

distinguish assemblage haecceities (a body considered only as longitude and latitude) and interassemblage haecceities, which also mark the potentialities of becoming within each assemblage (the milieu of intersection of the longitudes and latitudes). But the two are strictly inseparable. Climate, wind, season, hour are not of another nature than the things, animals, or people that populate them, follow them, sleep and awaken within them. This should be read without a pause: the animal-stalks-at-five-o'clock. The becoming-evening, becoming-night of an animal, blood nuptials. Five o'clock is this animal! This animal is this place! "The thin dog is running in the road, this dog is the road," cries Virginia Woolf. That is how we need to feel. Spatiotemporal relations, determinations, are not predicates of the thing but dimensions of multiplicities. The street is as much a part of the omnibus-horse assemblage as the Hans assemblage the becoming-horse of which it initiates. We are all five o'clock in the evening, or another hour, or rather two hours simultaneously, the optimal and the pessimal, noon-midnight, but distributed in a variable fashion. The plane of consistency contains only haecceities, along intersecting lines. Forms and subjects are not of that world. Virginia Woolf's walk through the crowd, among the taxis. Taking a walk is a haecceity; never again will Mrs. Dalloway say to herself, "I am this, I am that, he is this, he is that." And "She felt very young; at the same time unspeakably outside, looking on. . . . She always had the feeling that it was very, very dangerous to live even one day."<sup>38</sup> Haecceity, fog, glare. A haecceity has neither beginning nor end, origin nor destination; it is always in the middle. It is not made of points, only of lines. It is a rhizome.

And it is not the same language, at least not the same usage of language. For if the plane of consistency only has haecceities for content, it also has its own particular semiotic to serve as expression. A plane of content and a plane of expression. This semiotic is composed above all of proper names, verbs in the infinitive and indefinite articles or pronouns. *Indefinite article + proper name + infinitive verb* constitutes the basic chain of expression, correlative to the least formalized contents, from the standpoint of a semiotic that has freed itself from both formal significances and personal subjectifications. In the first place, the verb in the infinitive is in no way indeterminate with respect to time; it expresses the floating, nonpulsed time proper to Aeon, in other words, the time of the pure event or of becoming, which articulates relative speeds and slownesses independently of the chronometric or chronological values that time assumes in

the other modes. There is good reason to oppose the infinitive as mode and tense of becoming to all of the other modes and tenses, which pertain to Chronos since they form pulsations or values of being (the verb "to be" is precisely the only one that has no infinitive, or rather the infinitive of which is only an indeterminate, empty expression, taken abstractly to designate the sum total of definite modes and tenses).<sup>39</sup> Second, the proper name is no way the indicator of a subject; thus it seems useless to ask whether its operation resembles the nomination of a species, according to whether the subject is considered to be of another nature than that of the Form under which it is classified, or only the ultimate act of that Form, the limit of classification.<sup>40</sup> The proper name does not indicate a subject; nor does a noun take on the value of a proper name as a function of a form or a species. The proper name fundamentally designates something that is of the order of the event, of becoming or of the haecceity. It is the military men and meteorologists who hold the secret of proper names, when they give them to a strategic operation or a hurricane. The proper name is not the subject of a tense but the agent of an infinitive. It marks a longitude and a latitude. If Trick, Wolf, Horse, etc., are true proper names, they are so not by virtue of the specific and generic denominators that characterize them but of the speeds that compose them and the affects that fill them; it is by virtue of the event they are in themselves and in the assemblages—the becoming-horse of Little Hans, the becoming-wolf of the Were [which etymologically means "man"—Trans.], the becoming-tick of the Stoic (other proper names).

Third, the indefinite article and the indefinite pronoun are no more indeterminate than the infinitive. Or rather they are lacking a determination only insofar as they are applied to a form that is itself indeterminate, or to a determinable subject. On the other hand, they lack nothing when they introduce haecceities, events, the individuation of which does not pass into a form and is not effected by a subject. The indefinite then has maximum determination: once upon a time; a child is being beaten; a horse is falling . . . Here, the elements in play find their individuation in the assemblage of which they are a part, independent of the form of their concept and the subjectivity of their person. We have remarked several times the extent to which children use the indefinite not as something indeterminate but, on the contrary, as an individuating function within a collectivity. That is why we are dumbfounded by the efforts of psychoanalysis, which desperately wants there to be something definite hidden behind the indefinite, a possessive, a person. When the child says "a

belly," "a horse," "how do people grow up?" "someone is beating a child," the psychoanalyst hears "my belly," "the father," "will I grow up to be like daddy?" The psychoanalyst asks: Who is being beaten, and by whom?<sup>41</sup> Even linguistics is not immune from the same prejudice, inasmuch as it is inseparable from a personology; according to linguistics, in addition to the indefinite article and the pronoun, the third-person pronoun also lacks the determination of subjectivity that is proper to the first two persons and is supposedly the necessary condition for all enunciation.<sup>42</sup>

We believe on the contrary that the third person indefinite, HE, THEY, implies no indetermination from this point of view; it ties the statement to a collective assemblage, as its necessary condition, rather than to a subject of the enunciation. Blanchot is correct in saying that ONE and HE—*one* is dying, *he* is unhappy—in no way take the place of a subject, but instead do away with any subject in favor of an assemblage of the haecceity type that carries or brings out the event insofar as it is unformed and incapable of being effectuated by persons ("something happens to them that they can only get a grip on again by letting go of their ability to say I").<sup>43</sup> The HE does not represent a subject but rather makes a diagram of an assemblage. It does not overcode statements, it does not transcend them as do the first two persons; on the contrary, it prevents them from falling under the tyranny of subjective or signifying constellations, under the regime of empty redundancies. The contents of the chains of expression it articulates are those that can be assembled for a maximum number of occurrences and becomings. "They arrive like fate . . . where do they come from, how have they pushed this far . . . ?"<sup>44</sup> He or one, indefinite article, proper name, infinitive verb: A HANS TO BECOME HORSE, A PAKK NAMED WOLF TO LOOK AT HE, ONE TO DIE, WASP TO MEET ORCHID, THEY ARRIVE HUNS. Classified ads, telegraphic machines on the plane of consistency (once again, we are reminded of the procedures of Chinese poetry and the rules for translation suggested by the best commentators).<sup>45</sup>

*Memories of a Plan(e) Maker.* Perhaps there are two planes, or two ways of conceptualizing the plane. The plane can be a hidden principle, which makes visible what is seen and audible what is heard, etc., which at every instant causes the given to be given, in this or that state, at this or that moment. But the plane itself is not given. It is by nature hidden. It can only be inferred, induced, concluded from that to which it gives rise (simultaneously or successively, synchronically or diachronically). A plane of this kind is as much a plan(e) of organization as of development:

it is structural or genetic, and both at once, structure and genesis, the structural plan(e) of formed organizations with their developments, the genetic plan(e) of evolutionary developments with their organizations. These are only nuances of this first conception of the plane. To accord these nuances too much importance would prevent us from grasping something more important; that the plan(e), conceived or made in this fashion, always concerns the development of forms and the formation of subjects. A hidden structure necessary for forms, a secret signifier necessary for subjects. It ensures that the plan(e) itself will not be given. It exists only in a supplementary dimension to that to which it gives rise ( $n + 1$ ). This makes it a teleological plan(e), a design, a mental principle. It is a plan(e) of transcendence. It is a plan(e) of analogy, either because it assigns the eminent term of a development or because it establishes the proportional relations of a structure. It may be in the mind of a god, or in the unconscious of life, of the soul, or of language: it is always concluded from its own effects. It is always inferred. *Even if it is said to be immanent*, it is so only by absence, analogically (metaphorically, metonymically, etc.). The tree is given in the seed, but as a function of a plan(e) that is not given. The same applies to music. The developmental or organizational principle does not appear in itself, in a direct relation with that which develops or is organized: There is a transcendent compositional principle that is not of the nature of sound, that is not "audible" by itself or for itself. This opens the way for all possible interpretations. Forms and their developments, and subjects and their formations, relate to a plan(e) that operates as a transcendent unity or hidden principle. The plan(e) can always be described, but as a part aside, as ungiven in that to which it gives rise. Is this not how even Balzac, even Proust, describe their work's plan(e) of organization or development, as though in a metalanguage? Is not Stockhausen also obliged to describe the structure of his sound forms as existing "alongside" them, since he is unable to make it audible? Life plan(e), music plan(e), writing plan(e), it's all the same: a plan(e) that cannot be given as such, that can only be inferred from the forms it develops and the subjects it forms, since it is *for* these forms and these subjects.

