are many possible transformations, almost imperceptible passages, and also combinations between the movement-image and the time-image. It cannot be said that one is more important than the other, whether more beautiful or more profound. All that can be said is that the movement-image does not give us a time-image. Nevertheless, it does give us many things in connection with it. On one hand, the movement-image constitutes time in its empirical form, the course of time: a successive present in an extrinsic relation of before and after, so that the past is a former present, and the future a present to come. Inadequate reflection would lead us to conclude from this that the cinematographic image is necessarily in the present. But this ready-made idea, disastrous for any understanding of cinema, is less the fault of the movement-image than of an over-hasty reflection. For, on the other hand, the movement-image gives rise to an image *of* time which is distinguished from it by excess or default, over or under the present as empirical progression: in this case, time is no longer measured by movement, but is itself the number or measure of movement (metaphysical representation). This number in turn has two aspects, which we saw in the first volume: it is the minimum unity of time as interval of movement or the totality of time as maximum of movement in the universe. The subtle and the sublime. But, from either aspect, time is distinguished in this way from movement only as indirect representation. Time as progression derives from the movement-image or from successive shots. But time as unity or as totality depends on montage which still relates it back to movement or to the succession of shots. This is why the movement-image is fundamentally linked to an indirect representation of time, and does not give us a direct presentation of it, that is, does not give us a time-image. The only direct presentation, then, appears in music. But in modern cinema, by contrast, the time-image is no longer empirical, nor metaphysical; it is 'transcendental' in the sense that Kant gives this word: time is out of joint and presents itself in the pure state.[22] The time-image does not imply the absence of movement (even though it often includes its increased scarcity) but it implies the reversal of the subordination; it is no longer time which is subordinate to movement; it is movement which subordinates itself to time. It is no longer time which derives from movement, from its norm and its corrected aberrations; it is movement as *false movement*, as aberrant movement which now depends on time. The time-image has become direct, just as time has discovered new aspects, as movement has become aberrant in essence and not by accident, as montage has taken on a new sense, and as a so-called modern cinema has been constituted post-war. However close its relations with classical cinema, modern cinema asks the question: what are the new forces at work in the image, and the new signs invading the screen?

The first factor is the break of the sensory-motor link. For the movement-image, as soon as it referred itself back to its interval, constituted the action-image: the latter, in its widest sense, comprised received movement (perception, situation), imprint (affection, the interval itself), and executed movement (action properly speaking and reaction). The sensory-motor link was thus the unity of movement and its interval, the specification of the movement-image or the action-image *par excellence*. There is no reason to talk of a narrative cinema which would correspond to this first moment, for narration results from the sensory-motor schema, and not the other way round. But precisely what brings this cinema of action into question after the war is the very break-up of the sensory-motor schema: the rise of situations to which one can no longer react, of environments with which there are now only chance relations, of empty or disconnected any-space-whatevers replacing qualified extended space. It is here that situations no longer extend into action or reaction in accordance with the requirements of the movement-image. These are pure optical and sound situations, in which the character does not know how to respond, abandoned spaces in which he ceases to experience and to act so that he enters into flight, goes on a trip, comes and goes, vaguely indifferent to what happens to him, undecided as to what must be done. But he has gained in an ability to see what he has lost in action or reaction: he SEES so that the viewer's problem becomes 'What is there to see in the image?' (and not now 'What are we going to see in the next image?'). The situation no longer extends into action through the intermediary of affections. It is cut off from all its extensions, it is now important only for itself, having absorbed all its affective intensities, all its active extensions. This is no longer a sensory-motor situation, but a purely optical and sound situation, where the seer [*voyant*] has replaced the agent [*actant*]: a 'description'. We call this type of image opsigns and sonsigns, they appear after the war, through all the external reasons we can point to (the calling into question of action, the necessity of seeing and hearing, the proliferation of empty, disconnected, abandoned spaces) but also through the internal push of a cinema being reborn, re-creating its conditions, neo-realism, new wave, new American cinema. Now, if it is true that the sensory-motor situation governed the indirect representation of time as consequence of the movement-image, the purely optical and sound situation opens onto a direct time-image. The time-image is the

correlate of the opsign and the sonsign. It never appeared more clearly than in the author who anticipated modern cinema, from before the war and in the conditions of the silent film, Ozu: opsigns, empty or disconnected spaces, open on to still lifes as the pure form of time. Instead of 'motor situation – indirect representation of time', we have 'opsign or sonsign – direct presentation of time'.

