

contiguous or distant.⁸⁵ These systems are arborescent, mnemonic, molar, structural: they are systems of territorialization or reterritorialization. The line and the diagonal remain totally subordinated to the point because they serve as coordinates for a point or as localizable connections for two points, running from one point to another.

Opposed to the punctual system are linear, or rather multilinear, systems. Free the line, free the diagonal: every musician or painter has this intention. One elaborates a punctual system or a didactic representation, but with the aim of making it snap, of sending a tremor through it. A punctual system is most interesting when there is a musician, painter, writer, philosopher to oppose it, who even fabricates it in order to oppose it, like a springboard to jump from. History is made only by those who oppose history (not by those who insert themselves into it, or even reshape it). This is not done for provocation but happens because the punctual system they found ready-made, or themselves invented, must have allowed this operation: free the line and the diagonal, draw the line instead of plotting a point, produce an imperceptible diagonal instead of clinging to an even elaborated or reformed vertical or horizontal. When this is done it always goes down in History but never comes from it. History may try to break its ties to memory; it may make the schemas of memory more elaborate, superpose and shift coordinates, emphasize connections, or deepen breaks. The dividing line, however, is not there. The dividing line passes not between history and memory but between punctual "history-memory" systems and diagonal or multilinear assemblages, which are in no way eternal: they have to do with becoming; they are a bit of becoming in the pure state; they are transhistorical. There is no act of creation that is not transhistorical and does not come up from behind or proceed by way of a liberated line. Nietzsche opposes history not to the eternal but to the subhistorical or superhistorical: the Untimely, which is another name for haecceity, becoming, the innocence of becoming (in other words, forgetting as opposed to memory, geography as opposed to history, the map as opposed to the tracing, the rhizome as opposed to arborescence). "The unhistorical is like an atmosphere within which alone life can germinate and with the destruction of which it must vanish. . . . What deed would man be capable of if he had not first entered into that vaporous region of the unhistorical?"⁸⁶ Creations are like mutant abstract lines that have detached themselves from the task of representing a world, precisely because they assemble a new type of reality that history can only recontain or relocate in punctual systems.

When Boulez casts himself in the role of historian of music, he does so in order to show how a great musician, in a very different manner in each case, invents a kind of diagonal running between the harmonic vertical and the melodic horizon. And in each case it is a different diagonal, a different technique, a creation. Moving along this transversal line, which is really a line of deterritorialization, there is a *sound block* that no longer has a point of origin, since it is always and already in the middle of the line; and no longer has horizontal and vertical coordinates, since it creates its own coordinates; and no longer forms a localizable connection from one point to another, since it is in "nonpulsed time": a deterritorialized rhythmic block that has abandoned points, coordinates, and measure, like a drunken boat that melts with the line or draws a plane of consistency. Speeds and slownesses inject themselves into musical form, sometimes impelling it to proliferation, linear microproliferations, and sometimes to extinction, sonorous abolition, involution, or both at once. The musician is in the best position to say: "I hate the faculty of memory, I hate memories." And that is because he or she affirms the power of becoming. The Viennese school is exemplary of this kind of diagonal, this kind of line-block. But it can equally be said that the Viennese school found a new system of territorialization, of points, verticals, and horizontals that position it in History. Another attempt, another creative act, came after it. The important thing is that all musicians have always proceeded in this way: drawing their own diagonal, however fragile, outside points, outside coordinates and localizable connections, in order to float a sound block down a created, liberated line, in order to unleash in space this mobile and mutant sound block, a haecceity (for example, chromaticism, aggregates, and complex notes, but already the resources and possibilities of polyphony, etc.)⁸⁷ Some have spoken of "oblique vectors" with respect to the organ. The diagonal is often composed of extremely complex lines and spaces of sound. Is that the secret of a little phrase or a rhythmic block? Undoubtedly, the point now assumes a new and essential creative function. It is no longer simply a question of an inevitable destiny reconstituting a punctual system; on the contrary, it is now the point that is subordinated to the line, the point now marks the proliferation of the line, or its sudden deviation, its acceleration, its slowdown, its furor or agony. Mozart's "microblocks." The block may even be reduced to a point, as though to a single note (point-block): Berg's B in *Wozzeck*, Schumann's A. Homage to Schumann, the madness of Schumann: the cello wanders across the grid of the orchestration, drawing its diagonal,

along which the deterritorialized sound block moves; or an extremely sober kind of refrain is "treated" by a very elaborate melodic line and polyphonic architecture.

In a multilinear system, everything happens at once: the line breaks free of the point as origin; the diagonal breaks free of the vertical and the horizontal as coordinates; and the transversal breaks free of the diagonal as a localizable connection between two points. In short, a block-line passes amid (*au milieu des*) sounds and propels itself by its own non-localizable middle (*milieu*). The sound block is the *intermezzo*. It is a body without organs, an antimemory pervading musical organization, and is all the more notorious: "The Schumannian body does not stay in place. . . . The intermezzo [is] consubstantial with the entire Schumannian oeuvre. . . . At the limit, there are only intermezzi. . . . The Schumannian body knows only bifurcations; it does not construct itself, it keeps diverging according to an accumulation of interludes. . . . Schumannian beating is panic, but it is also coded. . . . and it is because the panic of the blows apparently keeps within the limits of a docile language that it is ordinarily not perceived. . . . Let us imagine for tonality two contradictory (and yet concomitant) statuses. On the one hand. . . a screen, a language intended to articulate the body. . . . according to a known organization. . . . On the other hand, contradictorily. . . tonality becomes the ready servant of the beats within another level it claims to domesticate."⁸⁸

Does the same thing, strictly the same thing, apply to painting? In effect, the point does not make the line; the line sweeps away the deterritorialized point, carries it off under its outside influence; the line does not go from one point to another, but runs *between points* in a different direction that renders them indiscernible. The line has become the diagonal which has broken free from the vertical and the horizontal. But the diagonal has already become the transversal, the semidiagonal or free straight line, the broken or angular line, or the curve—always in the midst of themselves. Between the white vertical and the black horizontal lie Klee's gray, Kandinsky's red, Moner's purple; each forms a block of color. This line is without origin, since it always begins off the painting, which only holds it by the middle; it is without coordinates, because it melds with a plane of consistency upon which it floats and that it creates; it is without localizable connection, because it has lost not only its representative function but any function of outlining a form of any kind—by this token, the line has become abstract, truly abstract and mutant, a visual block; and under these conditions the point assumes creative

functions again, as a color-point or line-point.⁸⁹ The line is between points, in their midst, and no longer goes from one point to another. It does not outline a shape. "He did not paint things, he painted between things." There is no falser problem in painting than depth and, in particular, perspective. For perspective is only a historical manner of *occupying* diagonals or transversals, lines of flight [*lignes de fuite*: here, the lines in a painting moving toward the vanishing point, or *point de fuite*—Trans.], in other words, of reterritorializing the moving visual block. We use the word "occupy" in the sense of "giving an occupation to," fixing a memory and a code, assigning a function. But the lines of flight, the transversals, are suitable for many other functions besides this molar function. Lines of flight as perspective lines, far from being made to represent depth, themselves invent the possibility of such a representation, which occupies them only for an instant, at a given moment. Perspective, and even depth, are the reterritorialization of lines of flight, which alone created painting by carrying it farther. What is called central perspective in particular plunged the multiplicity of escapes and the dynamism of lines into a punctual black hole. Conversely, it is true that problems of perspective triggered a whole profusion of creative lines, a mass release of visual blocks, at the very moment they claimed to have gained mastery over them. Is painting, in each of its acts of creation, engaged in a becoming as intense as that of music?

