



Fold and Poetry: Genealogy Archaeology and Literary Practice from Plato to Deleuze

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Abstract. From Plato to Deleuze, the cognition of language is based on initial division and connection. For the bidirectional case of cross lingual communication, "difference" is a common problem. According to Deleuze's viewpoint, thought itself creates "differences", and literature also generates in "differences". The ideas of "discourse machines", "stuttering", and other concepts in Deleuze's language folding theory exhibit strong theoretical tension. In the extension of Leibniz and Spinoza's related lineages, folds are regarded as a pivot with inclusive splitting dimensions, that is, a differentiator of differences. Deleuze's theory of Foucault regards "folds" as the hub of historical openness. It is also in line with the possible world of the "other". In this process, "unfolding folds" means the dissolution of the conventional connection between words and objects, the simple expression of ideas, and the re folding, which corresponds to the transmission and installation of different language cultures and opened up a broader linguistic space for poetic writing. The digital Sirens of lineage linkage and cross-cultural style otherness provide examples for further textual practice and individual reflection beyond previous research.

Keywords: Fold, Poetry, Genealogy Archaeology, literary practice, Plato, Foucault, Deleuze

1 Introduction

Deleuze's concept of "folding" traces its origins to ancient Greece. Plato's focus on identity in linguistic ideas and the notion of the "Other" in his "Dialogues" predate Deleuze's own interpretations of alterity. The segmentation and application of linguistic "folding" are grounded in specific references to distinction and deviation, while evolving from classical notions of identity into more complex and diverse meanings. At the level of language and poetry, many interpretations encompass literary dimensions. Existing research can be clearly categorized into several focal areas, including the ontology of the "folding" concept, its interplay with other ideas and its textual applications.

Moreover, since the genesis of the "folding" concept itself aligns with the intellectual crossroads of the mid-20th century, continuous textual exploration and penetration from within and beyond "folding" represent a trend and inevitability in contemporary

theoretical and practical inquiry. In the intellectual lineage of "folding," the textual dimensions constructed in the 19th century unfold numerous threads from Mallarmé, Proust to Brel. Structural bridges traverse the instantaneity of language and consciousness, while the logical processing of linguistic codes expanded by the semantic field of "folding" provides multiple dimensions for the exposure of signifying space. The perspective initiated by Plato dissects the semantic space of Deleuze's "folding" and its poetic dialogues across various layers of textual practice.

2 Language "Fold": The Focus of Deleuze's Late Thought

The term "fold" involves prominent concepts such as "difference", "language", "encoding", "delocalization", "within domain", "outside domain", "discourse", etc. It is a focal point of Deleuze's later thought.

From the perspective of etymology, "fold" is translated from the French word "pli", reflecting a kind of concave and turning. The semantic clusters currently summarized by the Chinese academic community include: "serious pioneers" ("Difference and Repetition"), "profound words" ("Logic of Meaning"), "external" ("Foucault"), and "death line" ("Thousand Plateaus") [21](P294). The repeated operation of "folding unfolding folds" is not only a tentative generalization of "difference", but also a continuous process of constructing and dismantling the current order of discourse.

"Foucault's Folds" is the most detailed discussion of "folds" in Deleuze's collection of works. The first chapter mainly introduces the "heavy folds of matter", believing that the Baroque style caused "folds" to infinitely overlap, like the texture of marble, ripples in ponds, particles of quicksand, layers of mineral veins. The style of Origami (folding paper) can be seen as the material prototype of "folds". "Folding" is not opposed to "unfolding folds". Deleuze tends to classify such relationships as tension relaxation, contraction expansion, compression explosion, density sparsity, wrapping unfolding, and evolution degradation. "Folds" are always between "folds", but inorganic "folds" are simple and direct, while organic "folds" are complex, intersecting, and indirect; Chapter 2 discusses the "folds in the soul", using examples such as the Koch curve, Mundell Brauer splitting and Baroque spiral to illustrate the importance of "curvature" as the "ideal genetic factor of folds"[22](P167). The soul causes the unfolding of internal folds and achieves the inclusion of the subject through "curvature"; Chapter 3 "What is Baroque" regards "folds" as the dividing line between internal and external divisions. Malam's "Elodiade" is a poem about folds, which can be seen through the depressed dust masses, illusory groups and collections to reveal the soul folds behind the poetic language. Baltrasatis also determines "folds" based on divisions, which are usually tied and enclosed at the intersection of each regular folding plane, and the folds unfold to "circulate the internal blank space"[22](P203). The second and third parts mainly discuss some cultural groups related to the perception, hierarchy, application and marginalization of "folds". Among them, representatives of the artistic practice of "folds based on folds" are such as Antai's paintings and Clarenborough's toxic illusions. Deleuze also cites Michio's "22 folds of life" mentioned in

"The Heart is Not Here" to describe the relationship between literary language and consciousness.

