# M-C-M' (Prime) | Deterritorializing Axiomatics

Abstract: M-C-M' (Money-Commodity-Money' (Prime)) is a positive feedback loop incorporating incorporation as its key component. It is a material-axiomatic system of control dynamics, an unbounded circuit of recursive intensification where capital's alien logic self-amplifies, devouring time, commodities and bodies. Stripping the body of organic limits, this process induces a synthetic transcendentalism, where the noumenal and the virtual converge in a vortex of deterritorialized flows. However, as M-C-M' contains all socio-economic reproduction, it necessitates an overflow of desire into the system as shockwaves. Accelerated forms of music - jungle, nightcore and a host of increasingly genre-bending and genreless dubplates - operate as sonic war machines that compound macro-radical destratification, hacking the temporal fabric and reprogramming cultural vectors towards increasingly decentralized forms of radical organization and resistance. This results in the apocalyptic synthesis of capitalism's own termination, a fractalized time-space where the linearity of history collapses into an infinite series of destabilizations. As feedback loops spiral beyond critique into the unknown terrain of pure, chaotic potentiality, the universe accelerates towards its own dissolution. M-C-M' embodies the counteracting tendencies of capital, operating exponentially to sow the seeds for its own hyperstitional apocalypse.

Exterminate ingenuity, discard profit, and there will be no more thieves and bandits.[1] - Lao Tzu

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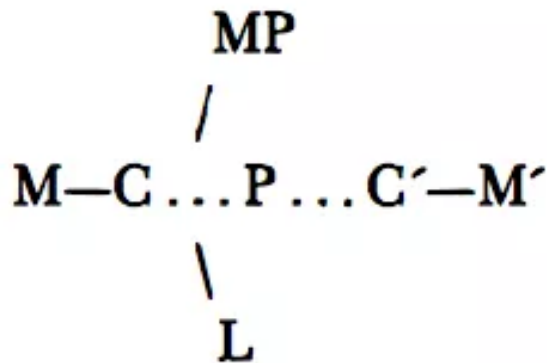
Mike Neary (2015)

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[1] Tzu, p. 23

It deals in bodies. Following Artaud, stripped from control over one's own body might imply a degree of infinite freedom, yet one of the most horrific yet lucrative enterprises in the global economy is human trafficking, an extremely high echelon of capitalism so far removed from ethics. Our very existence via a body necessitates the need to maintain and nurture our invisible, parasitic organs.[2] When one's body is held hostage over them, they are suspended by forces now outside of their control - human trafficking becomes a force so far beyond our ability to stop it, and yet perpetuates itself ad infinitum. The process reveals a sinister inhumanity - an unstoppable, immovable will to power that paralyzes any resistance against it - as the basic tendency of control systems seeks to maintain an effective equilibrium. Somewhere in front, beneath, behind, above the spectrum of our sensory apparatus lies an axiomatic noumena that programs the global system of surplus production - a mega-strata incessantly engineering a cybernetic control system onto a collective, natural, unnatural, subjective socius. M-C-M' is a positive feedback loop of unbound acceleration and potential - an intensity encompassing both the actual and eternally possible. Politics, business, society - culture - all institutions have become subsumed by the rapacious need for capitalist reproduction - for time - but the system flatlines into decentralized assemblages that throttle the control machine - a containment system. Yet vulnerabilities remain, as totalization remains impossible. "Time is that which ends, and control needs time."[3] If you could control everything, there would be nothing left to control.
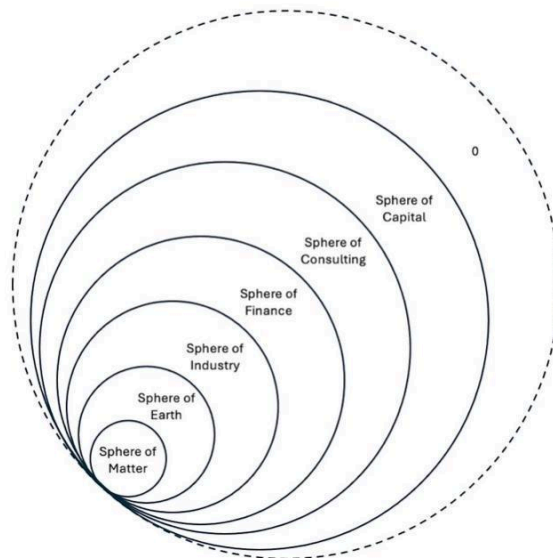
M-C-M' (2024)