Becoming-Music. We have tried to define in the case of Western music (although the other musical traditions confront an analogous problem, under different conditions, to which they find different solutions) a block of becoming at the level of expression, or a block of expression: this block of becoming rests on transversals that continually escape from the coordinates or punctual systems functioning as musical codes at a given moment. It is obvious that there is a block of content corresponding to this block of expression. It is not really a correspondence; there would be no mobile "block" if a content, itself musical (and not a subject or a theme), were not always interfering with the expression. What does music deal with, what is the content indissociable from sound expression? It is hard to say, but it is something: a child dies, a child plays, a woman is born, a woman dies, a bird arrives, a bird flies off. We wish to say that these are not accidental themes in music (even if it is possible to multiply examples), much less imitative exercises; they are something essential. Why a child, a woman, a bird? It is because musical expression

is inseparable from a becoming-woman, a becoming-child, a becoming-animal that constitute its content. Why does the child die, or the bird fall as though pierced by an arrow? Because of the "danger" inherent in any line that escapes, in any line of flight or creative deterritorialization: the danger of veering toward destruction, toward abolition. Mélisande [in Debussy's opera, *Pelléas et Mélisande*—Trans.], a child-woman, a secret, dies twice ("it's the poor little dear's turn now"). Music is never tragic, music is joy. But there are times it necessarily gives us a taste for death: not so much happiness as dying happily, being extinguished. Not as a function of a death instinct it allegedly awakens in us, but of a dimension proper to its sound assemblage, to its sound machine, the moment that must be confronted, the moment the transversal turns into a line of abolition. Peace and exasperation.⁹⁰ Music has a thirst for destruction, every kind of destruction, extinction, breakage, dislocation. Is that not its potential "fascism"? Whenever a musician writes *In Memoriam*, it is not so much a question of an inspirational motif or a memory, but on the contrary of a becoming that is only confronting its own danger, even taking a fall in order to rise again: a becoming-child, a becoming-woman, a becoming-animal, insofar as they are the content of music itself and continue to the point of death.

We would say that the *refrain* is properly musical content, the block of content proper to music. A child comforts itself in the dark or claps its hands or invents a way of walking, adapting it to the cracks in the sidewalk, or chants "Fort-Da" (psychoanalysts deal with the Fort-Da very poorly when they treat it as a phonological opposition or a symbolic component of the language-unconscious, when it is in fact a refrain). Tra-la-la. A woman sings to herself, "I heard her softly singing a tune to herself under her breath." A bird launches into its refrain. All of music is pervaded by bird songs, in a thousand different ways. From Jannequin to Messiaen. Fr. Fr. Music is pervaded by childhood blocks, by blocks of femininity. Music is pervaded by every minority, and yet composes an immense power. Children's, women's, ethnic, and territorial refrains, refrains of love and destruction: the birth of rhythm. Schumann's work is made of refrains, of childhood blocks, which he treats in a very special way: his own kind of becoming-child, his own kind of becoming-woman, Clara. It would be possible to catalogue the transversal or diagonal utilizations of the refrain in the history of music, all of the children's Games and *Kinderszenen*, all of the bird songs. But such a catalogue would be useless because it would seem like a multiplication of examples of themes,

subjects, and motifs, when it is in fact a question of the most essential and necessary content of music. The motif of the refrain may be anxiety, fear, joy, love, work, walking, territory . . . but the refrain itself is the content of music.

We are not at all saying that the refrain is the origin of music, or that music begins with it. It is not really known when music begins. The refrain is rather a means of preventing music, warding it off, or forging it. But music exists because the refrain exists also, because music takes up the refrain, lays hold of it as a content in a form of expression, because it forms a block with it in order to take it somewhere else. *The child's refrain, which is not music, forms a block with the becoming-child of music: once again, this asymmetrical composition is necessary.* "Ah, vous dirai-je maman" ("Ah, mamma, now you shall know") in Mozart, Mozart's refrains. A theme in C, followed by twelve variations: not only is each note of the theme doubled, but the theme is doubled internally. Music submits the refrain to this very special treatment of the diagonal or transversal, it uproots the refrain from its territoriality. Music is a creative, active operation that consists in deterritorializing the refrain. Whereas the refrain is essentially territorial, territorializing, or reterritorializing, music makes it a deterritorialized content for a deterritorializing form of expression. Pardon that sentence: what musicians do should be musical, it should be written in music. Instead, we will give a figurative example: Mussorgsky's "Lullaby," in *Songs and Dances of Death*, presents an exhausted mother sitting up with her sick child: she is relieved by a visitor, Death, who sings a lullaby in which each couplet ends with an obsessive, sober refrain, a repetitive rhythm with only one note, a point-block: "Shush, little child, sleep my little child" (not only does the child die, but the deterritorialization of the refrain is doubled by Death in person, who replaces the mother).

Is the situation similar for painting, and if so, how? In no way do we believe in a fine-arts system; we believe in very diverse problems whose solutions are found in heterogeneous arts. To us, Art is a false concept, a solely nominal concept; this does not, however, preclude the possibility of a simultaneous usage of the various arts within a determinable multiplicity. The "problem" within which painting is inscribed is that of the *face-landscape*. That of music is entirely different: it is the problem of the *refrain*. Each arises at a certain moment, under certain conditions, on the line of its problem; but there is no possible structural or symbolic correspondence between the two, unless one translates them into

punctual systems. We have distinguished the following three states of the landscape problem: (1) semiotic systems of corporeality, silhouettes, postures, colors, and lines (these semiotic systems are already present in profusion among animals: the head is part of the body, and the body has the milieu, the biotope as its correlate; these systems already display very pure lines as, for example, in the "grass stem" behavior); (2) an organization of the face, white wall/black holes, face/eyes, or facial profile/sideview of the eyes (this semiotic system of faciality has the landscape as its correlate: facialization of the entire body and landscapification of all the milieus, Christ as the European central point); (3) a deterritorialization of faces and landscapes, in favor of probe-heads whose lines no longer outline a form or form a contour, and whose colors no longer lay out a landscape (this is the pictorial semiotic system: Put the face and the landscape to flight. For example, what Mondrian correctly calls a "landscape": a pure, absolutely deterritorialized landscape).

For convenience, we presented three successive and distinct states, but only provisionally. We cannot decide whether animals have painting, even though they do not paint on canvas, and even when hormones induce their colors and lines; even here, there is little foundation for a clear-cut distinction between animals and human beings. Conversely, we must say that painting does not begin with so-called abstract art but recreates the silhouettes and postures of corporeality, and is already fully in operation in the face-landscape organization (the way in which painters "work" the face of Christ, and make it leak from the religious code in all directions). The aim of painting has always been the deterritorialization of faces and landscapes, either by a reactivation of corporeality, or by a liberation of lines or colors, or both at the same time. There are many becomings-animal, becomings-woman, and becomings-child in painting.

The problem of music is different, if it is true that its problem is the refrain. Deterritorializing the refrain, inventing lines of deterritorialization for the refrain, implies procedures and constructions that have nothing to do with those of painting (outside of vague analogies of the sort painters have often tried to establish). Again, it is not certain whether we can draw a dividing line between animals and human beings: Are there not, as Messiaen believes, musician birds and nonmusician birds? Is the bird's refrain necessarily territorial, or is it not already used for very subtle deterritorializations, for selective lines of flight? The difference between noise and sound is definitely not a basis for a definition of music, or even

for the distinction between musician birds and nonmusician birds. Rather, it is the *labor of the refrain*: Does it remain territorial and territorializing, or is it carried away in a moving block that draws a transversal across all coordinates—and all of the intermediaries between the two? Music is precisely the adventure of the refrain: the way music lapses back into a refrain (in our head, in Swann's head, in the pseudo-probe-heads on TV and radio, the music of a great musician used as a signature tune, a ditty); the way it lays hold of the refrain, makes it more and more sober, reduced to a few notes, then takes it down a creative line that is so much richer, no origin or end of which is in sight...

Leroi-Gourhan established a distinction and correlation between two poles, "hand-tool" and "face-language." But there it was a question of distinguishing a form of content and a form of expression. Here we are considering expressions that hold their content within themselves, so we must make a different distinction: the face with its visual correlates (eyes) concerns painting; the voice with its auditory correlates (the ear is itself a refrain, it is shaped like one) concerns music. Music is a deterritorialization of the voice, which becomes less and less tied to language, just as painting is a deterritorialization of the face. Traits of vocability can indeed be indexed to traits of faciality, as in lipreading; they are not, however, in correspondence, especially when they are carried off by the respective movements of music and painting. The voice is far ahead of the face, very far ahead. Entitling a musical work *Visage* (Face) thus seems to be the greatest of sound paradoxes.⁹¹ The only way to "line up" the two problems of painting and music is to take a criterion extrinsic to the fiction of the fine arts, to compare the forces of deterritorialization in each case. Music seems to have a much stronger deterritorializing force, at once more intense and much more collective, and the voice seems to have a much greater power of deterritorialization. Perhaps this trait explains the collective fascination exerted by music, and even the potentiality of the "fascist" danger we mentioned a little earlier: music (drums, trumpets) draws people and armies into a race that can go all the way to the abyss (much more so than banners and flags, which are paintings, means of classification and rallying). It may be that musicians are individually more reactionary than painters, more religious, less "social"; they nevertheless wield a collective force infinitely greater than that of painting: "The chorus formed by the assembly of the people is a very powerful bond . . ." It is always possible to explain this force by the material conditions of musical emission and reception, but it is preferable to take the reverse

approach; these conditions are explained by the force of deterritorialization of music. It could be said that from the standpoint of the mutant abstract machine painting and music do not correspond to the same thresholds, or that the pictorial machine and the musical machine do not have the same index. There is a "backwardness" of painting in relation to music, as Klee, the most musicianly of painters, observed.⁹² Maybe that is why many people prefer painting, or why aesthetics took painting as its privileged model: there is no question that it "scars" people less. Even its relations to capitalism and social formations are not at all of the same type.