"Deleuze on Foucault" activated the example of Raymond Russell, where "folds" are seen as a subtle difference between two sentences, namely "accroc", which becomes a new rule for the bending, folding and replication of the outer layer of clothing. In addition, Deleuze summarized four types of folding effects in the process of subjectification: "folds of the body and pleasure," "folds of power relations," "folds of knowledge or truth," and "folds of the external domain itself"[37](P71). The footnotes in the book refer to Merleau Ponty's "Visible and Invisible" for an analysis of "folds," "entrelacs," or "chiasm," and return to sight itself. "Volume 2: Topology: Alternative Thinking" borrows Foucault's definition of "fiction" to see the powerlessness of "folds" in the construction of language's intentionality, because "folds cannot construct visual self observation without simultaneously constructing language's self narration"[24](P116).

In Deleuze's aesthetic writings, the characteristics of the language "folds" are also very evident. "Proust and Symbols"[25](P6) focuses more on the production and proliferation of "symbols" in literary works, and "folds" are also incorporated into the framework of linguistics and emotional logic to describe the cross subordination relationship between "love," "jealousy," "envy" and the world's connection points. The third chapter of "What is Philosophy?"[35] focuses on the issue of another kind of literature. Only "fold" can be powerful and revolutionary. Any "language", whether poor or rich, means a movement of the mouth, tongue, and teeth to break free from territory. "Folds" also symbolize a critical state for "language" to break free from confinement and return to comfort and nature. In Chapter 13 of "Criticism and Clinical Practice"[26](P235), "He stutters....." stuttering is divided into three types: character language, indicative language, and writer language. The bifurcation and imbalance of the language system are the basis for the formation of stuttering. The bending, looping, turning and derivation of syntactic lines break the formal or surface syntax that restricts language balance, jumping to the level of generative syntax, and thus giving birth to another foreign language in language. Although Deleuze did not directly use the concept of "folds" to explain the phenomenon of stuttering in "language" in the book, traces of similar "folds" and differential characteristics can still be seen from his description of the "ridge line" branches of language change. "The Object of Philosophy: The Deleuze Reader" provides a brief introduction to Leibniz's monad theory and the emergence of the concept of "folds", which are interconnected with the forces of virtual factors, thereby bonding the world from different perspectives together; The article "On the Other" states that the "Other" is first and foremost a "structure of the perceptual domain"[2](P232), and is fused with necessary fiction. The boundary symbolized by the "fold" precisely separates consciousness from the object at both ends. In "He Stuttered", Deleuze explicitly regards "tongue stuttering" as an operational practice of language folding, that is, to dissolve the "grammatical stack" of ordinary language and reconstruct a "minority usage"[38](P110) similar to estranged expression. Poetic language "realizes these forks and changes"[2](P287) through continuous alternation and tone changes. At the same time, it generates the unique power of language, which is also a discourse marker for emotions and intensity; In "The External Mind," the con-

cept of "folds" is placed between the two domains of ontology and society, and it is believed that "the internal space will coexist with the external space along the path of the folds"[2](P366).

The cross disciplinary perception of cross writing is also hidden in the theoretical spectrum of "folds". "Francis Bacon: The Logic of Sensation "[27](P77-86) regards" folds "as an emotional medium that constitutes sensation in" Drawing Power ". Miller's paintings of farmers holding sacrifices, the layering of Mount C é zanne, and the heat of scenery all require the interaction of spatial" lines "in the picture to express."Capitalism and Schizophrenia (Volume 2): A Thousand Plateaus "[28](P100,267,441) mainly describes" folds" from the perspective of regional geology, and the extended meaning of "folds" gradually extends to the boundary of the domain of difference, harmony and rotation in subsequent contextual changes."November 20, 1923: The Hypothesis of Linguistics"observed "folds" within the system continuum of integrated planes and layers; The section "1874: Three Short Stories, or 'What Happened'" highlights the utility of "folds" in hermeneutics. Short stories demonstrate the posture of the body and mind, while stories mobilize attitude or position. "Unfold" is the decoding and unfolding of the information contained in these demonstrations and movements; The "1837: Rhapsody" does not explicitly mention "folds", but the "erre lines" of the musical chain can be felt as layers of rotation and polyphonic separation between different music domains. There is relatively little discussion of "folds" in "Differences and Repetitions"[29](P439). The annotation of the first chapter "Differences in Freedom" adopts the perspective of "Phenomenology of Perception" to explain "folds" or "decoration", and "folds" thus enter the construction of aesthetic geometry based on points, lines, and surfaces, with strength, generation, and internalization as the foundation.

From the current academic discourse on "folds" by Deleuze, it can be found that the theoretical inclusiveness of "folds" (pli) is very strong, and its analytical applications involve fields such as geology, biology, architecture, linguistics, literature, art, philosophy, etc.