Then there is an altogether different plane, or an altogether different conception of the plane. Here, there are no longer any forms or developments of forms; nor are there subjects or the formation of subjects. There is no structure, any more than there is genesis. There are only relations of movement and rest, speed and slowness between unformed elements, or

at least between elements that are relatively unformed, molecules and particles of all kinds. There are only haecceities, affects, subjectless individuations that constitute collective assemblages. Nothing develops, but things arrive late or early, and form this or that assemblage depending on their compositions of speed. Nothing subjectifies, but haecceities form according to compositions of nonsubjectified powers or affects. We call this plane, which knows only longitudes and latitudes, speeds and haecceities, the plane of consistency or composition (as opposed to the plan(e) of organization or development). It is necessarily a plane of immanence and univocality. We therefore call it the plane of Nature, although nature has nothing to do with it, since on this plane there is no distinction between the natural and the artificial. However many dimensions it may have, it never has a supplementary dimension to that which transpires upon it. That alone makes it natural and immanent. The same goes for the principle of contradiction: this plane could also be called the plane of noncontradiction. The plane of consistency could be called the plane of nonconsistency. It is a geometrical plane, no longer tied to a mental design but to an abstract design. Its number of dimensions continually increases as what happens happens, but even so it loses nothing of its planitude. It is thus a plane of proliferation, peopling, contagion; but this proliferation of material has nothing to do with an evolution, the development of a form or the filiation of forms. Still less is it a regression leading back to a principle. It is on the contrary an *involution*, in which form is constantly being dissolved, freeing times and speeds. It is a fixed plane, a fixed sound plane, or visual plane, or writing plane, etc. Here, fixed does not mean immobile: it is the absolute state of movement as well as of rest, from which all relative speeds and slownesses spring, and nothing but them. Certain modern musicians oppose the transcendent plan(e) of organization, which is said to have dominated all of Western classical music, to the immanent sound plane, which is always given along with that to which it gives rise, brings the imperceptible to perception, and carries only differential speeds and slownesses in a kind of molecular lapping: *the work of art must mark seconds, tenths and hundredths of seconds*.<sup>46</sup> Or rather it is a question of a freeing of time, Aeon, a nonpulsed time for a floating music, as Boulez says, an electronic music in which forms are replaced by pure modifications of speed. It is undoubtedly John Cage who first and most perfectly deployed this fixed sound plane, which affirms a process against all structure and genesis, a floating time against pulsed time or tempo, experimentation against any kind of interpretation.

and in which silence as sonorous rest also marks the absolute state of movement. The same could be said of the fixed visual plane: Godard, for example, effectively carries the fixed plane of cinema to this state where forms dissolve, and all that subsists are tiny variations of speed between movements in composition. Nathalie Sarraute, for her part, proposes a clear distinction between two planes of writing: a transcendent plan(e) that organizes and develops forms (genres, themes, motifs) and assigns and develops subjects (personages, characters, feelings); and an altogether different plane that liberates the particles of an anonymous matter, allowing them to communicate through the "envelope" of forms and subjects, retaining between them only relations of movement and rest, speed and slowness, floating affects, so that the plane itself is perceived at the same time as it allows us to perceive the imperceptible (the microplane, the molecular plane).<sup>47</sup> So from the point of view of a well-founded abstraction, we can make it seem as though the two planes, the two conceptions of the plane, were in clear and absolute opposition. From this point of view, we can say, You can see the difference between the following two types of propositions: (1) forms develop and subjects form as a function of a plan(e) that can only be inferred (the plan[e] of organization-development); (2) there are only speeds and slownesses between unformed elements, and affects between nonsubjectified powers, as a function of a plane that is necessarily given at the same time as that to which it gives rise (the plane of consistency or composition).<sup>48</sup>

Let us consider three major cases from nineteenth-century German literature, Hölderlin, Kleist, and Nietzsche. First, Hölderlin's extraordinary composition, *Hyperion*, as analyzed by Robert Rovini: the importance of haecceities of the season type. These constitute, in two different ways, the "frame of the narrative" (plan[e]) and the details of what happens within that frame (the assemblages and interassemblages).<sup>49</sup> He also notes how the succession of the seasons and the superposition of the same season from different years dissolves forms and persons and gives rise to movements, speeds, delays, and affects, as if as the narrative progressed something were escaping from an impassable matter. And perhaps also the relation to a "realpolitik," to a war machine, to a musical machine of dissonance.

Kleist: everything with him, in his writing as in his life, becomes speed and slowness. A succession of cataleptic freezes and extreme velocities, fainting spells and shooting arrows. Sleep on your speed, then take off at a gallop. Jump from one assemblage to another, with the aid of a faint, by

crossing a void. Kleist multiplies "life plan(e)s," but his voids and failures, his leaps, earthquakes, and plagues are always included on a single plane. The plane is not a principle of organization but a means of transportation. No form develops, no subject forms; affects are displaced, becomings catapult forward and combine into blocks, like the becoming-woman of Achilles and the becoming-dog of Penthesilea. Kleist offers a wonderful explanation of how forms and persons are only appearances produced by the displacement of a center of gravity on an abstract line, and by the conjunction of these lines on a plane of immanence. He is fascinated by bears; they are impossible to fool because their cruel little eyes see through appearances to the true "soul of movement," the *Gemüt* or non-subjective affect: the becoming-bear of Kleist. Even death can only be conceptualized as the intersection of elementary reactions of different speeds. *A skull exploding*, one of Kleist's obsessions. All of Kleist's work is traversed by a war machine invoked against the State, by a musical machine invoked against painting or the "picture." It is odd how Goethe and Hegel hated this new kind of writing. Because for them the plan(e) must indissolubly be a harmonious development of Form and a regulated formation of the Subject, personage, or character (the sentimental education, the interior and substantial solidity of the character, the harmony or analogy of the forms and continuity of development, the cult of the State, etc.). Their conception of the Plane is totally opposed to that of Kleist. The anti-Goetheism, anti-Hegelianism of Kleist, and already of Hölderlin. Goethe gets to the crux of the matter when he reproaches Kleist for simultaneously setting up a pure "stationary process" that is like the fixed plane, introducing voids and jumps that prevent any development of a central character, and mobilizing a violence of affects that causes an extreme confusion of feelings.<sup>50</sup>

Nietzsche does the same thing by different means. There is no longer any development of forms or formation of subjects. He criticizes Wagner for retaining too much harmonic form, and too many pedagogical personages, or "characters": too much Hegel and Goethe. Now Bizet, on the other hand, Nietzsche says . . . It seems to us that fragmentary writing is not so much the issue in Nietzsche. It is instead speeds and slownesses: not writing slowly or rapidly, but rather writing, and everything else besides, as a production of speeds and slownesses between particles. No form will resist that, no character or subject will survive it. Zarathustra is only speeds and slownesses, and the eternal return, the life of the eternal return, is the first great concrete freeing of nonpulsed time. *Eccce Homo* has

only individuations by haecceities. It is inevitable that the Plan(e), thus conceived, will always fail, but that the failures will be an integral part of the plan(e): See the multitude of plans for *The Will to Power*. For a given aphorism, it is always possible, even necessary, to introduce new relations of speed and slowness between its elements that truly make it change assemblages, jump from one assemblage to the next (the issue is therefore not the fragment!). As Cage says, it is of the nature of the plan(e) that it fail.<sup>51</sup> Precisely because it is not a plan(e) of organization, development, or formation, but of nonvoluntary transmutation. Or Boullez: "Program the machine so that each time a tape is played on it, it produces different time characteristics." So the plan(e)—life plan(e), writing plan(e), music plan(e)—must necessarily fail for it is impossible to be faithful to it; but the failures are a part of the plan(e) for the plan(e) expands or shrinks along with the dimensions of that which it deploys in each instance (platitude of *n* dimensions). A strange machine that is simultaneously a machine of war, music, and contagion-proliferation-involution.

Why does the opposition between the two kinds of planes lead to a still more abstract hypothesis? Because one continually passes from one to the other, by unnoticeable degrees and without being aware of it, or one becomes aware of it only afterward. Because one continually reconstitutes one plane atop another, or extricates one from the other. For example, all we need to do is to sink the floating plane of immanence, bury it in the depths of Nature instead of allowing it to play freely on the surface, for it to pass to the other side and assume the role of a ground that can no longer be anything more than a principle of analogy from the standpoint of organization, and a law of continuity from the standpoint of development.<sup>52</sup> The plane of organization or development effectively covers what we have called stratification: Forms and subjects, organs and functions, are "strata" or relations between strata. The plane of consistency or immanence, on the other hand, implies a destratification of all of Nature, by even the most artificial of means. The plane of consistency is the body without organs. Pure relations of speed and slowness between particles imply movements of deterritorialization, just as pure affects imply an enterprise of desubjectification. Moreover, the plane of consistency does not preexist the movements of deterritorialization that unravel it, the lines of flight that draw it and cause it to rise to the surface, the becomings that compose it. The plane of organization is constantly working away at the plane of consistency, always trying to plug the lines of flight, stop or interrupt the movements of deterritorialization, weigh

them down, restateify them, reconstitute forms and subjects in a dimension of depth. Conversely, the plane of consistency is constantly extricating itself from the plane of organization, causing particles to spin off the strata, scrambling forms by dint of speed or slowness, breaking down functions by means of assemblages or microassemblages. But once again, so much caution is needed to prevent the plane of consistency from becoming a pure plane of abolition or death, to prevent the involution from turning into a regression to the undifferentiated. Is it not necessary to retain a minimum of strata, a minimum of forms and functions, a minimal subject from which to extract materials, affects, and assemblages?

In fact, the opposition we should set up between the two planes is that between two abstract poles: for example, to the transcendent, organizational plane of Western music based on sound forms and their development, we oppose the immanent plane of consistency of Eastern music, composed of speeds and slownesses, movements and rest. In keeping with our concrete hypothesis, the whole becoming of Western music, all musical becoming, implies a minimum of sound forms and even of melodic and harmonic functions; speeds and slownesses are made to pass across them, and it is precisely these speeds and slownesses that reduce the forms and functions to the minimum. Beethoven produced the most astonishing polyphonic richness with relatively scanty themes of three or four notes. There is a material proliferation that goes hand in hand with a dissolution of form (involution) but is at the same time accompanied by a continuous development of form. Perhaps Schumann's genius is the most striking case of form being developed only for the relations of speed and slowness one materially and emotionally assigns it. Music has always submitted its forms and motifs to temporal transformations, augmentations or diminutions, slowdowns or accelerations, which do not occur solely according to laws of organization or even of development. Expanding and contracting microintervals are at play within coded intervals. Wagner and the post-Wagnerians free variations of speed between sound particles to an even greater extent. Ravel and Debussy retain just enough form to shatter it, affect it, modify it through speeds and slownesses. *Bohéro* is the classic example, nearly a caricature, of a machinic assemblage that preserves a minimum of form in order to take it to the bursting point. Boulez speaks of proliferations of little motifs, accumulations of little notes that proceed kinematically and affectively, sweeping away a simple form by adding indications of speed to it; this allows one to

produce extremely complex dynamic relations on the basis of intrinsically simple formal relations. Even a rubato by Chopin cannot be reproduced because it will have different time characteristics at each playing.<sup>53</sup> It is as though an immense plane of consistency of variable speed were forever sweeping up forms and functions, forms and subjects, extracting from them particles and affects. A clock keeping a whole assortment of times.