Doubtless, in each case we must simultaneously consider factors of territoriality, deterritorialization, and reterritorialization. Animal and child refrains seem to be territorial: therefore they are not "musical." But when music lays hold of the refrain and deterritorializes it, and deterritorializes the voice, when it lays hold of the refrain and sends it racing off in a rhythmic sound block, when the refrain "becomes" Schumann or Debussy, it is through a system of melodic and harmonic coordinates by means of which music reterritorializes upon itself, *gha* music. Conversely, we shall see that in certain cases even the animal refrain possesses forces of deterritorialization much more intense than animal silhouettes, postures, and colors. We must therefore take a number of factors into consideration: relative territorialities, their respective deterritorializations, and their correlative reterritorializations, several types of them (for example, intrinsic reterritorializations such as musical coordinates, and extrinsic ones such as the deterioration of the refrain into a hackneyed formula, or music into a ditty). The fact that there is no deterritorialization without a special reterritorialization should prompt us to rethink the abiding correlation between the molar and the molecular: no flow, no becoming-molecular escapes from a molar formation without molar components accompanying it, forming passages or perceptible landmarks for the imperceptible processes.

The becoming-woman, the becoming-child of music are present in the problem of the machining of the voice. Machining the voice was the first musical operation. As we know, the problem was resolved in Western music in two different ways, in Italy and in England: the head voice of the counter-tenor, who sings "above his voice," or whose voice operates inside the sinuses and at the back of the throat and the palate without relying on the diaphragm or passing through the bronchial tubes; and the stomach voice of the castrati, "stronger, more voluminous, more languid," as if they gave carnal matter to the imperceptible, impalpable, and aerial.

Dominique Fernandez wrote a fine book on this subject; he shows, fortunately refraining from any psychoanalytic discussion of a link between music and castration, that the musical problem of the machinery of the voice necessarily implies the abolition of the overall dualism machine, in other words, the molar formation assigning voices to the "man or woman."⁹³ Being a man or a woman no longer exists in music. It is not certain, however, that the myth of the androgyne Fernandez invokes is adequate. It is a question not of myth but of real becoming. The voice itself must attain a becoming-woman or a becoming-child. That is the prodigious content of music. It is no longer a question, as Fernandez observes, of imitating a woman or a child, even if it is a child who is singing. The musical voice itself becomes-child at the same time as the child becomes-sonorous, purely sonorous. No child could ever have done that, or if one did, it would be by becoming in addition something other than a child, a child belonging to a different, strangely sensual and celestial, world. In short, the deterritorialization is double: the voice is deterritorialized in a becoming-child, but the child it becomes is itself deterritorialized, unengendered, becoming. "The child grew wings," said Schumann. We find the same zigzag movement in the becomings-animal of music: Marcel Moré shows that the music of Mozart is permeated by a becoming-horse, or becomings-bird. But no musician amuses himself by "playing" horse or bird. If the sound block has a becoming-animal as its content, then the animal simultaneously becomes, in sonority, something else, something absolute, night, death, joy—certainly not a generality or a simplification, but a haecceity, this death, that night. Music takes as its content a becoming-animal; but in that becoming-animal the horse, for example, takes as its expression soft kettledrum beats, winged like hooves from heaven or hell; and the birds find expression in *gruppetti*, *appoggiaturas*, *staccato* notes that transform them into so many souls.⁹⁴ It is the accents that form the diagonal in Mozart, the accents above all. If one does not follow the accents, if one does not observe them, one falls back into a relatively impoverished punctual system. The human musician is deterritorialized in the bird, but it is a bird that is itself deterritorialized, "transfigured," a celestial bird that has just as much of a becoming as that which becomes with it. Captain Ahab is engaged in an irresistible becoming-whale with Moby-Dick; but the animal, Moby-Dick, must simultaneously become an unbearable pure whiteness, a shimmering pure white wall, a silver thread that stretches out and supplies up "like" a girl, or twists like a whip, or stands like a rampart. Can it be

that literature sometimes catches up with painting, and even music? And that painting catches up with music? (Moré cites Klee's birds but on the other hand fails to understand what Messiaen says about bird song.) No art is imitative, no art can be imitative or figurative. Suppose a painter "represents" a bird; this is in fact a becoming-bird that can occur only to the extent that the bird itself is in the process of becoming something else, a pure line and pure color. Thus imitation self-destructs, since the imitator unknowingly enters into a becoming that conjugates with the unknowing becoming of that which he or she imitates. One imitates only if one fails, when one fails. The painter and musician do not imitate the animal, they become-animal at the same time as the animal becomes what they willed, at the deepest level of their concord with Nature.⁹⁵ Becoming is always double, that which one becomes becomes no less than the one that becomes—block is formed, essentially mobile, never in equilibrium. Mondrian's is the perfect square. It balances on one corner and produces a diagonal that half-opens its closure, carrying away both sides.

Becoming is never imitating. When Hitchcock does birds, he does not reproduce bird calls, he produces an electronic sound like a field of intensities or a wave of vibrations, a continuous variation, like a terrible threat welling up inside us.⁹⁶ And this applies not only to the "arts": *Moby-Dick's* effect also hinges the pure lived experience of double becoming, and the book would not have the same beauty otherwise. The tarantella is a strange dance that magically cures or exorcises the supposed victims of a tarantula bite. But when the victim does this dance, can he or she be said to be imitating the spider, to be identifying with it, even in an identification through an "archetypal" or "agonistic" struggle? No, because the victim, the patient, the person who is sick, becomes a dancing spider only to the extent that the spider itself is supposed to become a pure silhouette, pure color and pure sound to which the person dances.⁹⁷ One does not imitate; one constitutes a block of becoming. Imitation enters in only as an adjustment of the block, like a finishing touch, a wink, a signature. But everything of importance happens elsewhere: in the becoming-spider of the dance, which occurs on the condition that the spider itself becomes sound and color, orchestra and painting. Take the case of the local folk hero, Alexis the Trotter, who ran "like" a horse at extraordinary speed, whipped himself with a short switch, whinnied, reared, kicked, knelt, lay down on the ground in the manner of a horse, competed against them in races, and against bicycles and trains. He initiated a horse to make people laugh. But he had a deeper zone of proximity or indiscernibility. Sources

tell us that he was never as much of a horse as when he played the harmonica: precisely because he no longer needed a regulating or secondary imitation. It is said that he called his harmonica his "chops-destroyer" and played the instrument twice as fast as anyone else, doubled the beat, imposed a nonhuman tempo.⁹⁸ Alexis became all the more horse when the horse's bit became a harmonica, and the horse's trot went into double time. As always, the same must be said of the animals themselves. For not only do animals have colors and sounds, but they do not wait for the painter or musician to use those colors and sounds in a painting or music, in other words, to enter into determinate becomings-color and becomings-sounds by means of components of deterritorialization (we will return to this point later). Ethology is advanced enough to have entered this realm.