Some recent studies have already paid attention to "folds". "Deleuze: Key Concepts" includes an explanation of Tom Conley's "Folds and Folding", which states that Leibniz's philosophy of the monad can be called "Baroque", and that "folds" belong to a personal style and way of speaking. Tom Conley noted Deleuze's examination of Foucault's concept of "sex" in his article "Folds, or the Interior of Thought (Subjectivization)", and pointed out that "the process of finding others in myself [.....] is completely like the invagination of another set of embryonic tissues, or the role of clothing lining: twisting, folding, filling"[17](P273), such as "doublur" in French. The meanings of lining, substitute and duplicate are separated by "folds", which separate speaking and viewing, inside and outside, and also reserve space for the generation and operation of power discourse. The book "The New Generation of Cartographers" (1975), which appeared before Foucault, specifically depicts the internal space opened by folds, which is a single room to be emptied, cut and guided by Melville's "open line" and Michio's "unconventional line". Charles J. Stivall's Deleuze research discourse often considers "folds" within the category of "subjectification", where the subject perceives change in a paradoxical manner that is both a point of difference and a point

of overlap. This also lays the foundation for "folds" to move towards the "other" domain.

The literary scalability of the concept of language "folds" is also strong. Mai Yongxiong's "Deleuze's Philosophical Poetics: Cross Contextual Theoretical Significance" focuses on explaining the concept of "folds" from the perspectives of difference theory, Neo Baroque and nomadic aesthetics. Book pages, spectra, scales, mazes and annual rings are all typical "folds", and "folds" themselves are not Baroque style inventions. There have been various folds in Greek, Roman, Gothic, and classical styles before, and "folds" have extended the exploration of the classic propositions of "one" and "many" in the history of Western intellectual development. Deleuze's concept of "folds" also refers to the interpretive dimensions of Pythagoras, Neoplatonic philosophers and Leibniz, "Different cultures, aesthetics, poetics and literature are both Leibniz style monads with their own attributes, spaces and non conformities, while also having the possibility of nomadism, selection, branching, evolution and the interconnectivity between folds"[30](P202). The topological space arising from "folds" also connects the farthest external and deepest internal, meanwhile the book cites Deleuze's discourse on Cheng Baoyi's "Chinese Poetic Writing" to observe the "lines" and "folds" of Chinese poetry and painting. Another work by Mai Yongxiong, "Deleuze and Contemporariness: A Study of Western Poststructuralism"[31](P285-287), argues that the language "folds" discussed by Deleuze are the result of territorialization, de territorialization, and re territorialization. Cai Xi's "On Deleuze's Weak Drama"[32](P115-118) points out that "language constant" is a "power relationship", "stuttering" and "aphasia" can effectively break the rigid hierarchical structure of dramatic language. Daily language can produce "folds" through "twisting", "splitting", trembling, shouting, and even singing, to express changes in language, pronunciation and emotions. Ben's "Richard III" is a typical example of Deleuze's poetic theory of "weak drama".

The language "folds" are also inherent in the relevant philosophical fields of France. Gaoxuan yang's "Fifty Years of Contemporary French Thought"[36] dedicated a section to discussing the folded structure of the chaotic world. Deleuze used the views of "Bronzo, Bissa, and Heidegger"[4](P6) when discussing the concept of "folds". The "folded nature" of life blurs the boundary between life and death. In Heidegger's view, there are "openness" and "folds" everywhere, with their own subjectivity as the bridge. The "fold line" of death has already been placed within Foucault's paradigm of "aesthetics of existence". Zhuang Pengtao's "Four Folds of Subjectivity - Deleuze's Theory of Foucault's Late Subjective Thought"[37](P68-73) compares similar views proposed by Foucault in "The Enjoyment of Pleasure" and finds that Deleuze's exposition of the internal logic of Foucault's thought development is linked by the concept of "force" derived from Nietzsche. "Folds", as a topological image, express the duality of internal and external, somewhat like Foucault's Greek self, shaped internally by the "folds" of external forces. Another article by Zhuang Pengtao, "Minority Literature and Tongue Ties: Deleuze's Theory of Language Folding"[38](P110-115), provides a more detailed introduction and explanation of the folding operation of the literary machine.

The main source of language "fold" lies in differentiation. Internally and externally, the past (memory) and present (subjectivity) can both be seen as two sides of the same

"fold". In literary works, especially in specific genres such as poetry, the cultural universality of language "folds" is a part that has been studied in the past but has been less discussed. The discourse space and the world of others presented after language "folds" are also a way for poetic writing to intervene.

