

Guattari key concepts

COMPOSANTES DE PASSAGE

Ce qui caractérise des composantes de passage comme la visag  t   et les ritournelles, c’est qu’elles travaillent   la fois dans la norme et dans la d territorialisation, dans la forme, la substance et la mati re; c’est en cela qu’elles permettent de passer d’un agencement   un autre. Elles n’appartiennent pas   l’espace et au temps “en general”; elles effectuent des espaces et des temps particuliers. (IM 142).

TROUS NOIRS

zones d’effondrement s miotique (IM 148)

ABSTRACT MACHINE (im 8-9, 10, 13)

Abstract machines cross different levels of reality, make and unmake stratifications. They do not stick to a single universal time, but to a *plane of consistency*, trans-spatial and trans-temporal, which accords them a relative coefficient of existence. Their appearance in the real is negotiated starting from quanta of possibilities.

The notion of the “abstract machine” replaces abstract universals. Abstraction can only result from machines and concrete assemblages of enunciation.

Abstract machines constitute a sort of *purport of change* (mat  re du changement, mat  re   option, elective course [school]; mat  re in Hjelmslev’s sense) made up of crystals of possibility catalyzing connections, de-stratifications, and reterritorializations in the animate and inanimate worlds. In short, they mark the fact that deterritorialization in all its forms precedes the existence of strata and territories.

REDUNDANCY – constraints, efficiency, and context of the transmission of message entities between assemblages. A language without redundancy would be incomprehensible.

MACHINIC REDUNDANCY	SEMIOTIC REDUNDANCY	SEMIOLOGICAL REDUNDANCIES
<ul style="list-style-type: none"> • receiving assemblages form a series of reference (thought, signified?) • recipients of message entity f are specified • receiving assemblages equipped with f-receptor components • transitive passage of f from one assemblage to another 	<ul style="list-style-type: none"> • emitting assemblage belongs to the series of reference (thought, signified?) • no particular base assemblage intrinsically codes the determining of the trajectories of these redundancies • the relation of the emitting assemblage to the receiving assemblage becomes reflexive • the set of these semiotic redundancies (or component of passage) constitutes a message subset of the series of base assemblages 	<ol style="list-style-type: none"> 1. morphemes of the referent 2. a-signifying (Hjelmslev’s figures of expression) 3. iconic (Saussure’s signified) 4. designation 5. representation 6. signification 7. subjective (established through 4-5-6)

passage from semiotic redundancies to semiological redundancies:

- bipolarization of the semiotic component:
deterritorialized elements of expression \leftrightarrow reterritorialized elements of content
- opening of the semiotic component
- constitution of an angle of significance
- terracing of a space of representation between the referential redundancies and the iconic redundancies

MACHINIC REDUNDANCY (im 208)

Les recipients of message entity *f* are specified: a series *R* of assemblages is equipped with the same receptive components of *f*; assemblages without this equipment cannot receive *f*. Passing a message entity from one assemblage to another has become transitive. We call it: machinic redundancy. These redundancies can be incarnated in a line divided into chain links, so that they transmit discursive information, or in two-dimensional images maintaining well-defined figure-background relations, or in three- or four-dimensional systems of casting, catalysis, inductor field, etc.

SEMIOTIC REDUNDANCY

Chaque formation de pouvoir organise un système de redondance de contenu. (rm 242)

La machine d'expression a-signifiante (le plan du signifiant) organise un système de redondance vide et de traductibilisation de tous les systèmes de redondance territorialisés que secrètent les multiples instances régionales de pouvoir. (Exemple : le pouvoir familial sur la production du bien-dire, le pouvoir scolaire sur la production du bien-écrire, de la discipline, de la compétition, de la hiérarchie, etc.). (rm 243)

A-SIGNIFYING SEMIOTICS

post-signifying. examples: mathematics, music, economy, etc. (rm 281)

PARTICLE-SIGNS

[T]he a-signifying semiotics of the sciences [abandon] the linearity of language by bringing into play systems of particle-signs. In fact, the opposition between the sign and the referent, in theoretical physics for example, seems to lose a certain degree of relevance. Today it is no longer considered necessary to positively prove that a particle exists. It is sufficient that it can be made to function without contradiction within the realm of theoretical semiotics. It is only when an extrinsic experimental effect brings the semiotic system into play that the problem of the particle's existence is posed, retroactively. But until then, the question makes no sense. The particle retroactively acquires a sort of negative charge of existence only after being rejected by the theoretico-experimental complex. The existence of the particle no longer needs demonstrating blow by blow; the fundamental objective of materializing this existence by a physical effect detectable in space-time has been abandoned. This type of semiotic brings into play what I call *particle-signs*, that is, entities which pass under the coordinates of space, time, and existence. A new type of relationship has been established between the sign and the referent, no longer a direct relationship, but a relationship bringing into play a whole theoretico-experimental assemblage.

With these sorts of a-signifying semiotics we have left the domain of semiological disempowerment for the domain of machinic assemblage power. The example evoked in the domain of theoretical physics could be developed in other domains: social, artistic, etc. (rm 243-4)