We are not at all arguing for an aesthetics of qualities, as if the pure quality (color, sound, etc.) held the secret of a becoming without measure, as in *Philéas*. Pure qualities still seem to us to be punctual systems. They are reminiscences, they are either transcendent or floating memories or seeds of phantasy. A functionalist conception, on the other hand, only considers the function a quality fulfills in a specific assemblage, or in passing from one assemblage to another. The quality must be considered from the standpoint of the becoming that grasps it, instead of becoming being considered from the standpoint of intrinsic qualities having the value of archetypes or phylogenetic memories. For example, whiteness, color, is gripped in a becoming-animal that can be that of the painter or of Captain Ahab, and at the same time in a becoming-color, a becoming-whiteness, that can be that of the animal itself. Moby-Dick's whiteness is the special index of his becoming-solitary. Colors, silhouettes, and animal refrains are indexes of becoming-conjugal or becoming-social that also imply components of deterritorialization. A quality functions only as a line of deterritorialization of an assemblage, or in going from one assemblage to another. This is why an animal-block is something other than a phylogenetic memory, and a childhood block something other than a childhood memory. In Kafka, a quality never functions for itself or as a memory, but rather rectifies an assemblage in which it is deterritorialized, and, conversely, for which it provides a line of deterritorialization; for example, the childhood steeple passes into the castle tower, takes it at the level of its zone of indiscernibility ("bartlements that were irregular, broken, fumbling"), and launches down a line of flight (as if one of the tenants "had burst through the roof").⁹⁹ If things are more

complicated and less sober for Proust, it is because for him qualities retain an air of reminiscence *or* phantasy, and yet with Proust as well these are functional blocks acting not as memories or phantasies but as a becoming-child, a becoming-woman, as components of deterritorialization passing from one assemblage to another.

To the theorems of simple deterritorialization we encountered earlier (in our discussion of the face),¹⁰⁰ we can now add others on generalized double deterritorialization. *Theorem Five*: deterritorialization is always double, because it implies the coexistence of a major variable and a minor variable in simultaneous becoming (the two terms of a becoming do not exchange places, there is no identification between them, they are instead drawn into an asymmetrical block in which both change to the same extent, and which constitutes their zone of proximity). *Theorem Six*: in non-symmetrical double deterritorialization it is possible to assign a deterritorializing force and a deterritorialized force, even if the same force switches from one value to the other depending on the "moment" or aspect considered; furthermore, it is the least deterritorialized element that always triggers the deterritorialization of the most deterritorializing element, which then reacts back upon it in full force. *Theorem Seven*: the deterritorialized element has the relative role of expression, and the deterritorializing element the relative role of content (as evident in the arts); but not only does the content have nothing to do with an external subject or object, since it forms an asymmetrical block with the expression, but the deterritorialization carries the expression and the content to a proximity where the distinction between them ceases to be relevant, or where the deterritorialization creates their indiscernibility (example: the sound diagonal as the musical form of expression, and becomings-woman, -child, -animal as the contents proper to music, as refrains). *Theorem Eight*: one assemblage does not have the same forces or even speeds of deterritorialization as another: in each instance, the indices and coefficients must be calculated according to the block of becoming under consideration, and in relation to the mutations of an abstract machine (for example, there is a certain slowness, a certain viscosity, of painting in relation to music; but one cannot draw a symbolic boundary between the human being and animal. One can only calculate and compare powers of deterritorialization).

Fernandez demonstrates the presence of becomings-woman, becomings-child in vocal music. Then he decries the rise of instrumental and orchestral music; he is particularly critical of Verdi and Wagner for

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

having resexualized the voice, for having restored the binary machine in response to the requirements of capitalism, which wants a man to be a man and a woman a woman, each with his or her own voice: Verdi-voices, Wagner-voices, are reterritorialized upon man *and* woman. He explains the premature disappearance of Rossini and Bellini (the retirement of the first and death of the second) by their hopeless feeling that the vocal becomings of the opera were no longer possible. However, Fernandez does not ask under what auspices, and with what new types of diagonals, this occurs. To begin with, it is true that the voice ceases to be machined for itself, with simple instrumental accompaniment; it ceases to be a stratum or a line of expression that stands on its own. But why? Music crossed a new threshold of deterritorialization, beyond which it is the instrument that machines the voice, and the voice and instrument are carried *on the same plane* in a relation that is sometimes one of confrontation, sometimes one of compensation, sometimes one of exchange and complementarity. The lied, in particular Schumann's lieder, perhaps marks the first appearance of this pure movement that places the voice and the piano on the same plane of consistency, makes the piano an instrument of delirium, and prepares the way for Wagnerian opera. Even a case like Verdi's: it has often been said that his opera remains lyrical and vocal in spite of its destruction of the bel canto, and in spite of the importance of orchestration in the final works; still, voices are instrumentalized and make extraordinary gains in tessitura or extension (the production of the Verdi-bartone, of the Verdi-soprano). At any rate, the issue is not a given composer, especially not Verdi, or a given genre, but the more general movement affecting music, the slow mutation of the musical machine. If the voice returns to a binary distribution of the sexes, this occurs in relation to binary groupings of instruments in orchestration. There are always molar systems in music that serve as coordinates; this dualist system of the sexes that reappears on the level of the voice, this molar and punctual distribution, serves as a foundation for new molecular flows that then intersect, conjugate, are swept up in a kind of instrumentalization and orchestration that tend to be part of the creation itself. Voices may be reterritorialized on the distribution of the two sexes, but the continuous sound flow still passes between them as in a difference of potential.

This brings us to the second point: the principal problem concerning this new threshold of deterritorialization of the voice is no longer that of a properly vocal becoming-woman or becoming-child, but that of a

becoming-molecular in which the voice itself is instrumentalized. Of course, becoming-woman and -child remain just as important, even take on new importance, but only to the extent that they convey another truth: what was produced was already a molecular child, a molecular woman . . . We need only think of Debussy: the becoming-child and the becoming-woman in his works are intense but are now inseparable from a molecularization of the motif, a veritable "chemistry" achieved through orchestration. The child and the woman are now inseparable from the sea and the water molecule (*Sirens*, precisely, represents one of the first complete attempts to integrate the voice with the orchestra). Already Wagner was reproached for the "elementary" character of his music, for its aquaticism, or its "atomization" of the motif, "a subdivision into infinitely small units." This becomes even clearer if we think of becoming-animal: birds are still just as important, yet the reign of birds seems to have been replaced by the age of insects, with its much more molecular vibrations, chirring, rustling, buzzing, clicking, scratching, and scraping. Birds are vocal, but insects are instrumental: drums and violins, guitars and cymbals.¹⁰¹ A becoming-insect has replaced becoming-bird, or forms a block with it. The insect is closer, better able to make audible the truth that all belongings are molecular (cf. Martenot's waves, electronic music). The molecular has the capacity to make the *elementary* communicate with the *cosmic*: precisely because it effects a dissolution of form that connects the most diverse longitudes and latitudes, the most varied speeds and slownesses, which guarantees a continuum by stretching variation far beyond its formal limits. Rediscover Mozart, and that the "theme" was a variation from the start. Varese explains that the sound molecule (the block) separates into elements arranged in different ways according to variable relations of speed, but also into so many waves or flows of a sonic energy irradiating the entire universe, a headlong line of flight. That is how he populated the Gobi desert with insects and stars constituting a becoming-music of the world, or a diagonal for a cosmos. Messiaen presents multiple chromatic durations in coalescence, "alternating between the longest and the shortest, in order to suggest the idea of the relations between the infinitely long durations of the stars and mountains and the infinitely short ones of the insects and atoms: a cosmic, elementary power that . . . derives above all from the labor of rhythm."¹⁰² The same thing that leads a musician to discover the birds also leads him to discover the elementary and the cosmic. Both combine to form a block, a universe fiber, a diagonal or complex space. Music

dispatches molecular flows. Of course, as Messiaen says, music is not the privilege of human beings: the universe, the cosmos, is made of refrains; the question in music is that of a power of deterritorialization permeating nature, animals, the elements, and deserts as much as human beings. The question is more what is not musical in human beings, and what already is musical in nature. Moreover, what Messiaen discovered in music is the same thing the ethologists discovered in animals: human beings are hardly at an advantage, except in the means of overcoding, of making punctual systems. That is even the opposite of having an advantage; through becoming-woman, -child, -animal, or -molecular, nature opposes its power and the power of music, to the machines of human beings, the roar of factories and bombers. And it is necessary to reach that point, it is necessary for the nonmusical sound of the human being to form a block with the becoming-music of sound, for them to confront and embrace each other like two wrestlers who can no longer break free from each other's grasp, and slide down a sloping line: "Let the choirs represent the survivors . . . Faintly one hears the sound of cicadas. Then the notes of a lark, followed by the mockingbird. Someone laughs . . . A woman sobs . . . From a male a great shout: WE ARE LOST! A woman's voice: WE ARE SAVED! Staccato cries: Lost! Saved! Lost! Saved!"¹⁰³