3 Extending from the "folds": Plato and Deleuze's Distinction and Division of "Language"

In the collection of classical works edited by Clifton Collins, Plato's "Philosophical Insight" [3] interweaving with the exploration of language hierarchy is actually an observation of the state of language. Deleuze's "fold" meaning is different from the earlier initial functions of language, but focuses more on the bending, looping, turning and derivation of language syntax lines in "Clinical and Critical", jumping from balanced syntax to the level of generative syntax, giving birth to another foreign language in language. The "folds" also transition directly from the rigid and tired "form" to "stylization" and "dramatization"[39](P29-45). The folds are deformed. The theme of "Meaning and Life"[10](P139)reflects a unique attention to language in Plato's early writing forms, where dialogue, models and imitations of language are like branches of details, enriching the meaning of words. The embodiment of style is mixed with "elements of discourse"[40](P23), making the conversion of information pay more attention to language transfer and relocation. In Plato's view, more classical poetry "begins with the prayer of Zeus and Mnemosyne, the daughter of the goddess of memory. "[41](P9-27, 97-114)The presentation of language and the depiction of different forms of spirit were early forms of expression and thinking. The chapter "Theaetetus" discusses logos as a "discourse" in which many words gradually exhibit "interdependent relationships"[42].

In the process of language expression and discourse, this combination and differential operation also has a slight similarity to the initial implication of Deleuze's "fold" thought. The focus on "language" is manifested differently in Plato's works and dialogues, where the writing of abstract ideas and the unfolding of logic follow certain application rules. In different topics and contexts, language has its own presentation ideas for anchoring and recording differential information with logical and logical properties. The understanding of ideological differences in Deleuze's theory of language "folds" is also based on the need for relatively primitive expression. In terms of the cultural dimension of language itself, the continuity of "folds" is not entirely based on hierarchical relationships, but rather varies and spreads according to differences in the field of concern. Plato's analysis of "artistic forms"[43](P628)when discussing language is based on more specific contextual forms.Repetition is a behavioral conceptual path in this philosophical aesthetic perspective, and the part extended by knowledge is related to logical thinking and rationality. In Deleuze's view, "the motivation of Plato's theory of ideas stems from a will to choose and select. This is the problem of distinguishing the 'object' itself from its various imitations"[2](P91), which means that ideas are relatively fundamental or initial categories, and subsequent thinking development determines some logical order in the process of expression

through understanding, imitating and repeating ideas. The presentation of language follows both the connection between form and thought as well as the cultural dissection.

The connection and reflection between language writing and ideological theory highlight the imitation of things by early language itself. Plato believed that "from Ideal Language to Ordinary Language"[6](P106) also have many changes and distinctions, and the continuous application and arrangement of linguistic elements promote the proliferation, communication and expansion of language communities in different scene categories. The practice of "imitation" is also enriched from their respective language contexts. However, in Deleuze's view, "imitation" was more replaced or transformed into a type of addition and follow-up to language. The meaning of language extends to the distant external and deeper internal connections of thought and theory, making language have more layers of dialogue, thinking, and intersection beyond the primitive "imitation".

There are many contradictory and complementary forms of expression in language logic, and "folds" are more like a thoughtful aesthetic advancement. The discussion of classic topics such as Plato Parmenides is actually tied to logical issues such as the existence and right and wrong of language, and is related to the distinguishing meanings and "fuzziness"[46](P451) inherent in language itself. Fuzziness is relative to situations with clear and interpretable semantics. Through the openness of the symbol system, analysis is carried out on the basis of clarity and new semantics. The parts that cannot be exhausted by language temporarily suspend the semantic "fuzziness" and provide blank space for imagination for this indescribable moment. The collection and differentiation of multiple symbol semantics in the same context or concept also give the "fuzziness" feeling expressed by words some aesthetic dimensions. Qin Lanjun pays more attention to the concept of tools in Deleuze's "different/differentiation"[7](P45), and "folds" have become an important part of the transition from the traditional "same" system to the "living" system of differences. The "folds" of language not only contain different semantic boundary meanings, but also reveal the relationship between "literature" and generation and freedom, as well as the perception of the world and differentiated content. Zhang Zhong pointed out that in Deleuze's perspective, "literature" itself is a kind of "fold", and "fold" is the "wrinkle"[44](P27-28) of literature.

The boundary and understanding of this "fold" is the comparison and analysis of relatively differentiated language expressions with specific literary or related field practices. Compared to Plato's focus on ontological aspects such as initial "imitation" of language, Deleuze's perspective is more concerned with the process of dialogue and unfolding at the level of ideological expression. Language not only captures, perceives, and imagines various objects through the eyes of the speaker and the mind, but also carries its own consciousness mirror, giving expression a certain degree of intentionality. This difference in intentionality is woven through different contexts, giving rise to many vitality. The heterogeneous language structure and cultural logic connected by the symbolic system of language actually manifest the bidirectional folding of domain and domain. "When the 'self' folds into the language environment to form 'I', while being able to express 'I', language also folds back into the self in the same way."

[38](P113)Therefore, the discourse of "I" is not only external, but also internalized in the ideological layer of "I". Through superposition and differentiation, the semantic reference of "folds" continuously grows towards the internal and external context of the discussion.