What is a girl, what is a group of girls? Proust at least has shown us once and for all that their individuation, collective or singular, proceeds not by subjectivity but by haecceity, pure haecceity. "Fugitive beings." They are pure relations of speeds and slownesses, and nothing else. A girl is late on account of her speed: she did too many things, crossed too many spaces in relation to the relative time of the person waiting for her. Thus her apparent slowness is transformed into the breakneck speed of our waiting. It must be said in this connection, and for the whole of the *Recherche du temps perdu*, that Swann does not at all occupy the same position as the narrator: Swann is not a rough sketch or precursor of the narrator, except secondarily and at rare moments. They are not at all on the same plane. Swann is always thinking and feeling in terms of subjects, forms, resemblances between subjects, and correspondences between forms. For him, one of Odette's lies is a form whose secret subjective content must be discovered, provoking amateur detective activity. To him Vinteuil's music is a form that must evoke something else, fall back on something else, echo other forms, whether paintings, faces, or landscapes. Although the narrator may follow in Swann's footsteps, he is nonetheless in a different element, on a different plane. One of Albertine's lies is nearly devoid of content; it tends on the contrary to merge with the emission of a particle issuing from the eyes of the beloved, a particle that stands only for itself and travels too fast through the narrator's auditory or visual field. This molecular speed is unbearable because it indicates a distance, a *proximity* where Albertine would like to be, and already is.<sup>54</sup> So that the narrator's pose is not principally that of the investigating detective but (a very different figure) that of the jailer. How can he become master of speed, how can he stand it nervously (as a headache) and perceptually (as a flash)? How can he build a prison for Albertine? Jealousy is different in Swann and the narrator, as is the perception of music: Vinteuil gradually ceases to be apprehended in terms of forms and comparable subjects, and assumes incredible speeds and slownesses that combine on a plane of consistency of variation, the plane of music and of the *Recherche* (just as Wagnerian motifs abandon all fixity of form and all assignation of

personages). It is as though Swann's desperate efforts to reterritorialize the flow of things (to reterritorialize Odette on a secret, painting on a face, music on the Bois de Boulogne) were replaced by the sped-up movement of deterritorialization, by a linear speedup of the abstract machine, sweeping away faces and landscapes, and then love, jealousy, painting, and music itself, according to increasingly stronger coefficients that nourish the Work at risk of dissolving everything and dying. For the narrator, despite partial victories, fails in his project; that project was not at all to regain time or to force back memories, but to become master of speeds to the rhythm of his asthma. It was to face annihilation. But another outcome was possible, or was made possible by Proust.

*Memories of a Molecule.* Becoming-animal is only one becoming among others. A kind of order or apparent progression can be established for the segments of becoming in which we find ourselves: becoming-woman, becoming-child; becoming-animal, -vegetable, or -mineral; becoming-molecular of all kinds, becoming-particles. Fibers lead us from one to the other, transform one into the other as they pass through doors and across thresholds. Singing or composing, painting, writing have no other aim: to unleash these becomings. Especially music: music is traversed by a becoming-woman, becoming-child, and not only at the level of themes and motifs: the little refrain, children's games and dances, childhood scenes. Instrumentation and orchestration are permeated by becomings-animal, above all becomings-bird, but many others besides. The lapping, wailing of molecular discordances have always been present, even if instrumental evolution with other factors is now giving them growing importance, as the value of a new threshold for a properly musical content: the sound molecule, relations of speed and slowness between particles. Becomings-animal plunge into becomings-molecular. This raises all kinds of questions.

In a way, we must start at the end: all becomings are already molecular. That is because becoming is not to imitate or identify with something or someone. Nor is it to proportion formal relations. Neither of these two figures of analogy is applicable to becoming: neither the imitation of a subject nor the proportionality of a form. Starting from the forms one has, the subject one is, the organs one has, or the functions one fulfills, becoming is to extract particles between which one establishes the relations of movement and rest, speed and slowness that are *closest* to what one is becoming, and through which one becomes. This is the sense in which

becoming is the process of desire. This principle of proximity or approximation is entirely particular and reintroduces no analogy whatsoever. It indicates as rigorously as possible a *zone of proximity*<sup>55</sup> or *presence* of a particle, the movement into which any particle that enters the zone is drawn. Louis Wolfson embarks upon a strange undertaking: a schizophrenic, he translates as quickly as possible each phrase in his maternal language into foreign words with similar sound and meaning; an anorexic, he rushes to the refrigerator, tears open the packages and snatches their contents, stuffing himself as quickly as possible.<sup>56</sup> It would be false to believe that he needs to borrow "disguised" words from foreign languages. Rather, he snatches from his own language verbal particles that can no longer belong to the form of that language, just as he snatches from food alimentary particles that no longer act as formed nutritional substances: the two kinds of particles enter into proximity. We could also put it this way: Becoming is to emit particles that take on certain relations of movement and rest because they enter a particular zone of proximity. Or, it is to emit particles that enter that zone because they take on those relations. A haecceity is inseparable from the fog and mist that depend on a molecular zone, a corpuscular space. Proximity is a notion, at once topological and quantal, that marks a belonging to the same molecule, independently of the subjects considered and the forms determined.

Schéter and Hocquenghem made this essential point in their reconsideration of the problem of wolf-children. Of course, it is not a question of a real production, as if the child "really" became an animal; nor is it a question of a resemblance, as if the child imitated animals that really raised it; nor is it a question of a symbolic metaphor, as if the autistic child that was abandoned or lost merely became the "analogue" of an animal. Schéter and Hocquenghem are right to expose this false reasoning, which is based on a culturalism or moralism upholding the irreducibility of the human order: Because the child has not been transformed into an animal, it must only have a metaphorical relation to it, induced by the child's illness or rejection. For their own part, they appeal to an objective zone of indetermination or uncertainty, "something shared or indiscernible," a proximity "that makes it impossible to say where the boundary between the human and animal lies," "not only in the case of autistic children, but for all children; it is as though, independent of the evolution carrying them toward adulthood, there were room in the child for other becomings, "other contemporaneous possibilities" that are not regressions but creative involutions bearing witness to "an inhumanity

*immediately experienced in the body as such*, "unnatural nuptials" "outside the programmed body." There is a reality of becoming-animal, even though one does not in reality become animal. It is useless, then, to raise the objection that the dog-child only plays dog within the limits of his formal constitution, and does nothing canine that another human being could not have done if he or she had so desired. For what needs to be explained is precisely the fact that all children, and even many adults, do it to a greater or lesser degree, and in so doing bear witness to an inhuman commivance with the animal, rather than an Oedipal symbolic community.<sup>57</sup> Neither should it be thought that children who graze, or eat dirt or raw flesh, are merely getting the vitamins and minerals they need. It is a question of composing a body with the animal, a body without organs defined by zones of intensity or proximity. Where does this objective indeterminateness or indiscernibility of which Schéfer and Hocquenghem speak come from?

An example: Do not imitate a dog, but make your organism enter into composition with *something else* in such a way that the particles emitted from the aggregate thus composed will be canine as a function of the relation of movement and rest, or of molecular proximity, into which they enter. Clearly, this something else can be quite varied, and be more or less directly related to the animal in question: it can be the animal's natural food (dirt and worm), or its exterior relations with other animals (you can become-dog with cats, or become-monkey with other animals apparatus or prosthesis to which a person subjects the animal (muzzle and reindeer, etc.), or something that does not even have a localizable relation to the animal in question. For this last case, we have seen how Slepian bases his attempt to become-dog on the idea of tying shoes to his hands using his mouth-muzzle. Philippe Gavi cites the performances of Lolito, an eater of bottles, earthenware, porcelain, iron, and even bicycles, who declares: "I consider myself half-animal, half-man. More animal than man. I love animals, dogs especially, I feel a bond with them. My teeth have adapted: in fact, when I don't eat glass or iron, my jaw aches like a young dog's that craves to chew a bone."<sup>58</sup> If we interpret the word "like" as a metaphor, or propose a structural analogy of relations (man-iron = dog-bone), we understand nothing of becoming. The word "like" is one of those words that change drastically in meaning and function when they are used in connection with haecceities, when they are made into expressions of becomings instead of signified states or signifying relations. A dog may exercise its jaw on iron, but when it does it is using its jaw as

a molar organ. When Lolito eats iron, it is totally different: he makes his jaw enter into composition with the iron in such a way that he himself becomes the jaw of a molecular dog. The actor Robert De Niro walks "like" a crab in a certain film sequence; but, he says, it is not a question of his imitating a crab; it is a question of making something that has to do with the crab enter into composition with the image, with the speed of the image.<sup>59</sup> That is the essential point for us: you become-animal only if, by whatever means or elements, you emit corpuscles that enter the relation of movement and rest of the animal particles, or what amounts to the same thing, that enter the zone of proximity of the animal molecule. You become animal only molecularly. You do not become a barking molar dog, but by barking, if it is done with enough feeling, with enough necessity and composition, you emit a molecular dog. Man does not become wolf, or vampire, as if he changed molar species; the vampire and werewolf are becomings of man, in other words, proximities between molecules in composition, relations of movement and rest, speed and slowness between emitted particles. Of course there are werewolves and vampires, we say this with all our heart; but do not look for a resemblance or analogy to the animal, for this is becoming-animal in action, the production of the molecular animal (whereas the "real" animal is trapped in its molar form and subjectivity). It is within us that the animal bares its teeth like Hofmannsthal's rat, or the flower opens its petals; but this is done by corpuscular emission, by molecular proximity, and not by the imitation of a subject or a proportionality of form. Albertine can always imitate a flower, but it is when she is sleeping and enters into composition with the particles of sleep that her beauty spot and the texture of her skin enter a relation of rest and movement that place her in the zone of a molecular vegetable: the becoming-plant of Albertine. And it is when she is held prisoner that she emits the particles of a bird. And it is when she flees, launches down a line of flight, that she becomes-horse, even if it is the horse of death.