But what can purely optical and sound images link up with, since they no longer extend into action? We would like to reply: with recollection-images or dream-images. Yet, the former still come within the framework of the sensory-motor situation, whose interval they are content to fill, even though lengthening and distending it; they seize a former present in the past and thus respect the empirical progression of time, even though they introduce local regressions into it (the flashback as psychological memory). The latter, dream-images, rather affect the whole: they project the sensory-motor situation to infinity, sometimes by ensuring the constant metamorphosis of the situation, sometimes by replacing the action of characters with a movement of world. But we do not, in this way, leave behind an indirect representation, even though we come close, in certain exceptional cases, to doors of time that already belong to modern cinema (for instance, the flashback as revelation of a time which forks and frees itself in Mankiewicz, or the movement of world as the coupling of a pure description and dance in the American musical comedy). However, in these very cases, the recollection-image or the dream-image, the mnemosign or the onirosign, are gone beyond: for these images in themselves are virtual images, which are linked with the actual optical or sound image (description) but which are constantly being actualized on their own account, or the former in the latter to infinity. For the time-image to be born, on the contrary, the actual image must enter into relation with its *own* virtual image as such; from the outset pure description must divide in two, 'repeat itself, take itself up again, fork, contradict itself'. An image which is double-sided, mutual, both actual and virtual, must be constituted. We are no longer in the sitation of a relationship between the actual image and other virtual images, recollections, or dreams, which thus become actual in turn: this is still a mode of linkage. We are in the situation of an actual image *and* its own virtual image, to the extent that there is no longer any linkage of the real with the imaginary, but *indiscernibility of the two*, a perpetual exchange. This is a progress in relation to the opsign:

we saw how the crystal (the hyalosign) ensures the dividing in two of description, and brings about the exchange in the image which has become mutual, the exchange of the actual and the virtual, of the limpid and the opaque, of the seed and the surrounding.[23] By raising themselves to the indiscernibility of the real and the imaginary, the signs of the crystal go beyond all psychology of the recollection or dream, and all physics of action. What we see in the crystal is no longer the empirical progression of time as succession of presents, nor its indirect representation as interval or as whole; it is its direct presentation, its constitutive dividing in two into a present which is passing and a past which is preserved, the strict contemporaneity of the present with the past that it will be, of the past with the present that it has been. It is time itself which arises in the crystal, and which is constantly recommending its dividing in two without completing it, since the indiscernible exchange is always renewed and reproduced. The direct time-image or the transcendental form of time is what we see in the crystal; and hyalosigns, and crystalline signs, should therefore be called mirrors or seeds of time.

Thus we have the chronosigns which mark the various present-ations of the direct time-image. The first concerns the *order of time*: this order is not made up of succession, nor is it the same thing as the interval or the whole of indirect representation. It is a matter of the internal relations of time, in a topological or quantic form. Thus the first chronosign has two figures: sometimes it is the coexistence of all the sheets of past, with the topological transformation of these sheets, and the overtaking of psychologi-cal memory towards a world-memory (this sign can be called sheet, aspect, or *facies*). Sometimes it is the simultaneity of points of present, these points breaking with all external succession, and carrying out quantic jumps between the presents which are doubled by the past, the future and the present itself (this sign can be called point or accent). We are no longer in an indiscernible distinction between the real and the imaginary, which would characterize the crystal image, but in undecidable alternatives between sheets of past, or 'inexplicable' differences between points of present, which now concern the direct time-image. What is in play is no longer the real and the imaginary, but the true and the false. And just as the real and the imaginary become indiscernible in certain very specific conditions of the image, the true and the false now become undecidable or inextricable: the impossible proceeds from the possible, and the past is not

necessarily true. A new logic has to be invented, just as earlier a new psychology had to be. It seemed to us that Resnais went furthest in the direction of coexisting sheets of past, and Robbe-Grillet in that of simultaneous peaks of present: hence the paradox of *Last Year in Marienbad*, which participates in the double system. But, in any event, the time-image has arisen through direct or transcendental presentation, as a new element in post-war cinema, and Welles was master of the time-image . . .