From Plato's view, language has its own narrative methods and forms its own intermediary patterns through the expression of information. In Plato's *Medicine*, emphasis is placed on the imitation and reference of language to appearances. Rush Rhee points out that in the logical research related works read by Swansea, there is also a greater focus on the "formal operation"[10](P139-142)of language, and philosophical thinking has entered a process of continuous deduction, excavation and deepening through language. In terms of Deleuze's language thinking, the flow of ideas and the derivation of concepts are constantly evolving, gradually forming a unique "language processing" [45](P31-54).The language meaning of "folds" not only points to a dialogic aesthetic discourse structure, but also reflects more interpretive decoding beyond the "discourse" statement. Through differentiated expression, language can describe or replicate more representational appearances. This way of thinking tends to be similar to the language's scheduling and weaving of information in the textbook "What is Philosophy". However, whether it is the operation of form or other texture levels, the intersection and circulation of languages of the same or different types are always undergoing possible layering and unfolding of commonalities. The "unfolding" of language is not a single statement but a generated state. Deleuze pointed out that language has a certain constructiveness to the literary appearance it depicts, and every language is a folded "monadic world"[23](P16-28), where each fold is a jurisdiction with relatively definite boundaries. This also reveals the cultural differences between different domains that exist in language expression and even poetic exposition itself.

The emphasis on differences in "Plato's ontology "[46](P451-453)is not obvious, but focuses more on the discussion of "the same", which has been studied by scholars such as Cai Xi. Compared to others, Deleuze's "folded" ideological resources are still nurtured in the roots of classical studies, and have derived some postmodern visual characteristics in the subsequent understanding or development of language. They have made observations and understandings that are closer to the times, integrating the perception and touch of past ideas with a more contemporary perspective, making the ideological dimension of language constantly shift according to the changes in context. The differential semantic context reflects the logical progression of the ideological perspective in the process of dialogue, separation and communication, while the relatively formal and vague semantic bridges have not been separated from the differential categories, but have turned to more diverse paths of separation. The distinction between folds also implies a distinction between fuzzy and clear layering, which actually inherits and pays tribute to earlier language thinking.

The contact and connection of "folds" in the writing, infiltration and perception of poetry involve complex elements. From Plato to Deleuze, the perspective of language comprehension is constantly deepening. ESPOSITO M's focus is very primitive, focusing on the "relationship between oral and written"[33](P1), especially during the transitional stage between oral language and literary writing, there is also a significant grasp and expression of poetic concepts. The emergence of poetry not only serves to

reveal the surface popularity of oral language, but also gradually standardizes the specific practice of written texts. When ideas are blended into the potential patterns of language, the emotional context woven by poetic culture is greatly promoted and refined. In Deleuze's context, the differential perspective of language promotes diverse changes in expression. Krista Albrecht Crane's "Style, Stuttering" is a continuation of Deleuze's views since Proust, such as "Please become a foreigner in your own mother tongue"[17](P201). At this point, the expression of poetic language has become another stylized discourse outside of conventional language. Due to differences from the presentation and representation of everyday language, there may be "folds" and pauses when the order is disturbed. The transmission and expansion of language is a continuation and promotion of the existing order structure. In addition, the weaving of perception or artistic landscapes provides copies for the synesthetic expression and related deduction of language, among which "sensation", "spirit" and "color"[34](P142-149) in special art works are still described and represented through language, but the cultural meaning structure promotes the poetic linkage of perception. The rhythm changes of language and the thinking imagination of symbolic meaning enrich the levels of language communication, while also opening up a more diverse and open aesthetic space.

In other levels of perceptual perception, "folds" are more like a confirmation of expression. In "Francis Bacon: The Logic of Sensation"[27](P77), "Drawing Power" regards "folds" as an emotional medium that constitutes sensation. Miller's peasant paintings holding sacrifices, the layering of Mount Cézanne, and the heat of scenery all require the interaction force of the spatial "lines" in the picture to express them. The visual perception of "folds" outside of simple language gradually emerges and language becomes a descriptive symbol. Through description, it can be inherited and inherited, and the layers and perspectives of language are constantly enriched through cultural layering and turning. Plato pointed out in his discussion of the perceptual nature of language that the interpretive approach of linguistic symbol perception extends along with the possibility of the perspective of the ontology of thought, continuously dispersing the poetic sense carried by the discourse itself. Around the 19th century, Baudelaire and Wilhelm Wilhelm also emphasized the synesthesia of sight and hearing. For example, in "Roaming", the sound language of poetry was associated with Dutch landscape paintings, in "Romanticism Without Words", an imaginative scene of inner murmurs was depicted, and in "Reflections in the Morning", different syllables of sentences were irregularly mixed together to create a poetic environment. The original meaning of language was thus multiplied based on their respective contexts. Mallarmé's understanding of ideological modality and symbolism also stems from the elements of the "artistic concept"[11](P64). Periodic language "folds" traverse different syllable rhythms in poetry, and the inner space of language gradually expands outward, extending to the eyes of critics, forming a two-way dialogue. The symbolic development and connection of cultural load elements and domain distinctions have emerged. With the coherence and connection of different poetic language, the transmission of poetic meaning has also shown relatively open and free derivative changes. The influx of heterogeneous symbols promotes the recurrence and presentation of language layers, and gradually conceals and internalizes this poetic meaning. The distinctions and

reflections derived from the "folds" also inherit different poetic connotations from Plato to Deleuze.