Yes, all becomings are molecular: the animal, flower, or stone one becomes are molecular collectivities, haecceities, not molar subjects, objects, or form that we know from the outside and recognize from experience, through science, or by habit. If this is true, then we must say the same of things human: there is a becoming-woman, a becoming-child, that do not resemble the woman or the child as clearly distinct molar entities (although it is possible—only possible—for the woman or child to occupy privileged positions in relation to these becomings). What we

term a molar entity is, for example, the woman as defined by her form, endowed with organs and functions and assigned as a subject. Becoming-woman is not imitating this entity or even transforming oneself into it. We are not, however, overlooking the importance of imitation, or moments of imitation, among certain homosexual males, much less the prodigious attempt at a real transformation on the part of certain transvestites. All we are saying is that these indissociable aspects of becoming-woman must first be understood as a function of something else: not imitating or assuming the female form, but emitting particles that enter the relation of movement and rest, or the zone of proximity, of a microfemininity, in other words, that produce in us a molecular woman, create the molecular woman. We do not mean to say that a creation of this kind is the prerogative of the man, but on the contrary that the woman as a molar entity *has to become-woman* in order that the man also becomes- or can become-woman. It is, of course, indispensable for women to conduct a molar politics, with a view to winning back their own organism, their own history, their own subjectivity: "we as women . . ." makes its appearance as a subject of enunciation. But it is dangerous to confine oneself to such a subject, which does not function without drying up a spring or stopping a flow. The song of life is often intoned by the driest of women, moved by *rassentiment*, the will to power and cold mothering. Just as a desiccated child makes a much better child, there being no childhood flow emanating from it any longer. It is no more adequate to say that each sex contains the other and must develop the opposite pole in itself. Bisexuality is no better a concept than the separateness of the sexes. It is as deplorable to miniaturize, internalize the binary machine as it is to exacerbate it: it does not extricate us from it. It is thus necessary to conceive of a molecular women's politics that slips into molar confrontations, and passes under or through them.

When Virginia Woolf was questioned about a specifically women's writing, she was appalled at the idea of writing "as a woman." Rather, writing should produce a becoming-woman as atoms of womanhood capable of crossing and impregnating an entire social field, and of contaminating men, of sweeping them up in that becoming. Very soft particles—but also very hard and obstinate, irreducible, indomitable. The rise of women in English novel writing has spared no man: even those who pass for the most virile, the most phallogocentric, such as Lawrence and Miller, in their turn continually tap into and emit particles that enter the proximity or zone of indiscernibility of women. In writing, they

become-women. The question is not, or not only, that of the organism, history, and subject of enunciation that oppose masculine to feminine in the great dualism machines. The question is fundamentally that of the body—the body they *steal* from us in order to fabricate opposable organisms. This body is stolen first from the girl: Stop behaving like that, you're not a little girl anymore, you're not a tomboy, etc. The girl's becoming is stolen first, in order to impose a history, or prehistory, upon her. The boy's turn comes next, but it is by using the girl as an example, by pointing to the girl as the object of his desire, that an opposed organism, a dominant history is fabricated for him too. The girl is the first victim, but she must also serve as an example and a trap. That is why, conversely, the reconstruction of the body as a Body without Organs, the anorganism of the body, is inseparable from a becoming-woman, or the production of a molecular woman. Doubtless, the girl becomes a woman in the molar or organic sense. But conversely, becoming-woman or the molecular woman is the girl herself. The girl is certainly not defined by virginity; she is defined by a relation of movement and rest, speed and slowness, by a combination of atoms, an emission of particles: haecceity. She never ceases to roam upon a body without organs. She is an abstract line, or a line of flight. Thus girls do not belong to an age group, sex, order, or kingdom: they slip in everywhere, between orders, acts, ages, sexes; they produce *n* molecular sexes on the line of flight in relation to the dualism machines they cross right through. The only way to get outside the dualisms is to be-between, to pass between, the *intermezzo*—that is what Virginia Woolf lived with all her energies, in all of her work, never ceasing to become. The girl is like the block of becoming that remains contemporaneous to each opposable term, man, woman, child, adult. It is not the girl who becomes a woman; it is becoming-woman that produces the universal girl. Trost, a mysterious author, painted a portrait of the girl, to whom he linked the fate of the revolution: her speed, her freely machinic body, her intensities, her abstract line or line of flight, her molecular production, her indifference to memory, her nonfigurative character—"the nonfigurative of desire."<sup>60</sup> Joan of Arc? The special role of the girl in Russian terrorism: the girl with the bomb, guardian of dynamite? It is certain that molecular politics proceeds via the girl and the child. But it is also certain that girls and children draw their strength neither from the molar status that subdues them nor from the organism and subjectivity they receive: they draw their strength from the becoming-molecular they cause to pass between sexes and ages, the becoming-child of the adult as



well as of the child, the becoming-woman of the man as well as of the woman. The girl and the child do not become: it is becoming itself that is a child or a girl. The child does not become an adult any more than the girl becomes a woman; the girl is the becoming-woman of each sex, just as the child is the becoming-young of every age. Knowing how to age does not mean remaining young; it means extracting from one's age the particles, the speeds and slownesses, the flows that constitute the youth of *that* age. Knowing how to love does not mean remaining a man or a woman; it means extracting from one's sex the particles, the speeds and slownesses, the flows, the *n* sexes that constitute the girl of *that* sexuality. It is Age itself that is a becoming-child, just as Sexuality, any sexuality, is a becoming-woman, in other words, a girl. This by way of response to the stupid question, Why did Proust make Albert Albertine?

Although all becomings are already molecular, including becoming-woman, it must be said that all becomings begin with and pass through becoming-woman. It is the key to all the other becomings. When the man of war disguises himself as a woman, flees disguised as a girl, hides as a girl, it is not a shameful, transitory incident in his life. To hide, to camouflage oneself, is a warrior function, and the line of flight attracts the enemy, traverses something and puts what it traverses to flight; the warrior arises in the infinity of a line of flight. Although the femininity of the man of war is not accidental, it should not be thought of as structural, or regulated by a correspondence of relations. It is difficult to see how the correspondence between the two relations "man-war" and "woman-marriage" could entail an equivalence between the warrior and the girl as a woman who refuses to marry.<sup>61</sup> It is just as difficult to see how the general bisexuality, or even homosexuality, of military societies could explain this phenomenon, which is no more imitative than it is structural, representing instead an essential *anomie* of the man of war. This phenomenon can only be understood in terms of becoming. We have seen how the man of war, by virtue of his *furor* and celerity, was swept up in irresistible becomings-animal. These are becomings that have as their necessary condition the becoming-woman of the warrior, or his alliance with the girl, his contagion with her. The man of war is inseparable from the Amazons. The union of the girl and the man of war does not produce animals, but simultaneously produces the becoming-woman of the latter and the becoming-animal of the former, in a single "block" in which the warrior in turn becomes animal by contagion with the girl at the same time as the girl becomes warrior by contagion with the animal. Everything

ties together in an asymmetrical block of becoming, an instantaneous zigzag. It is in the vestiges of a double war machine—that of the Greeks, soon to be supplanted by the State, and that of the Amazons, soon to be dissolved—that Achilles and Penthesilea, the last man of war and the last queen of the girls, choose one another, Achilles in a becoming-woman, Penthesilea in a becoming-dog.

The rites of transvestism or female impersonation in primitive societies in which a man becomes a woman are not explainable by a social organization that places the given relations in correspondence, or by a psychic organization that makes the woman desire to become a man just as the man desires to become a woman.<sup>62</sup> Social structure and psychic identification leave too many special factors unaccounted for: the linkage, unleashing, and communication of the becomings triggered by the transvestite; the power (*puissance*) of the resultant becoming-animal; and above all the participation of these becomings in a specific war machine. The same applies for sexuality: it is badly explained by the binary organization of the sexes, and just as badly by a bisexual organization within each sex. Sexuality brings into play too great a diversity of conjugated becomings: these are like *n* sexes, an entire war machine through which love passes. This is not a return to those appalling metaphors of love and war, seduction and conquest, the battle of the sexes and the domestic squabble, or even the Strindberg-war: it is only after love is done with and sexuality has dried up that things appear this way. What counts is that love itself is a war machine endowed with strange and somewhat terrifying powers. Sexuality is the production of a thousand sexes, which are so many uncontrollable becomings. *Sexuality proceeds by way of the becoming-woman of the man and the becoming-animal of the human*: an omission of particles. There is no need for bestialism in this, although it may arise, and many psychiatric anecdotes document it in ways that are interesting, if oversimplified and consequently off the track, too beastly. It is not a question of "playing" the dog, like an elderly gentleman on a postcard; it is not so much a question of making love with animals. Becomings-animal are basically of another power, since their reality resides not in an animal one imitates or to which one corresponds but in themselves, in that which suddenly sweeps us up and makes us become—a *proximity, an indiscernibility* that extracts a shared element from the animal far more effectively than any domestication, utilization, or imitation could: "the Beast."