10. 1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible

- 1 On the complementarity between series and structure, and how it differs from evolutionism, see Henri Daudin, *Cuvier et Lamarck. Les classes zoologiques et l'idée de série animale*, vol. 2 of *Études d'histoire des sciences naturelles* (Paris: Alcan, 1926); and Michel Foucault, *The Order of Things* (New York: Vintage, 1970).
- 2 See Carl Jung, *Symbols of Transformation*, trans. R. F. C. Hull (New York: Harper, 1962), and Gaston Bachelard, *Lauréatisme* (Paris: Librairie José Corti, 1939).
- 3 Claude Lévi-Strauss, *Totemism*, trans. Rodney Needham (Boston: Beacon Press, 1963), p. 78.
- 4 Jean-Pierre Vernant in *Problèmes de la guerre en Grèce ancienne (Civilisations et sociétés*, no. 11), ed. Jean-Pierre Vernant (The Hague: Mouton, 1968), pp. 15-16.
- 5 On the opposition between sacrificial series and totemic structure, see Lévi-Strauss, *The Savage Mind* (Chicago: University of Chicago Press, 1966), pp. 223-228. Despite all of his severity toward the series, Lévi-Strauss recognizes the compromise between the two themes: structure itself implies a very concrete feeling for affinities (pp. 37-38) and is based on two series between which it organizes homologues of relations. In particular, "becoming-historical" can bring complications or degradations that replace these homologues with resemblances and identifications between terms (see pp. 115ff., and what Lévi-Strauss calls the "flipside of totemism").
- 6 Jean Duviols, *L'aronie. Hérésie et Subversion* (Paris: Ed. Anthropos, 1973).
- 7 [TRANS: H. P. Lovcraft, "Through the Gates of the Silver Key," in *The Dream-Quest of Unknown Kadath* (New York: Ballantine Books, 1970), pp. 191-192.]
- 8 Hugo von Hofmannsthal, *Lettres du voyageur à son retour*, trans. Jean-Claude Schneider (Paris: Mercure de France, 1969), letter of May 9, 1901.
- 9 Anton Reiser (extracts) in *La légende dispersée. Anthologie du romantisme allemand* (Paris: Union Générale d'Éditions, 1976), pp. 36-43.
- 10 [TRANS: *A Universal History of Infamy*, trans. Norman Thomas di Giovanni (New York: Dutton, 1972); Jorge Luis Borges and Margarita Guerrero, *Manual de zoología fantástica* (Mexico City: Fondo de Cultura Económica, 1957), p. 9. The *lobizón* is a fantastic creature of Uruguayan folklore to which many shapes are attributed.]
- 11 On the man of war, his extrinsic position in relation to the State, the family, and religion, and on the becomings-animal, becomings-wild animal he enters into, see Dumézil, in particular, *Mythes et dieux des Germains* (Paris: E. Leroux, 1939); *Horace et les Curiaces* (Paris: Gallimard, 1942); *The Destiny of the Warrior*, trans. Alf Hiltebeitel (Chicago: University of Chicago Press, 1970); *Mythe et*

- époppée* (Paris: Gallimard, 1968-1973), vol. 2. One may also refer to the studies on leopard-man societies, etc., in Black Africa: it is probable that these societies derive from brotherhoods of warriors. But after the colonial State prohibited tribal wars, they turned into crime associations, while still retaining their territorial and political importance. One of the best studies on this subject is Paul Ernest Joset, *Les sociétés secrètes des hommes-léopards en Afrique noire* (Paris: Payot, 1955). The becomings-animal proper to these groups seem to us to be very different from the symbolic relations between human and animal as they appear in State apparatuses, but also in pre-State institutions already implies a kind of embryonic State, to the extent that it exceeds tribal boundaries (*The Savage Mind*, pp. 157ff.).
- 12 [TRANS: Kafka, "Josephine the Singer, or the Mouse Folk," in *The Complete Stories of Franz Kafka*, ed. Nahum N. Glazer (New York: Schocken, 1983).]
- 13 Georges Ganguilhem, *On the Normal and the Pathological*, trans. Carolyn R. Fawcett, intro. Michel Foucault (Boston: Reidel, 1978), pp. 73-74.
- 14 D. H. Lawrence: "I am tired of being told there is no such animal. . . . If I am a graffe, and the ordinary Englishmen who write about me and say they know me are nice well-behaved dogs, there it is, the animals are different. . . . You don't love me. The animal that I am you instinctively dislike." *The Collected Letters of D. H. Lawrence*, vol. 2, ed. Harry T. Moore (New York: Viking, 1962), letter to J. M. Murry, May 20, 1929, p. 1154.
- 15 [TRANS: Herman Melville, *Moby Dick*, chapter 36, "The Quarter-Deck"]
- 16 René Thom, *Structural Stability and Morphogenesis*, trans. D. H. Fowler (Reading, Mass.: Benjamin Fowler/Cummings, 1975), p. 319.
- 17 Edward Leach, *Rethinking Anthropology* (New York: Humanities Press, 1971), pp. 18-25.
- 18 [TRANS: Emile Erckmann and Alexandre Chatrian, *Histoires-le-loup* (Paris: J. Bonaventure, n.d.).]
- 19 [TRANS: Leach, *Rethinking Anthropology*, p. 18.]
- 20 See Jacques Lacarrière, *Les hommes ivres de dieu* (Paris: Fayard, 1975).
- 21 Pierre Gordon, in *Sex and Religion*, trans. Renée and Hilda Spodheim (New York: Social Science Publishers, 1949), studied the role of animal-men in rites of "sacred defloration." These animal-men impose a ritual alliance upon filiative groups, themselves belong to brotherhoods that are on the outside or on the fringes, and are masters of contagion and epidemic. Gordon analyzes the reaction of the villages and cities when they begin to fight the animal-men in order to win the right to perform their own initiations and order their alliances according to their respective filiations (for example, the fight against the dragon). We find the same theme, for example, in Geneviève Calame-Graule and Z. Ligets, "L'homme-hyène dans la tradition soudanaise," *L'Homme*, 1, 2 (May-August 1961), pp. 89-118: the hyena-man

lives on the fringes of the village, or between two villages, and can keep a lookout in both directions. A hero, or even two heroes with a fiancée in each other's village, triumphs over the man-animal. It is as though it were necessary to distinguish two very different states of alliance: a demonic alliance that imposes itself from without, and imposes its law upon all of the filiations (a forced alliance with the monster, with the man-animal), and a consensual alliance, which is on the contrary in conformity with the law of filiations and is established after the men of the villages have defeated the monster and have organized their own relations. This sheds new light on the question of incest. For it is not enough to say that the prohibition against incest results from the positive requirements of alliance in general. There is instead a kind of alliance that is so foreign and hostile to filiation that it necessarily takes the position of incest (the man-animal always has a relation to incest). The second kind of alliance prohibits incest because it can subordinate itself to the rights of filiation only by lodging itself, precisely, between two distinct filiations. Incest appears twice, once as a monstrous power of alliance when alliance overturns filiation, and again as a prohibited power of filiation when filiation subordinates alliance and must distribute it among distinct lineages.

22 [TRANS: See Fitzgerald, "The Crack-up," in *The Crack-up, With Other Uncollected Pieces*, ed. Edmund Wilson (New York: New Directions, 1956). The allusion to Faust is to Goethe, *Faust*, Part I, lines 1323-1324.]

23 Richard Matheson and Isaac Asimov are of particular importance in this evolution (Asimov extensively develops the theme of symbiosis).

24 Carlos Castaneda, *Tales of Power* (New York: Simon and Schuster, 1974), p. 159.

25 [TRANS: Lovcraft, "Through the Gates of the Silver Key," p. 197.]

26 See D. H. Lawrence, the first and second poems of *Tortoisés* (New York: T. Selzer, 1921).

27 [TRANS: Virginia Woolf, *The Waves* (New York: Harcourt Brace Jovanovich, 1931), p. 139.]

28 See the Inquisition manual, *Le marteau des sorciers* (1486), ed. H. Institoris and J. Sprengler (Paris: Plon, 1973), vol. 1, p. 10, and vol. 2, p. 8. The first and simplest case is that of Ulysses' companions, who believed themselves, and were believed to have been, transformed into pigs (or again, King Nebuchadnezzar, transformed into an ox). The second case is more complicated: Diomedes' companions do not believe they have been changed into birds, since they are dead, but demons take over birds' bodies and pass them off as those of Diomedes' companions. The need to distinguish this more complex case is explained by phenomena of transfer of affects: for example, a lord on a hunting excursion cuts off the paw of a wolf and returns home to find his wife, who had not left the house, with a hand

cut off, or a man strikes cats, and the exact wounds he inflicts turn up on women.