4 Poetry and Script: Discourse Dialogue and "Fold" Practice

4.1 Language "Fold" and Poetry of Numerical Sirens

The initial contextual containment of language folds is quite complex. Its discourse on "symbols", "within the domain", and "outside the domain" is reflected in more dimensions of differential collection. Malam's pleated poem "Elodiade" transcends the hollow dust masses, illusory groups, and collections, and elucidates the "folds of the soul" behind the language of poetry. Subsequently supplemented. The literary language and consciousness involved in "folds" are also interrelated with the self narration of compound, cross, boundary changes, and language. Literary arrangement itself can be divided into linguistic existence and literary existence. Among them, out of bounds language is the turning point for literature to return to itself. "Under the premise of out of bounds, literature becomes a repetition of itself, of itself, and based on itself, and only in this repetition, literature is established." [12](P87) The concept of "discourse" discussed by Foucault in "Archaeology of Knowledge" is based on the concept of "statement" supported by historical context, and as a "discourse atom" [13](P30), the statement gradually unfolds the objective viewpoint of "domain" space and "external self" through the self operation of language. Heidegger also focuses on the repetition of language, "as long as it is not us speaking first, but discourse..... or language (Sprache - we have to go back to this word later) speaking. We are satisfied with listening to it speak. What we say is nothing more than a repetition of the initial discourse, which Heidegger named *die Sage*. Of course, it may still be a kind of repetition" [14](P17). The formal hierarchy of language and the self narrative of consciousness continuously achieve the proliferation of self referential meaning through "repetition".

In the poetic context of Maratha, language can derive discourse through subtle repetitive changes. "The real actions during banquets and the writing actions of the Sirens who bring a group of poems are intertwined on the same fabric." [20](P47-48) The imitation of actions and the burning of ideas are intertwined with the weaving of language. The section of "The foam of Poetry" tells the story of foam, navigation and sirens. The white sails, drifting boats and sirens' hair all show a description silhouette at the level of language meaning. Adjacent lines of poetry connect with each other, showing the folds of the context. The "folds" here approach the scope relationship at the level of language discussed by Deleuze, but are slightly different from the critical state that the language connected by the differential meaning in "What Is Philosophy" breaks away from regulation and returns to nature, but show the alternation of poetic form and content under a certain organizational order. "The metaphor of the Sirens refers to the events and risks that poetry is expected to encounter." [20](P27-28) The change in language is written about the intersection of ideas and culture.

The language difference of "folds" itself provides a copy for the other generative operations of thought. For the poetry writing of Maratha, "Sirens are a symbol of modern beauty, a powerful force of artificial techniques, and the opposite of 'organic beauty'" [20](P38), and the content writing of poetic language variability overlaps between them. The division of numbers refers not only to the number of dice and the fragmentation of poetic language, but also to the arrangement of syllables in poetry and the transformation of consciousness. The insertion of numbers and the vortex of passwords permeate different language paragraphs in poetry. Gan Dan Meiyasu pointed out that "there is a void (vide) in 'numbers', and its appearance is conditional"[19](P60). Whether it is the mutual devouring of numbers, the creation of new meanings in poetic language, the development of dialectical negation, or the hidden expression changes, they all convey a subtle layer of differentiation. "Coronation" is the 707th word in "Dice Roll", and its narrative function lies in the fact that Maratha "uses writing to express 'numbers' and coronates 'numbers' with writing itself. "[19](P64),⁷ walking through the arrangement of steps, sonnets are twelve syllable poems, and imagery such as Sirens, numbers 7, and feathers also appear in "La Plume". Sirens "are more like cultural connotations, and the combination of numbers and repeated imagery not only deepens the semantic derivation and meaning of poetry, but also highlights it. The focus level of different topics. 707 points to the "murmuring water of the soul"[19](P118), pointing from a limited spatial context to infinitely captured contradictory individuals, constantly expanding and overlapping the language of poetry. Numbers themselves also include different expressions such as existence, non existence, description and non description, pause and jump. The reality referred to by numbers follows the constraints of change and constancy, and the writing and arrangement of poetic language is constantly expanding its meaning scope. 707 represents the total number of rhythmic words required for printing ordinary poetry in some versions at that time, including a relatively stable count observed due to character changes in version deletions. Among them, the numbers "7" and "0" respectively represent "rhyme", "nothingness", and "deep flow" [19](P82) in Gaden Mayasu's annotations. "707" is like a symbol of poetic meaning connected by a number, constantly opening, closing, echoing and forming folds. Folds themselves are not presented in the form of poetry, but rather a natural state of manifestation that may be glued together or fade away. The "Siren" symbolizes the "new beauty" that connects the semantic and harmonic meanings represented by numbers, and the magical charm displayed on the basis of harmony.