If becoming-woman is the first quantum, or molecular segment, with

the becomings-animal that link up with it coming next, what are they all rushing toward? Without a doubt, toward becoming-imperceptible. The imperceptible is the immanent end of becoming, its cosmic formula. For example, Matheson's *Shrinking Man* passes through the kingdoms of nature, slips between molecules, to become an unfindable particle in infinite mediation on the infinite. Paul Morand's *Monsieur Zéro* flees the larger countries, crosses the smallest ones, descends the scale of States, establishes an anonymous society in Lichtenstein of which he is the only member, and dies imperceptible, forming the particle 0 with his fingers: "I am a man who flees by swimming under water, and at whom all the world's rifles fire. . . . I must no longer offer a target." But what does becoming-imperceptible signify, coming at the end of all the molecular becomings that begin with becoming-woman? Becoming-imperceptible means many things. What is the relation between the (anorganic) imperceptible, the (asignifying) indiscernible, and the (asubjective) impersonal?

A first response would be: to be like everybody else. That is what Kierkegaard relates in his story about the "knight of the faith," the man of becoming: to look at him, one would notice nothing, a bourgeois, nothing but a bourgeois. That is how Fitzgerald lived: after a real rupture, one succeeds . . . in being just like everybody else. To go unnoticed is by no means easy. To be a stranger, even to one's doorman or neighbors. If it is so difficult to be "like" everybody else, it is because it is an affair of becoming. Not everybody becomes everybody [and everything: *tout le monde*—Trans.J, makes a becoming of everybody/everything. This requires much asceticism, much sobriety, much creative involution: an English elegance, an English fabric, blend in with the walls, eliminate the too-perceived, the too-much-to-be-perceived. "Eliminate all that is waste, death, and superfluity," complaint and grievance, unsatisfied desire, defense or pleading, everything that roots each of us (everybody) in ourselves, in our molarity. For everybody/everything is the molar aggregate, but *becoming everybody/everything* is another affair, one that brings into play the cosmos with its molecular components. Becoming everybody/everything (*tout le monde*) is to world (*faire monde*), to make a world (*faire un monde*). By process of elimination, one is no longer anything more than an abstract line, or a piece in a puzzle that is itself abstract. It is by conjugating, by continuing with other lines, other pieces, that one makes a world that can overlay the first one, like a transparency. Animal elegance, the camouflage fish, the clandestine: this fish is crisscrossed by abstract lines that resemble nothing, that do not even follow its organic divisions:

1730: BECOMING-INTENSE, BECOMING-ANIMAL, BECOMING-IMPERCEPTIBLE. . . .

but thus disorganized, disarticulated, it worlds with the lines of a rock, sand, and plants, becoming imperceptible. The fish is like the Chinese poet: not imitative or structural, but cosmic. François Cheng shows that poets do not pursue resemblance, any more than they calculate "geometric proportions." They retain, extract only the essential lines and movements of nature: they proceed only by continued or superposed "traits," or strokes.<sup>63</sup> It is in this sense that becoming-everybody/everything, making the world a becoming, is to world, to make a world or worlds, in other words, to find one's proximities and zones of indiscernibility. The Cosmos as an abstract machine, and each world as an assemblage effectuating it. If one reduces oneself to one or several abstract lines that will prolong itself in and conjugate with others, producing immediately, directly a world in which it is *the* world that becomes, then one becomes-everybody/everything. Kerouac's dream, and already Virginia Woolf's, was for the writing to be like the line of a Chinese poem-drawing. She says that it is necessary to "saturate every atom," and to do that it is necessary to eliminate all that is resemblance and analogy, but also "to put everything into it": eliminate everything that exceeds the moment, but put in everything that it includes—and the moment is not the instantaneous, it is the haecceity into which one slips and that slips into other haecceities by transparency.<sup>64</sup> To be present at the dawn of the world. Such is the link between imperceptibility, indiscernibility, and impersonality—the three virtues. To reduce oneself to an abstract line, a trait, in order to find one's zone of indiscernibility with other traits, and in this way enter the haecceity and impersonality of the creator. One is then like grass: one has made the world, everybody/everything, into a becoming, because one has made a necessarily communicating world, because one has suppressed in oneself everything that prevents us from slipping between things and growing in the midst of things. One has combined "everything" (*le "tout"*): the indefinite article, the infinitive-becoming, and the proper name to which one is reduced. Saturate, eliminate, put everything in.

Movement has an essential relation to the imperceptible: it is by nature imperceptible. Perception can grasp movement only as the displacement of a moving body or the development of a form. Movements, becomings, in other words, pure relations of speed and slowness, pure affects, are below and above the threshold of perception. Doubtless, thresholds of perception are relative: there is always a threshold capable of grasping what eludes another: the eagle's eye. . . . But the adequate threshold can

in turn operate only as a function of a perceptible form and a perceived, discerned subject. So that movement in itself *continues* to occur elsewhere: if we serialize perception, the movement always takes place above the maximum threshold and below the minimum threshold, in expanding or contracting intervals (microintervals). Like huge Japanese wrestlers whose advance is too slow and whose holds are too fast to see, so that what embraces are less the wrestlers than the infinite slowness of the wait (what is going to happen?) and the infinite speed of the result (what happened?). What we must do is reach the photographic or cinematic threshold; but in relation to the photograph, movement and affect once again took refuge above and below. When Kierkegaard adopts the marvelous motto: "I look only at the movements,"<sup>65</sup> he is acting astonishingly like a precursor of the cinema, multiplying versions of a love scenario (between Agnes and the merman) according to variable speeds and slownesses. He has all the more reason to say that there is no movement that is not infinite; that the movement of the infinite can occur only by means of affect, passion, love, in a becoming that is the girl, but without reference to any kind of "mediation", and that this movement as such eludes any mediating perception because it is already effectuated at every moment, and the dancer or lover finds him- or herself already "awake and walking" the second he or she falls down, and even the instant he or she leaps.<sup>66</sup> Movement, like the girl as a fugitive being, cannot be perceived.

However, we are obliged to make an immediate correction: movement also "must" be perceived, it cannot but be perceived, the imperceptible is also the *perceptendum*. There is no contradiction in this. If movement is imperceptible by nature, it is so always in relation to a given threshold of perception, which is by nature relative and thus plays the role of a mediation on the plane that effects the distribution of thresholds and percepts and makes forms perceivable to perceiving subjects. It is the plane of organization and development, the plane of transcendence, that renders perceptible without itself being perceived, without being capable of being perceived. But on the *other* plane, the plane of immanence or consistency, the principle of composition itself must be perceived, cannot but be perceived at the same time as that which it composes or renders. In this case, movement is no longer tied to the mediation of a relative threshold that it eludes ad infinitum; it has reached, regardless of its speed or slowness, an absolute but differentiated threshold that is one with the construction of this or that region of the continued plane. It could also

be said that movement ceases to be the procedure of an always relative deterritorialization, becoming the process of absolute deterritorialization. The difference between the two planes accounts for the fact that what cannot be perceived on one cannot but be perceived on the other. It is in jumping from one plane to the other, or from the relative thresholds to the absolute threshold that coexists with them, that the imperceptible becomes necessarily perceived. Kierkegaard shows that the plane of the infinite, which he calls the plane of faith, must become a pure plane of immanence that continually and immediately imparts, reimparts, and regathers the finite: unlike the man of infinite resignation, the knight of the faith or man of becoming will get the girl, he will have all of the finite and perceive the imperceptible, as "heir apparent to the finite."<sup>67</sup> Perception will no longer reside in the relation between a subject and an object, but rather in the movement serving as the limit of that relation, in the period associated with the subject and object. Perception will confront its own limit; it will be in the midst of things, throughout its own proximity, as the presence of one haecceity in another, the prehension of one by the other or the passage from one to the other: Look only at the movements.

It is odd that the word "faith" should be used to designate a plane that works by immanence. But if the knight is the man of becoming, then there are all kinds of knights. Are there not even knights of narcotics, in the sense that faith is a drug (in a way very different from the sense in which religion is an opiate)? These knights claim that drugs, under necessary conditions of caution and experimentation, are inseparable from the deployment of a plane. And on this plane not only are beings-woman, becomings-animal, becomings-molecular, becomings-imperceptible conjugated, but the imperceptible itself becomes necessarily perceived at the same time as perception becomes necessarily molecular: arrive at holes, microintervals between matters, colors and sounds engulfing lines of flight, world lines, lines of transparency and intersection.<sup>68</sup> *Change perception*: the problem has been formulated correctly because it presents "drugs" as a pregnant whole free of secondary distinctions (hallucinatory or nonhallucinatory, hard or soft, etc.) All drugs fundamentally concern speeds, and modifications of speed. What allows us to describe an overall Drug assemblage in spite of the differences between drugs is a line of perceptive causality that makes it so that (1) the imperceptible is perceived; (2) perception is molecular; (3) desire directly invests the perception and the perceived. The Americans of the beat

generation had already embarked on this path, and spoke of a molecular revolution specific to drugs. Then came Castaneda's broad synthesis. Leslie Fiedler set forth the poles of the American Dream: comered between two nightmares, the genocide of the Indians and the slavery of the blacks. Americans constructed a psychically repressed image of the black as the force of affect, of the multiplication of affects, but a socially repressed image of the Indian as subtlety of perception, perception made increasingly keen and more finely divided, infinitely slowed or accelerated.<sup>69</sup> In Europe, Henri Michaux tended to be more willing to free coils of rites and civilizations, establishing admirable and minute protocols of experience, doing away with the question of causality with respect to drugs, delimiting drugs as well as possible, separating them from delirium and hallucination. But at this point everything reconnects: again, the problem is well formulated if we say that drugs eliminate forms and persons, if we bring into play the mad speeds of drugs and the extraordinary posthigh slownesses, if we clasp one to the other like wrestlers, if we confer upon perception the molecular power to grasp micro-perceptions, microoperations, and upon the perceived the force to emit accelerated or decelerated particles in a floating time that is no longer our time, and to emit haecceities that are no longer of this world: deterritorialization, "I was disoriented . . ." (a perception of things, thoughts, desires in which desire, thought, and the things have invaded all of perception: the imperceptible finally perceived). Nothing left but the world of speeds and slownesses without form, without subject, without a face. Nothing left but the zigzag of a line, like "the lash of the whip of an enraged cart driver" shredding faces and landscapes.<sup>70</sup> A whole rhizomatic labor of perception, the moment when desire and perception meld.

