

Introduction to La Deleuziana 5 – Earth-Refrain War Machines

by Jean-Sébastien Laberge

Anyone who fights with monsters should make sure that he does not in the process become a monster himself. And when you look for a long time into an abyss, the abyss also looks into you.

Nietzsche, *Beyond Good and Evil* §146

This fifth issue of *La Deleuziana* focuses on a multiplicity of problematics related to the refrains as powerful war machines in their relationship with the Earth, issues that find (alarming) relevance in the current state of affairs. In this sense, our interest in the *Earth-Refrain War Machines* aims to offer us a better understanding of the conjunctures which are ours as to release ways of future outings which do not overlook the past potentialities. How to trace issues to our aporia without worsening the situation, how to follow the lines of flights that pass through us without falling, despite us, into even more closed and segmented territories? To repeat Foucault's famous formula from his preface to the American translation of *Anti-Oedipus*: what would today be an introduction to non-fascist life?

As Gilles Deleuze and Félix Guattari have theorized, the refrains, in their relations to territories and desires, have the potentiality to be both emancipatory and repressive. This tension as it is actualized between the exclusion and the integration realized by state war machine is here what interests Eric Lucy. By analyzing the desire of the desire of territory in the form-state and, among others, the role of order words "we are at home" and "zone to be defended", he shows how these regimes of signs are always mixed.

It is also an ambivalence that bears the contribution of Charles Deslandes, that of the figure of the wolf in the contemporary socio-political space of Quebec. By looking at how the reference to wolves is mobilized, regarding the state's sovereignty refrain as a modern war machine, both by the nationalist-identity grouping *La Meute* [The Pack], by the *Spring 2015 Committee* formed by the student movement and in the film-documentary *La bête lumineuse* [The Shimmering Beast] by Pierre Perrault,

Deslandes shows how this becoming-animal can strengthen as well as weaken the state sovereignty, or even conjure up its hierarchical relations.

From becoming-animal we move to becoming-insect since it is by conceptualizing the becoming-moth that he finds in the deployment of the album *OK Computer* of the British band Radiohead, from its release in 1997 to its augmented version *OKNOTOK* in 2017, that Guillaume Collett analyzes the role of art in our time of the individual and the control societies. By mobilizing the logic of the sensation presented in *What is philosophy?*, he explains how this becoming conveyed by this opus makes it possible to resist the paradigm of communication propagated via capital and control, that is by decoding the affections, perceptions, prospects and datasets deployed on the global and mobile reference plane.

It is also in his relationship with art that Olga Lopez is interested in the refrain. His contribution explains how Deleuze and Guattari forge this concept from disparate elements, but especially how Guattari mobilizes it to approach the work of Proust, and this particularly regarding time. She thus succeeds in illustrating the heuristic potential of the refrain by showing how it allows to think about the processes of creation.

Conversely, in a way, Eleonora de Conciliis is interested in the power that music has on the refrain by asking if a song, as an action rather than an artistic creation, can deterritorialize a refrain? In addressing the phenomenon of the post-truth, she shows how the fascism of the digital identity stands out from the historical and monumental fascism by implying obedience to things, even to an electric force, rather than to people. Inspired by the example of John Lennon's song *Imagine*, she then explains how music can act as a counter-device to microfascist tendencies by being an education to horizontal atheism, atheism by the way that is not very far from the ethos of commitment proposed by William E. Connolly.

Moreover, the microfascist resonances, characteristics of the post-truth context, are also the subject of Gary Genosko's analysis. In his presentation on March 16 in Vancouver at the *"Specter of Fascism" Free School I* – available in the original English version, in an Italian translation by Sara Baranzoni and a French translation by Charlotte Soulpin and Anaïs Nony – Genosko takes up the Guattarian analysis of the micropolitics of desire and explains that fascism is inherent to desire itself, it does not happen to us from outside. He then follows their current microproliferations and mutations in the spheres of virtual resonance and their effects in the context of Donald Trump's America, up to the triple parenthesis and just for the *lulz!*

It is rather in the context of Emmanuel Macron's France that Quentin Badaire tackles the capitalist, neo-fascist and revolutionary Earth-Refrain War Machines. It offers an overview of the territories on which they assemble and compete presently in Europe, but we are all accustomed to these three refrains: the austerity, the nationalist-identity and the post-romantic of the missing people. For those who want

more openness to the cosmos, he then exposes the challenges and points towards concrete alternatives.

It is with great care, thus, in the perspective of following Walter Benjamin's lead, that Stefania Consigliere also takes this path of revolutionary or utopian romanticism to illustrate the dangers of such desires, but also to release the potentialities of their anti-modern refrains. By following this other romanticism found in mysticism, the enchantment of the world and the *ekstasis*, she manages to come up with some provisional indications to help us continue to negotiate our path to a non-fascist life.

It is also towards a world of wonders that Yves Citton goes by following for his part Charles-François Tiphaigne de La Roche. In this chapter fragment from a collective book dedicated to this forgotten thinker of the 18th century - which we reproduce here with an introduction and an Italian translation by Emilia Marra - he proposes a Simondonian reading that shows the importance that the individuation through the milieu and the dissociation between the technique as object-fragment and magic as religious-imaginary-global, both had for this baroque philosopher. The altermodernity that he therefore unveils is a posture that humbly suggest to bring out new reticulations in an attempts to constitute a new world beside explaining the difficulty of subjectivation in a technologized world rather than proposing to represent.

By analyzing the concept of *esprit de corps* [morale] in Deleuze and Guattari in its continuity and discontinuity with respect to Bergson, Luis de Miranda uncover a heuristic as a way of life, a joyous way which opens to a nomadic listening of the intensities, another way to make body, a martial art. Here understood as a war machine against the fascistic dangers of the modern territories that are the *spirit* of a people and the absolute *spirit* and their ideal of reason, the *esprit de corps* and its creative power open towards a *crealectic*, a secular return of the common production of the sacred.

It should also be mentioned that the theme of stupidity raised by the call for papers is discussed in detail by Conor Heaney who begins this issue by examining this concept and that of study in Deleuze and Bernard Stiegler to make a diagnosis of the University in the United Kingdom. This case study shows how stupidity is articulated with bureaucratization then exclusion and becomes a systemic problem. He is thus able to offer concrete perspectives towards the university to come which would divert from the current stupid neocolonialism.

To conclude this issue and precursor of the forthcoming one, Anaïs Nony plunges into the milieux of desire through a geology of the other that is no longer apprehended from a perspective-centre, but as the possibility of an encounter, a hospitable entourage that resonates, a flesh where future worlds vibrate with the vestiges of past struggles. An enigma in all its potentialities.

Finally, I would like to express my most sincere thanks to Aurélien Chastan and to all those who collaborated closely or remotely at the different stages that led to this fifth issue of La Deleuziana dedicated to Earth-Refrain War Machines. This issue would obviously not have been possible without their valuable contribution, or without the stimulating space created by La Deleuziana as well as the pleasant atmosphere and unwavering support offered by his team. It is with pleasure that we present you these texts, we hope you enjoy reading them.