29 On the problem of intensities in the Middle Ages, the proliferation of theses on this topic, the constitution of kinetics and dynamics, and the particularly important role of Nicholas Oresme, see Pierre Duham's classic work, *Le système du monde* (Paris: A. Hermann & Fils, 1913-1959), vols. 7-9 (*La physique parisienne au XVII^e siècle*).

30 Etienne Geoffroy Saint-Hilaire, *Principes de philosophie zoologique* (Paris: Picton et Didier, 1930). And on particles and their movements, *Notions synthétiques, historiques et physiologiques de philosophie naturelle* (Paris: Denain, 1838).

31 Vladimir Slepian, "Fils de chien," *Minuit*, no. 7 (January 1974). We have given a very simplified presentation of this text.

32 See Roger Dupouy, "Du masochisme," *Annales Médico-psychologiques*, series 12, vol. 2 (1929), p. 405.

33 This is sometimes written "eccy," deriving the word from *ecce*, "here is." This is an error, since Duns Scotus created the word and the concept from *haec*, "this thing." But it is a fruitful error because it suggests a mode of individuation that is distinct from that of a thing or a subject.

34 Michel Tournier, *Les météores* (Paris: Gallimard, 1975), chapter 23, "L'âme déployée."

35 [TRANS: On *Aeon* versus *chronos*, see Deleuze, *Logique du sens* (Paris: Minuit, 1969), especially series 23, pp. 190-197.]

36 Pierre Boulez, *Conversations with Cécilein Delige* (London: Eulenberg Books, 1976), pp. 68-71 ("It is not possible to introduce phenomena of tempo into music that has been calculated only electronically, in . . . lengths expressed in seconds or microseconds", p. 70).

37 Ray Bradbury, *The Machineries of Joy* (New York: Simon and Schuster, 1964), p. 53.

38 [TRANS: Virginia Woolf, *Mrs. Dalloway* (New York: Harcourt Brace and World, 1925), p. 11.]

39 Gustave Guillaume has proposed a very interesting conception of the verb. He distinguishes between an interior time, enveloped in the "process," and an exterior time pertaining to the distinction between epochs (*Époques et niveaux temporels dans le système de la conjugaison française, Cahiers de linguistique strictrale* [Université de Laval, Québec], no. 4 [1955]). It seems to us that these two poles correspond respectively to the infinitive-becoming, *Aeon*, and the present-being, *Chronos*. Each verb leans more or less in the direction of one pole or the other, not only according to its nature, but also according to the nuances of its modes and tenses, with the exception of "becoming" and "being," which correspond to both poles. Proust, in his study of Flaubert's style, shows how the imperfect tense in Flaubert takes on the value of an infinitive-becoming: *Chroniques* (Paris: Gallimard, 1927), pp. 197-199.]

- 40 On the problem of proper names (in what sense is the proper name outside the limits of classification and of another nature, and in what sense is it at the limit and still a part of classification?), see Alan Henderson Gardiner, *The Theory of Proper Names*, 2nd ed. (New York: Oxford University Press, 1957), and Lévi-Strauss, *The Savage Mind*, chapter 7 ("Time Regained"), pp. 217-244.
- 41 We have already encountered this problem of the indifférence of psychoanalysis to the use of the indefinite article or pronoun among children: as early as Freud, but more especially in Melanie Klein (the children she analyzes, in particular, Little Richard, speak in terms of "a" "one" "people," but Klein exerts incredible pressure to turn them into personal and possessive family locutions). It seems to us that Laplanche and Pontalis are the only ones in psychoanalysis to have had any inkling that indefinites play a specific role: they protested against any overrapid interpretive reduction: "Fantasme originare," *Les temps modernes*, no. 215 (April 1964), pp. 1861, 1868.
- 42 See the subjectivist or personalist conception of language in Emile Benveniste, *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables, Fla.: University of Miami Press, 1971), chapters 20 ("Subjectivity in Language," pp. 223-230) and 21 ("Analytical Philosophy and Language," pp. 231-238), especially pp. 220-221 and 225-226.
- 43 The essential texts of Maurice Blanchot serve to refute the theory of the "shifter" and of personology in linguistics. See *L'écriture infini* (Paris: Gallimard, 1969), pp. 556-567. And on the difference between the two positions, "I am unfortunate" and "he is unfortunate," or between "I die" and "one dies," see *La part du feu* (Paris: Gallimard, 1949), pp. 29-30, and *The Space of Literature*, trans. Ann Smock (Lincoln: University of Nebraska Press, 1982), pp. 90, 122, 126. Blanchot demonstrates that in all of these cases the indefinite has nothing to do with "the banality of daily life," which on the contrary would be on the side of the personal pronoun.
- 44 [FRANS: These quotes, the first from Nietzsche, the second from Kafka, are quoted more fully in 12, "1227: Treatise on Nomadology," p. 390.]
- 45 For example, François Cheng, *Chinese Poetic Writing*, trans. Donald A. Riggs and Jerome P. Seaton (Bloomington: Indiana University Press, 1982), his analysis of what he calls "the passive procedures," pp. 23-42.
- 46 See the statements of the "repetitive" American musicians, particularly Steve Reich and Philip Glass.
- 47 Nathalie Sarraute, in *The Age of Suspicion*, trans. Marie Jolas (New York: Braziller, 1963), shows how Proust, for example, is torn between the two planes, in that he extracts from his characters "the infinitesimal particles of an impalpable matter," but also glues all of the particles back into a coherent form, slips them into the envelope of this or that character. See pp. 50, 94-95.
- 48 See the distinction between the two Planes in Artaud. One of them is denounced as the source of all illusions: *The Pyrote Dance* (translation of *Les Tarantulas*), trans. Helen Weaver (New York: Farrar, Straus and Giroux, 1976), pp. 12-13.
- 49 Robert Rovi, introduction to Friedrich Hölderlin, *Hyperion* (Paris: 10/18, 1968).
- 50 We have referred to an unpublished study of Kleist by Mathieu Carrière.
- 51 "Where did the title of your second book, *A Year From Monday*, come from?" "From a plan a group of friends and I made to meet each other again in Mexico a year from next Monday." "We were together on a Saturday. And we were never able to fulfil that plan. It's a form of silence. . . . The very fact that our plan failed, the fact we were unable to meet does not mean that everything failed. The plan wasn't a failure"; John Cage and Daniel Charles, *For the Birds* (Boston: Marion Boyers, 1981), pp. 116-117.
- 52 That is why we were able to take Goethe as an example of a transcendental plane. Goethe, however, passes for a Spinozist: his botanical and zoological studies uncover an immanent plane of composition, which allies him to Geoffroy Saint-Hilaire (his resemblance has often been pointed out). Nonetheless, Goethe retains the twofold idea of a development of form and a formation-education of the Subject; for this reason, his plane of immanence has already crossed over to the other side, to the other pole.
- 53 On all of these points (proliferations-dissolutions, accumulations, indications of speed, the affective and dynamic role), see Pierre Boulez, *Conversations with Cécilein Delègue*, pp. 21-22, 68-71. In another text, Boulez stresses a little-known aspect of Wagner: not only are the leitmotifs freed from their subordination to the scenic characters, but the speeds of development are freed from the hold of a "formal code" or a tempo ("Le temps re-cherché," in *Das Rheingold Programmheft*, vol. 1 [Bayreuth, 1976], pp. 3-11). Boulez pays homage to Proust for being one of the first to understand this floating and transformable role of Wagnerian motifs.
- 54 The themes of speed and slowness are most extensively developed in *The Captive*: "To understand the emotions which they arouse, and which others even better-looking do not, we must realise that they are not immobile, but in motion, and add to their person a sign corresponding to that which in physics denotes speed. . . . to such beings, such fugitive beings, their own nature and our anxiety fasten wings"; vol. 3 of *Remembrance of Things Past*, trans. C. K. Moncrieff, Terence Kilmarin, and Andreas Mayor (New York: Random House, 1981), pp. 86-87, 88.
- 55 [FRANS: The word translated as "proximity" is *voisinage*, which Deleuze and Guattari draw from set theory. The corresponding mathematical term in English is "neighborhood."]
- 56 Louis Wolfson, *Le schizo et les langues*, preface by Gilles Deleuze (Paris: Gallimard, 1970).