This problem of specific causality is an important one. Invoking causalities that are too general or are extrinsic (psychological or sociological) is as good as saying nothing. There is a discourse on drugs current today that does no more than dredge up generalities on pleasure and misfortune, on difficulties in communication, on causes that always come from somewhere else. The more incapable people are of grasping a specific causality in extension, the more they pretend to understand the phenomenon in question. There is no doubt that an assemblage never contains a causal infrastructure. It does have, however, and to the highest degree, an abstract line of creative or specific causality, its *line of flight or of deterritorialization*; this line can be effectuated only in connection with general causalities of another nature, but is in no way explained by them.

It is our belief that the issue of drugs can be understood only at the level where desire directly invests perception, and perception becomes molecular at the same time as the imperceptible is perceived. Drugs then appear as the agent of this becoming. This is where pharmacological analysis would come in, which must be both compared and contrasted to psychoanalysis. For psychoanalysis must be taken simultaneously as a model, a contrasting approach, and a betrayal. Psychoanalysis can be taken as a model of reference because it was able, with respect to essentially affective phenomena, to construct the schema of a specific causality divorced from ordinary social or psychological generalities. But this schema still relies on a plane of organization that can never be apprehended in itself, that is always concluded from something else, that is always inferred, concealed from the system of perception: it is called the Unconscious. Thus the plane of the Unconscious remains a plane of transcendence guaranteeing, justifying, the existence of psychoanalysis and the necessity of its interpretations. This plane of the Unconscious stands in molar opposition to the perception-consciousness system, and because desire must be translated onto this plane, it is itself linked to gross molarties, like the submerged part of an iceberg (the Oedipal structure, or the rock of castration). The imperceptible thus remains all the more imperceptible because it is opposed to the perceived in a dualism machine. Everything is different on the plane of consistency or immanence, which is necessarily perceived in its own right in the course of its construction: experimentation replaces interpretation, now molecular, nonfigurative, and non-symbolic, the unconscious as such is given in microperceptions; desire directly invests the field of perception, where the imperceptible appears as the perceived object of desire itself, "the nonfigurative of desire." The unconscious no longer designates the hidden principle of the transcendent plane of organization, but the process of the immanent plane of consistency as it appears on itself in the course of its construction. For the unconscious must be constructed, not rediscovered. There is no longer a conscious-unconscious dualism machine, because the unconscious is, or rather is produced, there where consciousness goes, carried by the plane.<sup>71</sup> Drugs give the unconscious the immanence and plane that psychoanalysis has consistently botched (perhaps the famous cocaine episode marked a turning point that forced Freud to renounce a direct approach to the unconscious).

But if it is true that drugs are linked to this immanent, molecular perceptive causality, we are still faced with the question of whether they

actually succeed in drawing the plane necessary for their action. The causal line, or the line of flight, of drugs is constantly being segmentarized under the most rigid of forms, that of dependency, the hit and the dose, the dealer. Even in its supple form, it can mobilize gradients and thresholds of perception toward becomings-animal, becomings-molecular, but even this is done in the context of a relativity of thresholds that restrict themselves to imitating a plane of consistency rather than drawing it on an absolute threshold. What good does it do to perceive as fast as a quick-flying bird if speed and movement continue to escape somewhere else? The deterritorializations remain relative, compensated for by the most abject reterritorializations, so that the imperceptible and perception continually pursue or run after each other without ever truly coupling. Instead of holes in the world allowing the world lines themselves to run off, the lines of flight coil and start to swirl in black holes; to each addict a hole, group or individual, like a snail. Down, instead of high. The molecular micropereceptions are overlaid in advance, depending on the drug, by hallucinations, delusions, false perceptions, phantasies, or paranoid outbursts; they restore forms and subjects every instant, like so many phantoms or doubles continually blocking construction of the plane. Moreover, as we saw in our enumeration of the dangers, not only is the plane of consistency in danger of being betrayed or thrown offtrack through the influence of other causalities that intervene in an assemblage of this kind, but the plane itself engenders dangers of its own, by which it is dismantled at the same time as it is constructed. We are no longer, it itself is no longer *master of speeds*. Instead of making a body without organs sufficiently rich or full for the passage of intensities, drug addicts erect a vitrified or emptied body, or a cancerous one: the causal line, creative line, or line of flight immediately turns into a line of death and abolition. The abominable vitrification of the veins, or the purulence of the nose—the glassy body of the addict. Black holes and lines of death. Artaud's and Michaux's warnings converge (they are more technical, more consistent than the informational, psychoanalytic, or sociopsychological discourse of treatment and assistance centers). Artaud: You will not avoid hallucinations, erroneous perceptions, shameless phantasies, or bad feelings, like so many black holes on the plane of consistency, because your conscious will also go in that booby-trapped direction.<sup>72</sup> Michaux: You will no longer be master of your speeds, you will get struck in a mad race between the imperceptible and perception, a race all the more circular now that everything is relative.<sup>73</sup> You will be full of yourself, you will lose control, you

will be on a plane of consistency, in a body without organs, but at a place where you will always botch them, empty them, undo what you do, motionless rags. These words are so much simpler than "erroneous perceptions" (Artaud) or "bad feelings" (Michaux), but say the most technical of things: that the immanent molecular and perceptive causality of desire falls in the drug-assemblage. Drug addicts continually fall back into what they wanted to escape: a segmentarity all the more rigid for being marginal, a territorialization all the more artificial for being based on chemical substances, hallucinatory forms, and phantasy subjectifications. Drug addicts may be considered as precursors or experimenters who tirelessly blaze new paths of life, but their cautiousness lacks the foundation for caution. So they either join the legion of false heroes who follow the conformist path of a little death and a long fatigue. Or, what is worse, all they will have done is make an attempt only nonusers or former users can resume and benefit from, secondarily rectifying the always aborted plane of drugs, discovering through drugs what drugs lack for the construction of a plane of consistency. Is the mistake drug users make always to start over again from ground zero, either going on the drug again or quitting, when what they should do is make it a stopover, to start from the "middle," bifurcate from the middle? To succeed in getting drunk, but on pure water (Henry Miller). To succeed in getting high, but by abstinence, "to take and abstain, especially abstain." I am a drinker of water (Michaux). To reach the point where "to get high or not to get high" is no longer the question, but rather whether drugs have sufficiently changed the general conditions of space and time perception so that nonusers can succeed in passing through the holes in the world and following the lines of flight at the very place where means other than drugs become necessary. Drugs do not guarantee immanence; rather, the immanence of drugs allows one to forgo them. Is it cowardice or exploitation to wait until others have taken the risks? No, it is joining an undertaking in the middle, while changing the means. It is necessary to choose the right molecule, the water, hydrogen, or helium molecule. This has nothing to do with models, all models are molar: it is necessary to determine the molecules and particles in relation to which "proximities" (indiscernibilities, becomings) are engendered and defined. The vital assemblage, the life-assemblage, is *theoretically or logically* possible with all kinds of molecules, silicon, for example. But it so happens that this assemblage is not *mechanically* possible with silicon: the abstract machine does not let it pass because it does not distribute zones of proximity that construct the

plane of consistency.<sup>74</sup> We shall see that machinic reasons are entirely different from logical reasons or possibilities. One does not conform to a model, one straddles the right horse. Drug users have not chosen the right molecule or the right horse. Drugs are too unwieldy to grasp the imperceptible and becomings-imperceptible: drug users believed that drugs would grant them the plane, when in fact the plane must distill its own drugs, remaining master of speeds and proximities.

*Memories of the Secret.* The secret has a privileged, but quite variable, relation to perception and the imperceptible. The secret relates first of all to certain contents. The content is *too big* for its form . . . or else the contents themselves have a form, but that form is covered, doubled, or replaced by a simple container, envelope, or box whose role it is to suppress formal relations. These are contents it has been judged fitting to isolate or disguise for various reasons. Drawing up a list of these reasons (shame, treasure, divinity, etc.) has limited value as long as the secret is opposed to its discovery as in a binary machine having only two terms, the secret and disclosure, the secret and desecration. For on the one hand, the secret as content is superseded by a perception of the secret, which is no less secret than the secret. It matters little what the goal is, and whether the aim of the perception is a denunciation, final divulging, or disclosure. From an anecdotal standpoint, the perception of the secret is the opposite of the secret, but from the standpoint of the concept, it is a part of it. What counts is that the perception of the secret must necessarily be secret itself: the spy, the voyeur, the blackmailer, the author of anonymous letters are no less secretive than what they are in a position to disclose, regardless of their ulterior motives. There is always a woman, a child, a bird to secretly perceive the secret. There is always a perception finer than yours, a perception of your imperceptible, of what is in your box. We can even envision a profession of secrecy for those who are in a position to perceive the secret. The protector of the secret is not necessarily in on it, but is also tied to a perception, since he or she must perceive and detect those who wish to discover the secret (counterespionage). There is thus a first direction, in which the secret moves toward an equally secretive perception, a perception that seeks to be imperceptible itself. A wide variety of very different figures may revolve around this first point. And then there is a second point, just as inseparable from the secret as its content: the way in which it imposes itself and spreads. Once again, whatever the finalities or results, the secret has a way of spreading that is in turn shrouded in

secret. The secret as secretion. The secret must sneak, insert, or introduce itself into the arena of public forms: it must pressure them and prod known subjects into action (we are referring to influence of the "lobby" type, even if the lobby is not in itself a secret society).