The semantic connotation symbolized by "Siren" refers to the complex branching and differentiation in the writing of Malam's poetry. The "Siren" moment actually transcends the storytelling level, extracting imaginative fantasy references into "musical scales and chords leading to music concerts" [20](P88). The wordless and imageless language weaves cultural ritual illusions, making the initial semantic meaning of the "Siren" more abundant. The poet's expression and the hymns with theoretical perspectives break down the mottled and mixed channels of thought. The folds of words and phrases are not expressions of immediate impressions, but become a cultural layer that can describe the distance of imagination or be overlaid by language sense and content.

The aesthetic experience of language lies not only in the creation of words, but also in the hidden loopholes of ideological fluctuations. The creation of poetic language reveals multiple possibilities. In an interview with the Liberation Daily on September 22, 1988, "folds" were regarded by Deleuze as a "distinction" [15](P26). After the 17th century, more emphasis was placed on the structure and layering of thinking and language. Compared to the beginning and end, the importance of the middle became increasingly prominent. According to Badiou, "thinking is folding, doubling the outside domain out of the domain that extends together with it"^①[16](P115), considering that the subject perceives changes in a paradoxical situation that is both a point of difference and a point of overlap, which lays the foundation for "folds" to move towards the other domain.

The changing forms of poetic language are in line with the theoretical analysis of "folds". And these changes and differences also detach poetic language from the simple operation of everyday language in the process of continuous repetition. From the division of boundaries referred to by Plato's ideas to the breaking down of coherent and limited language expression, both ordinary writers and poets carrying poetic ideas are more or less mobilizing rational and emotional thinking analysis. This language's expression of ideas is a continuous reflection, rumination and extension of inherent ideas. Language and logical details both interpret and inspire each other.

4.2 Cross Cultural: Style Creases and Otherness

Deleuze borrowed concepts such as Malam's "é ventail" and "the unanimity fold" in his analysis of the concept of "fold as event", and demonstrated the process of "poetry" connecting the subject and predicate in the folds of viewing and reading to depict the "poetic event" that occurs in "resonance". Krista Albrecht Kran's "Style, Stuttering" is a continuation of Deleuze's views since Proust, such as "Great literature is written in a foreign language" and "Please become a foreigner in your own mother tongue" [17](P210). From Deleuze and Gatali's perspectives, stuttering and stuttering are not in a linguistic sense, but rather a representation of the molecular function of language reproduction order, presenting a "fold" and pause.

Poetry is like a fan because it contains both the sensory lining of the folding movement and the poetic thread that wraps around the heterogeneous cultural background. Unlike Maratha's "pure conceptual" view of poetic language, Claudel advocates for a "imitative" poetics that is connected to reality. Stevens' "The Highest Fictional Note" regards poetry as an "abstraction" of reality, with emotions wandering in the air and stirring up countless sounds. After the gods disappear, "imagination is the main body, penetrating all things and occupying reality"[18](P3). Emotions are assigned to the words and sentences of poetry, making the folds of the world open up reassign themselves. Okakura Juesan's Zen and the delicacy of Eastern poetic language are invisibly blended into Stevens' poetry "eyes" and "heart". Agathon's "Anseus", "Char-

^① The article "The External Mind" also has a similar statement, that is, "thought is like folding folds, using a common internal to fold the external" and as stated in "Madness and Civilization", "in the outside inside, and in the inside outside". [2](P366)

lie" in "The Song of Roland", and Brutus in "Julius Caesar" all reflect the poetic composition of literary fiction, with characters, place names, or canonical constructions, or imitations, and less emphasis on daily plot filling. And fictional poetic writing has also promoted the gradual expansion of language folds.

Cross cultural refers to the re exploration of the world of the "other". Postmodernism "calls for and affirms the other"[1](P13). The otherness, difference, subjectivity, and homogeneity of the other are actually manifestations of self equivalence traits. In Deleuze's concept, the "other" tends to express feelings and describe the existence of "possible things"[2](P232). It refers to the linguistic reality that is contained and the thinking world that can be expanded. The "fold" implies a distinction. As a representation of heterogeneity, "folds" help to enter language from a stylistic level and open up language. Poetry, as a specific genre of literary works, still follows this kind of performance mechanism. In terms of the expansion of the meanings of "senses" and "folds", the structural bridge runs through the moments of language and consciousness. While exploring the logical meaning of a poem, it is also Deleuze's process of using "implicit images" to process language symbols. Bacon's "sensory events" alternate between experience and fact, and the lines of poetry and paintings are nested in new relationships of color, background, and rhythm. When the pulse of sensory logic acts on diverse emotional sound areas, the intensity wave lines of reality also have reference points for crossing and disturbance.