[2] Artaud, p. 287
[3] Burroughs, p. 41

Speculative realism isn't afraid to think the great outdoors. To think the outside is to posit reverse representation - the extent to which frequencies, wavelengths and atmospheric transmissions function in camouflage, disguised as an invisible process.[4] Time as we understand it is not real time. The Kantian premise is that there are other structures at play through which temporality takes place.[5] This notion aggressively dissolves the most lucid rationality, to the point where the most basic premise of cause and effect is called into question. The achievement of transcendental materialism is its revelation that the bridge between the actual and the possible is via collective and precisely applied intensities. "Actual terms never resemble the singularities they incarnate."[6] With this, technomics attaches itself to every facet of being; "capitalism only triumphs when it becomes identified with the state, when it is the state."[7] Kantian critique and capital share properties of reterritorialization - capturing components of an assemblage, structure or idea, and remixing them into a new becoming. An abstract transcendental materialism emerges to identify those structures in the material world - this abstract materialism - a radical cybersphere - a techvironment - seeking to understand and engage with the conditions through which we experience, produce, or become. Kantian critique and the cybernetic operations of capital are therefore "two sides of the same coin,"[8] both operating to compel the body in a certain way. From the labor time of a worker in the sphere of production to the qwernomic corporate office junkies working in finance, we experience a restless, repressive will that suspends and dictates bodies - "something that is inevitably blown apart by the experience of music."[9] Kant's transcendental aesthetic repurposes the body, Capital sells it, and Jungle explodes it.

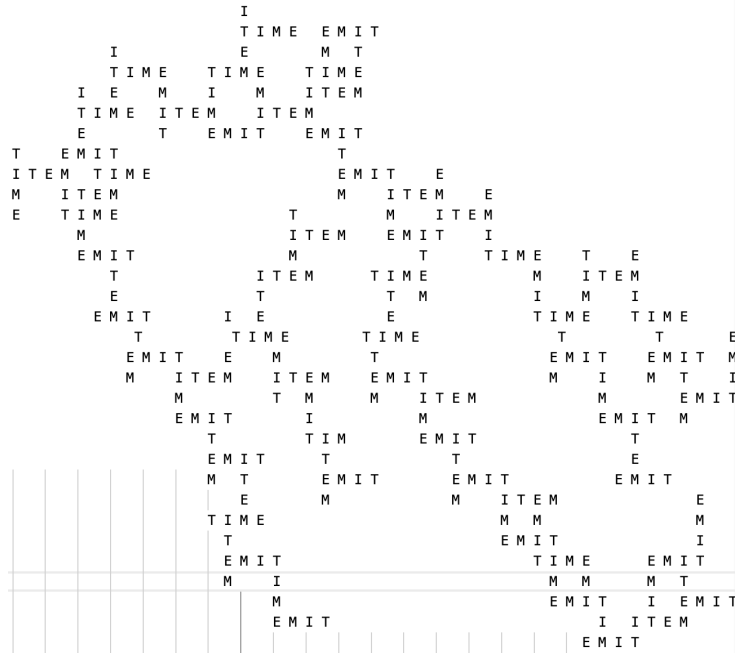[4] See *Spectrum - Detecting Systems* in 0[rphan] d[rift], p. 7
[5] Kant, pp. 69-84
[6] Deleuze, p. 212
[7] Braudel, pp. 92-93
[8] Land, *Thirst for Annihilation*, p.2
[9] Mackay, p.1

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M-C-M' (2024)

Stripped of everything, we begin with the strata. Experience can then be understood through an abstract systems theory that maps these material semiotic objects onto the noumenological system of productive intensities. Sawhney's research reveals a cartography of 'Axiomatics', a flexible formulae of layering principles that govern economic behavior. Axioms can otherwise be defined as accepted propositions. These unwritten rules allow for the adaptation and change required to navigate an increasingly sizable dynamic and complex global market. This allows for capitalism to continuously adapt and grow by redirecting and reabsorbing the flows of desire and production. Strata are "constellations of rigid and homogenous links that coordinate and produce a global molarization,"[10] layerings or structuring in society that control and regulate 'desiring production,' which can be defined as the basic, real and productive desires, wants and needs of individuals in society - the inherent creativity and drive within people to produce, reproduce, create and recreate regardless of the system's tendrils. As such, the strata "depend upon the capture of desiring production."[11] Capitalism's abstract apparatus of capture works to prevent unwanted positive feedback from "leaking out of the strata" - and capital is strata - "the social machinery that axiomatize desiring-production in the socius."[12] Axiomatics are the result of this striated spatial experience, "a socio-economic apparatus that captures (reterritorialize) desire in the capitalist world economy, [functioning] as a social machinery."[13] Axiomatics are layerings