In short, the secret, defined as a content that has hidden its form in favor of a simple container, is inseparable from two movements that can accidentally interrupt its course or betray it, but are nonetheless an essential part of it: something must ooze from the box, something will be perceived through the box or in the half-opened box. The secret was invented by society; it is a sociological or social notion. Every secret is a collective assemblage. The secret is not at all an immobilized or static notion. Only becomings are secrets; the secret has a becoming. The secret has its origin in the war machine; it is the war machine and its becomings-woman, becomings-child, becomings-animal that bring the secret.<sup>75</sup> A secret society always acts in society as a war machine. Sociologists who have studied secret societies have determined many of their laws: protection, equalization and hierarchy, silence, ritual, deindividuation, centralization, autonomy, compartmentalization, etc.<sup>76</sup> But perhaps they have not given enough weight to the principal laws governing the movement of content: (1) every secret society has a still more secret hidden society, which either perceives the secret, protects it, or meters out the punishment for its disclosure (it is not at all begging the question to define the secret society by the presence of a secret hidden society: a society is secret when it exhibits this doubling, has this special section); (2) every secret society has its own mode of action, which is in turn secret; the secret society may act by influence, creeping, insinuation, oozing, pressure, or invisible rays; "passwords" and secret languages (there is no contradiction here; the secret society cannot live without the universal project of permeating all of society, of creeping into all of the forms of society, disrupting its hierarchy and segmentation; the secret hierarchy conjugates with a conspiracy of equals, it commands its members to swim in society as fish in water, but conversely society must be like water around fish; it needs the complicity of the entire surrounding society). This is evident in cases as diverse as the mob groups of the United States and the animal-men of Africa: on the one hand, there is the mode of influence of the secret society and its leaders on the political or public figures of its surroundings; and on the other hand, there is the secret society's mode of doubling itself with a hidden society, which may constitute a special section of killers or guards.<sup>77</sup> Influence and doubling, secretion

and concretion, every secret operates between two "discreets" [*discrets*: also "discrete (terms)"—Trans.] that can, moreover, link or meld in certain cases. The child's secret combines these elements to marvelous effect: the secret as a content in a box, the secret influence and propagation of the secret, the secret perception of the secret (the child's secret is not composed of miniaturized adult secrets but is necessarily accompanied by a secret perception of the adult secret). A child discovers a secret . . .

But the becoming of the secret compels it not to content itself with concealing its form in a simple container, or with swapping it for a container. The secret, as secret, must now acquire its own form. The secret is elevated from a finite content to the infinite form of secrecy. This is the point at which the secret attains absolute imperceptibility, instead of being linked to a whole interplay of relative perceptions and reactions. We go from a content that is well defined, localized, and belongs to the past, to the a priori general form of a nonlocalizable *something* that has happened. We go from the secret defined as a hysterical childhood content to secrecy defined as an eminently virile paranoid form. And this form displays the same two concomitants of the secret, the secret perception and the mode of action by secret influence; but these concomitants have become "traits" of a form they ceaselessly reconstitute, reform, recharge. On the one hand, paranoiacs denounce the international plot of those who steal their secrets, their most intimate thoughts; or they declare that they have the gift of perceiving the secrets of others before they have formed (some with paranoid jealousy does not apprehend the other in the act of escaping; they divine or foresee the slightest intention of it). On the other hand, paranoiacs act by means of, or else suffer from, rays they emit or receive (Raymond Roussel and Schreber). Influence by rays, and doubling by flight or echo, are what now give the secret its infinite form, in which perceptions as well as actions pass into imperceptibility. Paranoid judgment is like an anticipation of perception replacing empirical research into boxes and their contents: *guilty a priori*, and in any event! (for example, the evolution of the narrator of the *Recherche* in relation to Albertine). We can say, in summary fashion, that psychoanalysis has gone from a hysterical to an increasingly paranoid conception of the secret.<sup>28</sup> Interminable analysis: the Unconscious has been assigned the increasingly difficult task of itself being the infinite form of secrecy, instead of a simple box containing secrets. You will tell all, but in saying everything you will say nothing because all the "art" of psychoanalysis is required in order

## 1730: BECOMING-INTENSE, BECOMING-ANIMAL, BECOMING-IMPERCEPTIBLE . . .

to measure your contents against the pure form. At this point, however, after the secret has been raised to the level of a form in this way, an inevitable adventure befalls it. When the question "What happened?" attains this infinite virile form, the answer is necessarily that nothing happened, and both form and content are destroyed. The news travels fast that the secret of men is nothing, in truth nothing at all. Oedipus, the phallus, castration, "the splinter in the flesh"—that was the secret? It is enough to make women, children, lunatics, and molecules laugh.

The more the secret is made into a structuring, organizing form, the thinner and more ubiquitous it becomes, the more its content becomes molecular, at the same time as its form dissolves. It really wasn't much, as Jocasta says. The secret does not as a result disappear, but it does take on a more feminine status. What was behind President Schreber's paranoid secret all along, if not a becoming-feminine, a becoming-woman? For women do not handle the secret in at all the same way as men (except when they reconstitute an inverted image of virile secrecy, a kind of secrecy of the *gynaeceum*). Men alternately fault them for their indiscretion, their gossiping, and for their solidarity, their betrayal. Yet it is curious how a woman can be secretive while at the same time hiding nothing, by virtue of transparency, innocence, and speed. The complex assemblage of secrecy in courtly love is properly feminine and operates in the most complete transparency. Celerity against gravity. The celerity of a war machine against the gravity of a State apparatus. Men adopt a grave attitude, knights of the secret: "You see what burden I bear: my seriousness, my discretion." But they end up telling everything—and it turns out to be nothing. There are women, on the other hand, who tell everything, sometimes in appalling technical detail, but one knows no more at the end than at the beginning: they have hidden everything by celerity, by limpidity. They have no secret because they have become a secret themselves. Are they more politic than we? Iphigenia. *Immacent a priori*. That is the girl's defense against the judgment proffered by men: "guilty a priori" . . . This is where the secret reaches its ultimate state: its content is molecularized, it has become molecular, at the same time as its form has been dismantled, becoming a pure moving line—in the sense in which it can be said a given line is the "secret" of a painter, or a given rhythmic cell, a given sound molecule (which does not constitute a theme or form) the "secret" of a musician.

If ever there was a writer who dealt with the secret, it was Henry James. In this respect, he went through an entire evolution, like a perfecting of

his art. For he began by looking for the secret in contents, even insignificant, half-opened ones, contents briefly glimpsed. Then he raised the possibility of there being an infinite form of secrecy that no longer even requires a content and that has conquered the imperceptible. But he raises this possibility only in order to ask the question, Is the secret in the content or in the form? And the answer is already apparent: *neither*.<sup>79</sup> James is one of those writers who is swept up in an irresistible becoming-woman. He never stopped pursuing his goal, inventing the necessary technical means. Molecularize the content of the secret and linearize its form. James explored it all, from the becoming-child of the secret (there is always a child who discovers secrets: *What Maisie Knew*) to the becoming-woman of the secret (secrecy by a transparency that is no longer anything more than a pure line that scarcely leaves any traces of its own passage; the admirable *Daisy Miller*). James is not as close to Proust as people say; it is he who raises the cry, "Innocent a priori!" (all Daisy asked for was a little respect, she would have given her love for that. . . .) in opposition to the "Guilty a priori" that condemns Albertine. What counts in the secret is less its three states (child's content, virile infinite form, pure feminine line) than the becomings attached to them, the becoming-child of the secret, its becoming-feminine, its becoming-molecular—which occur precisely at the point where the secret has lost both its content and its form, where the imperceptible, the clandestine with nothing left to hide, has finally been perceived. From the gray eminence to the gray immanence. *Oedipus passes through all three secrets*: the secret of the sphinx whose box he penetrates; the secret that weighs upon him as the infinite form of his own guilt; and finally, the secret at Colonus that makes him inaccessible and melds with the pure line of his flight and exile, he who has nothing left to hide, or, like an old No actor, has only a girl's mask with which to cover his lack of a face. Some people can talk, hide nothing, not lie: they are secret by transparency, as impenetrable as water, in truth incompressible. Whereas the others have a secret that is always breached, even though they surround it with a thick wall or elevate it to an infinite form.

*Memories and Becomings. Points and Blocks.* Why are there so many becomings of man, but no becoming-man? First because man is majoritarian par excellence, whereas becomings are minoritarian; all becoming is a becoming-minoritarian. When we say majority, we are referring not to a greater relative quantity but to the determination of a state or standard in relation to which larger quantities, as well as the

smallest, can be said to be minoritarian: white-man, adult-male, etc. Majority implies a state of domination, not the reverse. It is not a question of knowing whether there are more mosquitoes or flies than men, but of knowing how "man" constituted a standard in the universe in relation to which men necessarily (analytically) form a majority. The majority in a government presupposes the right to vote, and not only is established among those who possess that right but is exercised over those who do not, however great their numbers; similarly, the majority in the universe assumes as pre-given the right and power of man.<sup>80</sup> In this sense women, children, but also animals, plants, and molecules, are minoritarian. It is perhaps the special situation of women in relation to the man-standard that accounts for the fact that becomings, being minoritarian, always pass through a becoming-woman. It is important not to confuse "minoritarian," as a becoming or process, with a "minority", as an aggregate or a state. Jews, Gypsies, etc., may constitute minorities under certain conditions; but that in itself does not make them becomings. One reterritorializes, or allows oneself to be reterritorialized, on a minority as a state; but in a becoming, one is deterritorialized. Even blacks, as the Black Panthers said, must become-black. Even women must become-woman. Even Jews must become-Jewish (it certainly takes more than a state). But if this is the case, then becoming-Jewish necessarily affects the non-Jew as much as the Jew. Becoming-woman necessarily affects men as much as women. In a way, the subject in a becoming is always "man," but only when he enters a becoming-minoritarian that rends him from his major identity. As in Arthur Miller's novel, *Focus*, or Losey's film, *Mr. Klein*: it is the non-Jew who becomes Jewish, who is swept up in, carried off by, this becoming after being rent from his standard of measure. Conversely, if Jews themselves must become-Jewish, if women must become-woman, if children must become-child, if blacks must become-black, it is because only a minority is capable of serving as the active medium of becoming, but under such conditions that it ceases to be a definable aggregate in relation to the majority. Becoming-Jewish, becoming-woman, etc., therefore imply two simultaneous movements, one by which a term (the subject) is withdrawn from the majority, and another by which a term (the medium or agent) rises up from the minority. There is an asymmetrical and indissociable block of becoming, a block of alliance: the two "Mr. Kleins," the Jew and the non-Jew, enter into a becoming-Jewish (the same thing happens in *Focus*).