Gardner Davis is more concerned about the phenological rotation of each season in Maratha poetry, placing nature and dreams at both ends, and the "supernatural mystery"[20](P68) overflowing from the "folds of symbolic objects" in the poem, making it a dwelling place for new thinking and language. The collection of prose poems titled "White Water Lilies" is a cosmic plot in Malam's works, with sentences and writing like a burning lung of language, constantly spewing out the poet's imagination and philosophical thoughts. In "The Crisis of Poetry," Malam made an extremely sensitive prediction of the blank space around language. Thought is unadorned writing, and writing is a rare display of human nature that rarely retreats. Poetic statements not only fold the manifested thoughts into the complex reality, but also extract the unpolluted hearts of young people from the decadent and anxious emotions. Edmond Bonio[5](P75) stated that in Maratha's poetry writing in "Igidur", the individual's madness and the twists of fate constantly guide the poet to embrace future inspirations. The combination of dramatic scenes and poetry has brought time into a more precise train of thought. Through the "intertextual" connection of different literary genres and time points, the emotional "folds" of poetry also achieve the interweaving of impression details. "Igidur simply rolls the dice", "closes the book", "blows out the candle", "lies on the ashes of his ancestors with his arms", "Igidur". The young children in "Jidu Er" have transformed into the elders and ancestors of "Roll the Dice", laying a fictional timeline with multiple directions in the endogenous space of life.

In Alcibiades, Socrates' "frankness" uncovers the "soul" that is separated from the body when the subject's spirit self confirms itself. The cognition of the relationship with others is interrelated with the construction of the subject, and autonomy has become a prerequisite for external governance, extending from individuals to families, institutions, countries, etc. Some Scholars pointed out that "Socrates envisions language as an

ideal instrument for imitating the forms of things"[6](P80-94), which reveals the Greek term that hidden "folds and reflections"[22](P105). At this moment, external relationships are folded and bent to highlight self relationships, and the subject uses practice to constrain themselves. At the same time, in the pursuit of freedom, they break free from dependence on internal norms and rebuild their own spiritual cultivation direction. Therefore, the senses no longer only respond to superficial intuitive reactions, but constantly strive to shape the deep soul.

The cross-cultural and stylized nature of poetry also reflects many linguistic levels of domination and shaping, and the difference referred to by "folds" extends from the level of expression to social imagination or other logical paths. Leibniz drew inspiration from Plotinus' urban metaphor, intervening in space from a single perspective, with intersecting streets and scattered housing buildings. "The entire world is contained within the soul of a single perspective," and "the infinite series of curves or bends is the world." [22](P183). The self or the other are placed in such a spatial field and turn back to each other. According to Qinlanjun, the French word "sens" has the meaning of "direction"[7](P291). The symbol space arranged in order of the hierarchy of all things contains the cunning and chaos of direction, and "folds" are a representation of the direction of others, which helps to enter language from the literary level and open up language. Deleuze's folded statement focuses on these aspects. As a specific genre of literary works, poetry still follows this kind of performance mechanism, which also lays the foundation for the formation of stylized forms of discourse order.

The analysis of poetic language also potentially explores the relationship between folds, "the other," and stylization. In recent research in 2025, the focus on "numbers"[8](P169), cultural discussions and broader information levels is implicitly intertwined with the differential implications of language. The relationship between Deleuze and the discourse of past and new era ideas, as well as the description of "experience"[9](Pe2) also overlaps. However, the exploration of consciousness and the grasp of language are not entirely limited to ontological dissection, but show many possibilities that cross cultural boundaries.

5 Conclusion

From Plato's perspective, language itself is more profound and ever-evolving, a contemplation that extends to Deleuze's level, diffusing into distinct dimensions. Plato's linguistic ideals are considered within more intricate layers, allowing the axioms of language to radiate into numerous subtle dimensions. At Deleuze's stage, the differentials beneath the same linguistic appearance generate layers of "folds," which no longer represent mere viewpoint distinctions but encompass deeper conceptual logic. The "grammar" that reflects word inflection permeates poetic conventions, standards and rules. The interface between language and discourse, sought by interlingual poetics research, is not a smooth plane but marked by various ruptures and fissures. The textual "folds" oscillating between linguistic reflection are continuously deconstructed by sequences of ideological contexts, while the cultural dimensions of poetry gradually unfold through the alignment of different linguistic perceptual levels.

Plato's focus on language primarily lies in its initial logical dimension. When the concept of language as symbol and reference is embedded into the cognitive frameworks of heterogeneous cultures, the latent patterns of "discourse" also transform alongside the divergent demands of poetic expression. Genealogical reflection and literary text application nourish the enrichment and formation of Deleuze's "folded" semantic layers. The growth of this concept not only links the philosophical origins of the classical period, but also adds more contemporary characteristics in the process of practice, allowing the meaning and connotation of poetic language to be folded into multiple dimensions. At this time, the ideological texts and external contexts communicated at the level of language form are understood and integrated.

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