There is still another type of chronosign which on this occasion constitutes *time as series*: the before and after are no longer themselves a matter of external empirical succession, but of the intrinsic quality of that which becomes in time. Becoming can in fact be defined as that which transforms an empirical sequence into a series: a burst of series. A series is a sequence of images, which tend in themselves in the direction of a limit, which orients and inspires the first sequence (the before), and gives way to another sequence organized as series which tends in turn towards another limit (the after). The before and the after are then no longer successive determinations of the course of time, but the two sides of the power, or the passage of the power to a higher power. The direct time-image here does not appear in an order of coexistences or simultaneities, but in a becoming as potentia-lization, as series of powers. This second type of chronosign, the genesign, has therefore also the property of bringing into question the notion of truth; for the false ceases to be a simple appearance or even a lie, in order to achieve that power of becoming which constitutes series or degrees, which crosses limits, carries out metamorphoses, and develops along its whole path an act of legend, of story-telling. Beyond the true or the false, becoming as power of the false. Genesigns present several figures in this sense. Sometimes, as in Welles, they are characters forming series as so many degrees of a 'will to power' through which the world becomes a fable. Sometimes it is a character himself crossing a limit, and becoming another, in an act of story-telling which connects him to a people past or to come: we have seen the paradox by which this cinema was called '*cinéma-vérité*' at the moment that it brought every model of the true into question; and there is a double becoming superimposed for the author becomes another as much as his character does (as with Perrault who takes the character as 'intercessor' or with Rouch who tends to become a black, in a quite different non-symmetrical way). It is perhaps here that the question of the author and the

author's becoming, of his becoming-other, is already posed in its most acute form in Welles. Sometimes again, in the third place, characters dissolve of their own accord, and the author is effaced: there are now only attitudes of bodies, corporeal postures forming series, and a gest which connects them together as limit. It is a cinema of bodies which has broken all the more with the sensory-motor schema through action being replaced by attitude, and supposedly true linkage by the gest which produces legend or story-telling. Sometimes, finally, the series, their limits and transformations, the degrees of power, may be a matter of any kind of relation of the image: characters, states of one character, positions of the author, attitudes of bodies, as well as colours, aesthetic genres, psychological faculties, political powers, logical or metaphysical categories. Every sequence of images forms a series in that it moves in the direction of a category in which it is reflected, the passage of one category to another determining a change of power. What is said in the most simple terms about Boulez' music will also be said about Godard's cinema: having put everything in series, having brought about a generalized serialism. Everything which functions as limit between two series divided into two parts, the before and the after constituting the two sides of the limit, will also be called a category (a character, a gest, a word, a colour may be a category as easily as a genre, from the moment that they fulfil the conditions of reflection). If the organization of series generally takes place horizontally, as in *Slow Motion* with the imaginary, fear, business, music, it is possible that the limit or category in which a series is reflected itself forms another series of a higher power, henceforth superimposed on the first: as in the pictorial category in *Passion* or the musical one in *First Name Carmen*. There is in this case a vertical construction of series, which tends to return to coexistence or simultaneity, and to combine the two types of chronosigns.

The so-called classical image had to be considered on two axes. These two axes were the co-ordinates of the brain: on the one hand, the images were linked or extended according to laws of association, of continuity, resemblance, contrast, or opposition; on the other hand, associated images were internalized in a whole as concept (integration), which was in turn continually external-ized in associable or extendable images (differentiation). This is why the whole remained open and changing, at the same time as a set of images was always taken from a larger set. This was the double aspect of the movement-image, defining the out-of-field:

in the first place it was in touch with an exterior, in the second place it expressed a whole which changes. Movement in its extension was the immediate given, and the whole which changes, that is, time, was indirect or mediate representation. But there was a continual circulation of the two here, internalization in the whole, externalization in the image, circle or spiral which constituted for cinema, no less than for philosophy, the model of the True as totalization. This model inspired the noosigns of the classical image, and there were necessarily two kinds of noosign. In the first kind, the images were linked by rational cuts, and formed under this condition an extendable world: between two images or two sequences of images, the limit as interval is included as the end of the one *or* as the beginning of the other, as the last image of the first sequence or the first of the second. The other kind of noosign marked the integration of the sequences into a whole (self-awareness as internal representation), but also the differentiation of the whole into extended sequences (belief in the external world). And, from one to the other, the whole was constantly changing at the same time as the images were moving. Time as measure of movement thus ensured a general system of commensurability, in this double form of the interval and the whole. This was the splendour of the classical image.

