

## **The Incorporation of Peirce in Deleuze's *Cinema***

### Abstract

This paper examines Deleuze's incorporation of Peirce in his *Cinema* books, especially in *The Movement-Image* (1983). I start with an exposition of Deleuze's main argument, followed by an analysis of the two main ways in which Peirce is appropriated by Deleuze. First, I discuss Deleuze's terminological borrowing from Peirce, whereby Deleuze absorbs Peircian words into his semiotic classification all the while altering their original meaning. Second, I show how Peirce's categories of Firstness, Secondness and Thirdness are central in understanding Deleuze's classification. The conclusion assesses what gains and losses in understanding are occasioned by Deleuze's incorporation of Peirce, both in terms of how Peirce contributes to Deleuze's argument, and how Deleuze might be useful in engaging with Peirce.