A woman has to become-woman, but in a becoming-woman of all man.



A Jew becomes Jewish, but in a becoming-Jewish of the non-Jew. A becoming-minoritarian exists only by virtue of a deterritorialized medium and subject that are like its elements. There is no subject of the becoming except as a deterritorialized variable of the majority; there is no medium of becoming except as a deterritorialized variable of a minority. We can be thrown into a becoming by anything at all, by the most unexpected, most insignificant of things. You don't deviate from the majority unless there is a little detail that starts to swell and carries you off. It is because the hero of *Foetus*, the average American, needs glasses that give his nose a vaguely Semitic air, it is "because of the glasses" that he is thrown into this strange adventure of the becoming-Jewish of the non-Jew. Anything at all can do the job, but it always turns out to be a political affair. Becoming-minoritarian is a political affair and necessitates a labor of power (*puissance*), an active micropolitics. This is the opposite of macropolitics, and even of History, in which it is a question of knowing how to win or obtain a majority. As Faulkner said, to avoid ending up a fascist there was no other choice but to become-black.<sup>81</sup> Unlike history, becoming cannot be conceptualized in terms of past and future. Becoming-revolutionary remains indifferent to questions of a future and a past of the revolution; it passes between the two. Every becoming is a block of coexistence. The so-called ahistorical societies set themselves outside history, not because they are content to reproduce immutable models or are governed by a fixed structure, but because they are societies of becoming (war societies, secret societies, etc.). There is no history but of the majority, or of minorities as defined in relation to the majority. And yet "how to win the majority" is a totally secondary problem in relation to the advances of the imperceptible.

Let us try to say it another way: There is no becoming-man because man is the molar entity par excellence, whereas becomings are molecular. The faculty function showed us the form under which man constitutes the majority, or rather the standard upon which the majority is based: white, male, adult, "rational," etc., in short, the average European, the subject of enunciation. Following the law of arborescence, it is this central Point that moves across all of space or the entire screen, and at every turn nourishes a certain distinctive opposition, depending on which faculty trait is retained: male-(female), adult-(child), white-(black, yellow, or red); rational-(animal). The central point, or third eye, thus has the property of organizing binary distributions within the dualism machines, and of reproducing itself in the principal term of the opposition: the

entire opposition at the same time resonates in the central point. The constitution of a "majority" as redundancy. Man constitutes himself as a gigantic memory, through the position of the central point, its frequency (insofar as it is necessarily reproduced by each dominant point), and its resonance (insofar as all of the points tie in with it). Any line that goes from one point to another in the aggregate of the molar system, and is thus defined by points answering to these mnemonic conditions of frequency and resonance, is a part of the arborescent system.<sup>82</sup>

What constitutes arborescence is the submission of the line to the point. Of course, the child, the woman, the black have memories; but the Memory that collects those memories is still a virile majoritarian agency treating them as "childhood memories," as conjugal, or colonial memories. It is possible to operate by establishing a conjunction or collocation of contiguous points rather than a relation between distant points: you would then have phantasies rather than memories. For example, a woman can have a female point alongside a male point, and a man a male point alongside a female one. The constitution of these hybrids, however, does not take us very far in the direction of a true becoming (for example, bisexuality, as the psychoanalysis note, in no way precludes the prevalence of the masculine or the majority of the "phallus"). One does not break with the arborescent schema, one does not reach becoming or the molecular, as long as a line is connected to two distant points, or is composed of two contiguous points. A line of becoming is not defined by points that it connects, or by points that compose it; on the contrary, it passes *between* points, it comes up through the middle, it runs perpendicular to the points first perceived, transversally to the localizable relation to distant or contiguous points.<sup>83</sup> A point is always a point of origin. But a line of becoming has neither beginning nor end, departure nor arrival, origin nor destination; to speak of the absence of an origin, to make the absence of an origin the origin, is a bad play on words. A line of becoming has only a middle. The middle is not an average; it is fast motion, it is the absolute speed of movement. A becoming is always in the middle; one can only get it by the middle. A becoming is neither one nor two, nor the relation of the two; it is the in-between, the border or line of flight or descent running perpendicular to both. If becoming is a block (a line-block), it is because it constitutes a zone of proximity and indeterminability, a no-man's-land, a nonlocalizable relation sweeping up the two distant or contiguous points, carrying one into the proximity of the

other—and the border-proximity is indifferent to both contiguity and to distance. The line or block of becoming that unites the wasp and the orchid produces a shared deterritorialization: of the wasp, in that it becomes a liberated piece of the orchid's reproductive system, but also of the orchid, in that it becomes the object of an orgasm in the wasp, also liberated from its own reproduction. A coexistence of two asymmetrical movements that combine to form a block, down a line of flight that sweeps away selective pressures. The line, or the block, does not link the wasp to the orchid, any more than it conjugates or mixes them: it passes between them, carrying them away in a shared proximity in which the discernibility of points disappears. The line-system (or block-system) of becoming is opposed to the point-system of memory. Becoming is the movement by which the line frees itself from the point, and renders points indiscernible: the rhizome, the opposite of arborescence; breaks away from arborescence. *Becoming is an antimemory*. Doubtless, there exists a molecular memory, but as a factor of integration into a majoritarian or molar system. Memories always have a reterritorialization function. On the other hand, a vector of deterritorialization is in no way indeterminate: it is directly plugged into the molecular levels, and the more deterritorialized it is, the stronger is the contact: it is deterritorialization that makes the aggregate of the molecular components "hold together." From this point of view, one may contrast a *childhood block*, or a becoming-child, with the *childhood memory*: "a" molecular child is produced . . . "a" child coexists with us, in a zone of proximity or a block of becoming, on a line of deterritorialization that carries us both off—as opposed to the child we once were, whom we remember or phantasmize, the molar child whose future is the adult. "This will be childhood, but it must not be my childhood," writes Virginia Woolf. (*Orlando* already does not operate by memories, but by blocks, blocks of ages, block of epochs, blocks of the kingdoms of nature, blocks of sexes, forming so many becomings between things, or so many lines of deterritorialization.)<sup>84</sup> Wherever we used the word "memories" in the preceding pages, we were wrong to do so: we meant to say "becoming," we were saying becoming.

If the line is opposed to the point (or blocks to memories, becoming to the faculty of memory), it is not in an absolute way: a punctual system includes a certain utilization of lines, and the block itself assigns the point new functions. In a punctual system, a point basically refers to linear coordinates. Not only are a horizontal line and a vertical line represented, but the vertical moves parallel to itself, and the horizontal supposes

other horizontals upon itself: every point is assigned in relation to the two base coordinates, but is also marked on a horizontal line of superposition and on a vertical line or plane of displacement. Finally, two points are connected when any line is drawn from one to the other. A system is termed *punctual* when its lines are taken as coordinates in this way, or as localizable connections: for example, systems of arborescence, or molar and mnemonic systems in general, are punctual. Memory has a punctual organization because every present refers simultaneously to the horizontal line of the *flow* of time (kinematics), which goes from an old present to the actual present, and the vertical line of the *order* of time (stratigraphy), which goes from the present to the past, or to the representation of the old present. This is, of course, a basic schema that cannot be developed further without running into major complications, but it is the one found in representations of art forming a "didactic" system, in other words, a mnemotechnics. Musical representation, on the one hand, draws a horizontal, melodic line, the bass line, upon which other melodic lines are superposed; points are assigned that enter into relations of counterpoint between lines. On the other hand, it draws a vertical, harmonic line or plane, which moves along the horizontals but is no longer dependent upon them: it runs from high to low and defines a chord capable of linking up with the following chords. Pictorial representation has an analogous form, with means of its own: this is not only because the painting has a vertical and a horizontal, but because the traits and colors, each on its own account, relate to verticals of displacement and horizontals of superposition (for example, the vertical cold form, or white, light and tonality; the horizontal warm form, or black, chromatics and modality, etc.). To cite only relatively recent examples, this is evident in the didactic systems of Kandinsky, Klee, and Mondrian, which necessarily imply an encounter with music.

Let us summarize the principal characteristics of a punctual system: (1) Systems of this kind comprise two base lines, horizontal and vertical; they serve as coordinates for assigning points. (2) The horizontal line can be superposed vertically and the vertical line can be moved horizontally, in such a way that new points are produced or reproduced, under conditions of horizontal frequency and vertical resonance. (3) From one point to another, a line can (or cannot) be drawn, but if it can it takes the form of a localizable connection; diagonals thus play the role of connectors between points of different levels or moments, instituting in their turn frequencies and resonances on the basis of these points of variable horizon or verticon,