The modern image initiates the reign of 'incommensurables' or irrational cuts: this is to say that the cut no longer forms part of one or the other image, of one or the other sequence that it separates and divides. It is on this condition that the succession or sequence becomes a series, in the sense that we have just analysed. The interval is set free, the interstice becomes irreducible and stands on its own. The first consequence is that the images are no longer linked by rational cuts, but are relinked on to irrational cuts. We gave Godard's series as an example, but they can be found everywhere, notably in Resnais (the moment around which everything turns and repasses in *Je t'aime je t'aime*, is a typical irrational cut). By relinkage must be understood, not a second linkage which would come and add itself on, but a mode of original and specific linkage, or rather a specific connection between de-linked images. There are no longer grounds for talking about a real or possible extension capable of constituting an external world: we have ceased to believe in it, and the image is cut off from the external world. But the internalization or integration of self-awareness in a whole has no less disappeared: the relinkage takes place through parcelling, whether it is a

matter of the construction of series in Godard, or of the transformations of sheets in Resnais (relinked parcellings). This is why thought, as power which has not always existed, is born from an outside more distant than any external world, and, as power which does not yet exist, confronts an inside, an unthinkable or unthought, deeper than any internal world. In the second place, there is no longer any movement of internalization or externalization, integration or differentiation, but a confrontation of an outside and an inside independent of distance, this thought outside itself and this un-thought within thought. This is the unsummonable in Welles, the undecidable in Resnais, the inexplicable in the Straubs, the impossible in Marguerite Duras, the irrational in Syberberg. The brain has lost its Euclidean co-ordinates, and now emits other signs. The direct time-image effectively has as noosigns the irrational cut between non-linked (but always relinked) images, and the absolute contact between non-totalizable, asymmetrical outside and inside. We move with ease from one to the other, because the outside and the inside are the two sides of the limit as irrational cut, and because the latter, no longer forming part of any sequence, itself appears as an autonomous outside which necessarily provides itself with an inside.

The limit or interstice, the irrational cut, pass especially between the visual image and the sound image. This implies several novelties or changes. The sound must itself become image instead of being a component of the visual image; the creation of a sound framing is thus necessary, so that the cut passes between the two framings, sound and visual; hence even if the out-of-field survives in fact [en fait], it must lose all power by right [de droit] because the visual image ceases to extend beyond its own frame, in order to enter into a specific relation with the sound image which is itself framed (the interstice between the two framings replaces the out-of-field); the voice-off must also disappear, because there is no more out-of-field to inhabit, but two heautonomous images to be confronted, that of voices and that of views, each in itself, each for itself and in its frame. It is possible for the two kinds of images to touch and join up, but this is clearly not through flashback, as if a voice, more or less off, was evoking what the visual image was going to give back to us: modern cinema has killed flashback, like the voice-off and the out-of-field. It has been able to conquer the sound image only by imposing a dissociation between it and the visual image, a disjunction which

must not be surmounted: irrational cut between the two. And yet there is a relation between them, a free indirect or incommensurable relation, for incommensurability denotes a new relation and not an absence. Hence the sound image frames a mass or a continuity from which the pure speech act is to be extracted, that is, an act of myth or story-telling which creates the event, which makes the event rise up into the air, and which rises itself in a spiritual ascension. And the visual image for its part frames an any-space-whatever, an empty or disconnected space which takes on a new value, because it will bury the event under stratigraphic layers, and make it go down like an underground fire which is always covered over. The visual image will thus never show what the sound image utters. For example, in Marguerite Duras, the originary dance will never rise up again through flashback to totalize the two kinds of images. There will none the less be a relation between the two, a junction or a contact. This will be the contact independent of distance, between an outside where the speech-act rises, and an inside where the event is buried in the ground: a complementarity of the sound image, the speech-act as creative story-telling, and the visual image, stratigraphic or archaeological burying. And the irrational cut between the two, which forms the non-totalizable relation, the broken ring of their junction, the asymmetrical faces of their contact. This is a perpetual relinkage. Speech reaches its own limit which separates it from the visual; but the visual reaches its own limit which separates it from sound. So each one reaching its own limit which separates it from the other thus discovers the common limit which connects them to each other in the incommensurable relation of an irrational cut, the right side and its obverse, the outside and the inside. These new signs are lectosigns, which show the final aspect of the direct time-image, the common limit: the visual image become stratigraphic is for its part all the more readable in that the speech-act becomes an autonomous creator. Classical cinema was not short of lectosigns, but only to the extent that the speech-act was itself read in the silent film, or in the first stage of the talkie, making it possible to read the visual image, of which it was only one component. From classical to modern cinema, from the movement-image to the time-image, what changes are not only the chronosigns, but the noosigns and lectosigns, having said that it is always possible to multiply the passages from one regime to the other, just as to accentuate their irreducible differences.