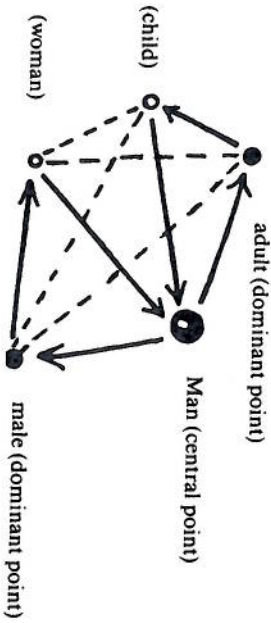
- 57 René Schérer and Guy Hocquenghem, *Co-ite, Recherche*, no. 22 (1976), pp. 76-82: see their critique of Bettelheim's thesis, which considers the becoming-animal of the child merely an autistic symbolism that expresses the anxiety of the parents more than any reality of the child. See Bruno Bettelheim, *The Empty Fortress* (New York: Free Press, 1967).
- 58 Philippe Gavi, "Les philosophes du fantasmatique," *Libération*, March 31, 1977. For the preceding cases, what we must arrive at is an understanding of certain so-called neurotic behaviors as a function of becoming-animal, instead of relegating becoming-animal to a psychoanalytic interpretation of behaviors. We saw this in relation to masochism (and Lolito explains that the origin of his fears lies in certain masochistic experiences: a fine text by Christian Maurel conjugates a becoming-monkey and a becoming-horse in a masochistic pairing). Anorexia would also have to be understood from the point of view of becoming-animal.
- 59 See *Newsweek*, May 16, 1977, p. 57.
- 60 See Trost, *Visible et invisible* (Paris: Arcanes) and *Librement mécanique* (Paris: Minotaure): "She was simultaneously, in her sensible reality and in the ideal prolongation of her lines, like the projection of a human group yet to come."
- 61 See the examples of structural explanation proposed by Jean-Pierre Vernant, in *Problèmes de la guerre en Grèce ancienne*, pp. 15-16.
- 62 On transvestism in primitive societies, see Bruno Bettelheim (who offers an identificatory psychological interpretation), *Symbiotic Wounds* (Glencoe, Ill.: Free Press, 1954), and especially Gregory Bateson (who proposes an original structural interpretation), *Naven: A Survey of the Problems Suggested by a Composite Picture of the Culture of a New Guinea Tribe Drawn from Three Points of Views*, 2nd ed. (Stanford, Calif.: Stanford University Press, 1958).
- 63 François Cheng, *Chinese Poetic Writing*, p. 13.
- 64 *The Diary of Virginia Woolf*, ed. Anne Olivier Bell (London: Hogarth Press, 1980), vol. 3, p. 209: "The idea has come to me that what I want now to do is to saturate every atom." On all of these points, we make use of an unpublished study on Virginia Woolf by Fanny Zavin.
- 65 [FRANS: Søren Kierkegaard, *Fear and Trembling*, trans. Walter Lowrie (Princeton, N.J.: Princeton University Press, 1954), p. 104.]
- 66 *Ibid.*, p. 49. *Fear and Trembling* seems to us to be Kierkegaard's greatest book because of the way it formulates the problem of movement and speed, not only in its content, but also in its style and composition.
- 67 [FRANS: *Fear and Trembling*, p. 61.]
- 68 Carlos Castaneda, *Journey to Ixtlan* (New York: Simon and Schuster, 1973), pp. 297ff.
- 69 Leslie Fiedler, *The Return of the Vanishing American* (New York: Stein and Day, 1968). Fiedler explains the secret alliance of the white American with the black or the Indian by a desire to escape the molar form and ascendancy of the American woman.
- 70 Henri Michaux, *Miserable Mirrade: Mescaline*, trans. Louise Varèse (San Francisco: City Lights, 1963), p. 87: "The horror of it was that I was nothing but a line. In normal life one is a sphere, a sphere that surveys panoramas. . . . Now only a line . . . the accelerated line I had become." See Michaux's line drawings. In the first eighty pages of *The Major Ordeals of the Mind, and the Countless Minor Ones*, trans. Richard Howard (New York: Harcourt Brace Jovanovich, 1974), Michaux further develops the analysis of speeds, molecular perceptions, and "microphenomena" or "microoperations."
- 71 [FRANS: A rewriting of Freud's famous phrase, "Where id was, there ego shall be" (*New Introductory Lectures, Standard Edition*, vol. 22, p. 80), and Lacan's earlier rewriting of it in "The Freudian Thing," *Écrits*, trans. Alan Sheridan (New York: Norton, 1977), pp. 128-129, 136.]
- 72 Artaud, *The Peyote Dance*, pp. 12-14.
- 73 Michaux, *Miserable Mirrade* ("Remaining Master of One's Speeds," pp. 87-88).
- 74 On the possibilities of silicon, and its relation to carbon from the point of view of organic chemistry, see the article, "Silicium," in the *Encyclopedia Universalis*.
- 75 Luc de Heusch shows that it is the man of war who brings the secret: he thinks, eats, loves, judges, arrives in secret, while the man of the State proceeds publicly. See *Le roi ivre ou l'origine de l'Etat* (Paris: Gallimard, 1972). The idea of the State secret is a late one and assumes that the war machine has been appropriated by the State apparatus.
- 76 In particular, Georg Simmel. See *The Sociology of Georg Simmel*, trans. Kurt H. Wolff (Glencoe, Ill.: Free Press, 1950), chapter 3.
- 77 Paul Ernest Josef clearly notes these two aspects of the secret initiatory society, the Mambela of the Congo: on the one hand, its relation of influence over the traditional political leaders, which gets to the point of a transfer of social powers; and on the other hand, its de facto relation with the Antoto, as a secret hindsociety of crime or leopard-men (even if the Antoto are of another origin than the Mambela). See *Les sociétés secrètes des hommes-leopards en Afrique noire*, chapter 5.
- 78 On the psychoanalytic conceptions of the secret, see *Du secret, Nouvelle revue de psychanalyse*, no. 14 (Fall 1976); and for the evolution of Freud on this subject, the article by Claude Girard, "Le secret aux origines," pp. 55-83.
- 79 Bernard Pingaud shows, on the basis of the exemplary text of Henry James, "The Figure in the Carpet" [*The Novels and Tales of Henry James* (New York: C. Scribner's Sons, 1907-1917), vol. 15—Trans], how the secret jumps from content to form, and escapes both: *Du secret*, pp. 247-249. This text has been frequently commented upon from the viewpoint of psychoanalysis; above all, J.-B. Pontalis, *Après Freud* (Paris: Gallimard, 1968). But psychoanalysis remains prisoner to a necessarily disguised content and a necessarily symbolic form

(structure, absent cause . . .), at a level that defines both the unconscious and language. That is why, in its aesthetic or literary applications, it misses the secret *in* an author, as well as the secret *of* an author. The same goes for the secret of Oedipus: they concern themselves with the first two kinds of secret but not with the second, which is nevertheless the most important.

80 On the fogging of the idea of majority, see Kenneth Arrow's two famous themes, "the Condorcet effect" and the "theorem of collective decision."

81 See William Faulkner, *Intruder in the Dust* (New York: Vintage, 1948), p. 216. Speaking of Southern whites after the Civil War (not only the poor but also the old married families), Faulkner writes, "We are in the position of the German after 1933 who had no other alternative but to be a Nazi or a Jew."

82 The subordination of the line to the point is clearly evident in the arborescent schemas: see Julien Pacotte, *Le réseau arborescent, schème primordial de la pensée* (Paris: Hermann, 1936), and the status of centered or hierarchical systems according to Pierre Rosenthal and Jean Petitot, "Automate asocial et systèmes accentrés," *Communications*, no. 22 (1974), pp. 45-62. The arborescent schema of majority could be presented as follows:

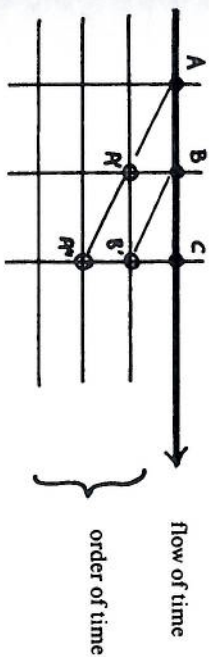


83 A line of becoming, in relation to the localizable connection of A and B (distance), or in relation to their contiguity:



84 *The Diary of Virginia Woolf*, vol. 3, p. 236 (Wednesday, November 28, 1928). The same thing applies to the works of Kafka, in which childhood blocks function as the opposite of childhood memories. Proust's case is more complicated because he performs a mixture of the two. The situation of the psychoanalyst is to grasp memories or phantasies, but never childhood blocks.

85 For example, in the system of memory, the formation of a memory implies a diagonal that turns present A into representation A' in relation to the new present B, and into A'' in relation to C, etc.:



See Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, ed. Martin Heidegger, trans. James S. Churchill, intro. Calvin O. Schrag (Bloomington: Indiana University Press, 1964), pp. 48-50.

86 Friedrich Nietzsche, *Untimely Meditations*, trans. R. J. Hollingdale (New York: Cambridge University Press, 1983), "On the Uses and Disadvantages of History for Life," sec. 1, pp. 63-64.

87 On all of these themes, see Pierre Boulez. (1) On how transversals always tend to escape horizontal and vertical coordinates of music, sometimes even drawing "virtual lines," see *Notes of an Apprenticeship*, ed. Paule Thévenin, trans. Robert Weinstock (New York: Knopf, 1968), pp. 231-232, 295-301, 382-383. (2) On the idea of the sound block or "block of duration," in relation to this transversal, see *Boulez on Music Today*, trans. Susan Bradshaw and Richard Bennett (Cambridge, Mass.: Harvard University Press, 1971), pp. 55-59. (3) On the distinction between points and blocks, "punctual sets" and "aggregate sets" with varying individuality, see "Sonate que me veux-tu?", *Méditations*, no. 7 (1964). The hatred of memory appears frequently in Boulez: see "Eloge de l'amnésic," *Musique en jeu*, no. 4 (1971), pp. 5-14, and "J'ai horreur du souvenir," in *Roger Desormière et son temps*, ed. Denise Mayer and Pierre Souvchinsky (Monaco: Ed. du Rocher, 1966). Confining ourselves to contemporary examples, one finds analogous declarations in Stravinsky, Cage, Berto. Of course, there is a musical memory that is tied to coordinates and is exercised in social settings (getting up, going to bed, beating a retreat). But the perception of a musical "phrase" appeals less to memory, even of the reminiscence type, than to an extension or contraction of perception of the encounter type. It should be studied how each musician sets in motion veritable blocks of forgetting: for example, what Jean Barraqué calls "slices of forgetting" and "absent developments" in the work of Debussy; *Debussy* (Paris: Seuil, 1977), pp. 169-171. One can refer to a general study by Daniel Charles, "La musique et l'oubli," *Traverses*, no. 4 (1977), pp. 14-23.

- 88 Roland Barthes, "Rasch," in *The Responsibility of Forms*, trans. Richard Howard (New York: Hill and Wang, 1985), pp. 300-302, 308-309.
- 89 There are many differences among painters, in all respects, but also a common movement: see Wassily Kandinsky, *Point and Line to Plane* in vol. 2 of *Complete Writings on Art*, ed. Kenneth C. Lindsay and Peter Vergo (Boston: G.K. Hall, 1982), pp. 524-700; and Paul Klee, *On Modern Art*, trans. Paul Findlay, intro. Herbert Reed (London: Faber, 1966). The aim of statements like those of Mondrian on the exclusive value of the vertical and the horizontal is to show the conditions under which the vertical and horizontal are sufficient to create a transversal, which does not even have to be drawn; for example, coordinates of unequal thickness intersect inside the frame and extend outside the frame, opening a "dynamic axis" running transversally (see Michel Butor's comments in *Répertoire* [Paris: Minuit, 1960-], vol. 3, "Le carré et son habitant"). One can also consult Michel Fried's article on Pollock's line, *Three American Painters* (Cambridge, Mass.: Fogg Art Museum, 1965), and Henry Miller's discussion of Nash's line, *On Turning Eighty* (London: Village Press, 1973).
- 90 "There was something tense, exasperated to the point of intolerable anger, in his good-humored breast, as he played the finely-spun peace-music. The more exquisite the music, the more perfectly he produced it, in sheer bliss and at the same time, the more intense was the maddened exasperation within him"; D. H. Lawrence, *Aaron's Rod* (New York: Thomas Seltzer, 1922), p. 16.
- 91 Although Luciano Berio indicates otherwise, it seems to us that his work, *Visage*, is composed according to the three states of facility: first, a multiplicity of sound bodies and silhouettes, then a short symphonic and dominant organization of the face, and finally a launching of probe-heads in all directions. However, there is no question here of music "imitating" the face and its avatars, or of the voice constituting a metaphor. Instead, the sounds accelerate the deterritorialization of the face, giving it a properly acoustical power, and the face reacts musically by in turn inducing a deterritorialization of the voice. This is a molecular face, produced by electronic music. The voice precedes the face, itself forms the face for an instant, and outlives it, increasing in speed—on the condition that it is unarticulated, asignifying, asubjective.
- 92 Will Grohman, *Paul Klee* (New York: Harry N. Abrams, n.d.): "Somewhat paradoxically he remarked that perhaps it had been his good fortune to develop painting, at least on the formal plane, to the stage reached in music by Mozart" (p. 71).
- 93 Dominique Fernandez, *La rose des Tindors* (Paris: Julliard, 1976) (and the novel *Porporino* [Paris: Grasset, 1974]). Fernandez cites pop music as a timid return to great English vocal music. It would be necessary to take into consideration techniques of circular breathing, in which one sings breathing in as well as out, or of sound filtering using zones of resonance (nose, forehead, cheekbones—a properly musical use of the face).
- 94 Marcel Moré, *Le dieu Mozart et le monde des oiseaux* (Paris: Gallimard, 1971).
- 95 As we have seen, imitation can be conceived either as a resemblance of terms culminating in an archetype (series), or as a correspondence of relations constituting a symbolic order (structure); but becoming is not reducible to either of these. The concept of mimesis is not only inadequate, it is radically false.
- 96 François Truffaut, *Hitchcock* (New York: Simon and Schuster, 1967): "I took the dramatic licence of not having the birds scream at all" (p. 224).
- 97 See Ernesto de Martino, *La terre du remords* (Paris: Gallimard, 1966), pp. 142-170. Martino, however, retains an interpretation based on the archetype, imitation, and identification.
- 98 Jean Claude Larouche, *Alexis le trotteur* (Montreal: Ed. du Jour, 1971). They quote this account: "He didn't play music with his mouth like one of us; he had a huge harmonica we couldn't even play. . . . When he played with us, he would decide all of a sudden to double us. In other words, he doubled the beat: in the time we played one beat, he played two, which required extraordinary wind" (p. 95).
- 99 [TRANS: See Kafka, *The Castle*, trans. Willa and Edwin Muir (New York: Knopf, 1976).]
- 100 [TRANS: See 7, "Year Zero: Facility," pp. 185-211.]
- 101 André Téry, *Les outils chez les êtres vivants* (Paris: Gallimard, 1948), the chapter on "musical instruments," with bibliography. An animal's movement or labor may make noise, but we speak of a musical instrument whenever animals use apparatuses whose sole function is to produce various sounds (the musical character, to the extent that it is determinable, is quite variable, as is the case with the vocal apparatus of birds; there are veritable virtuosos among insects). From this standpoint, we distinguish: (1) stridulatory apparatuses, of the stringed instrument type: the rubbing of a rigid surface against another surface (insects, crustaceans, spiders, scorpions, pedipalps); (2) percussive apparatuses, of the drum, cymbal, or xylophone type: direct application of muscles to a vibratory membrane (crickets and certain fish). Not only is there an infinite variety of apparatuses and sounds, but the same animal varies its rhythm, tonality, intensity according to still more mysterious urgencies. "It then becomes a song of anger, anxiety, fear, triumph, love. When there is keen excitation, the rhythm of the stridulation varies: in *Croceus lili*, the frequency of the rubbing goes from 228 strokes per minute to 550 or more."
- 102 Gisèle Brelet, "Musique contemporaine en France," in *Histoire de la musique*, ed. Roland Mannel, "Pléiade" (Paris: Gallimard, 1977), vol. 2, pp. 1166.
- 103 A text by Henry Miller for Varèse, *The Air-Conditioned Nighmarer* (New York: New Directions, 1945), pp. 176-177.