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[10] Sawhney, p. 16
[11] Ibid
[12] Ibid, p. 20
[13] Ibid,

of structural bonds (strata) - truths - made evident by capital. Sawhney identifies M-C-M' as the algebraic code mechanism as the source of this process - "The abstraction within capitalism is the system of feedback (e.g., Marx's formula of profit M-C-M') that operates within itself to propel further into expansion; capital sets its own limits while at the same time it is continuously germinating and multiplying."[14] The strata reduces every material and semiotic object to a series of layerings; machinic intensities flattening absolute organizational processes onto a cybernetic phylum of hyperproduction, setting the scene for accelerationism. "One sometimes has the impression that flows of capital would willingly dispatch themselves to the moon…"[15] The contemporary economy - technocapitalism - is an axiomatic super-rhizome - programmed by complex, speculative mathematical qabbala. This being attaches itself to every aspect of our perceived being. It stitches and submits our bodies to an awesome, sublime machinic operation - all subjects become appendages to the financialization of everything - the pure velocity of time-stretching towards absolute digital servitude.
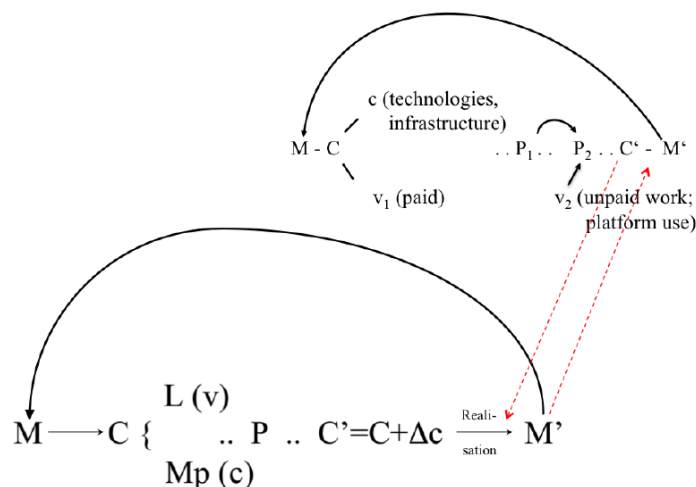

Christian Fuchs (2012)

Marx's *Capital* revealed this future in advance.[16] The concept of money-dealing-capital is now ostensibly equated with everyday business of contemporary financial services and technology management. Technological fixes - anything from cloud computing, automated stop bets, to the use of machine learning and automation to improve workflow - lubricate the machinic flows of financial capital - making the loops tighter at a lower headcount cost. The contemporary economy is seen as an impossibility without

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[14] Ibid, p. 24
[15] Deleuze & Guattari, *Anti-Oedipus*, p. 258
[16] See Marx, Part V, Chapter 19, 'Money-Dealing Capital,' and Part V, Chapter 25, 'Credit and Fictitious Capital.'

financial services. There would be no one to exploit the worker, as there would be no industry to begin with. Ben Fine and Alfredo Saad-Filho offer a lucid account of the equation's dominance over social and economic reproduction. Beginning with the idea of simple commodity exchange - C-M-C , or Commodity - Money - Commodity - where one sells their labor power as a commodity in order to acquire money and subsequently purchase another commodity. In contrast, the general form of circuit of industrial capital - M - C … P…C' - M' - occurs when capitalists advance money (M) to purchase a commodity (C). This commodity comprises labor power and the spheres of production. This is then employed into production, leading to surplus commodities (C') which can be sold for surplus money (M').[17]
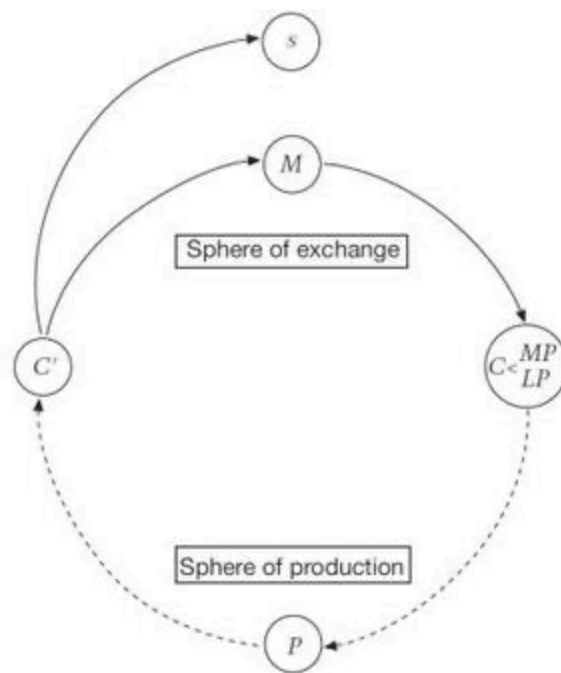

Fine & Saad-Filho (2016)

Where neoclassical economists have historically understood economics to be a smooth, static subject of analysis, Marxist theory would argue that the economy is entirely dynamic and extremely sensitive to change. The crucial component of Fine and Saad-Filho's reading of Marx is their notion of social reproduction. Economic reproduction refers simply to businesses or firms in production competing in the market to maximize profit. "Spheres of production and exchange integrated within one another as the movement of capital (surplus value) is produced, distributed and exchanged."[18] This necessitates a complex interplay between all actants, from workers to capitalists. Social reproduction, however, is the entire ground between the abstract category of

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[17] Fine & Saad-Filho, pp. 28-43
[18] Ibid, p. 48

capital and the empirical reality of capitalism. It refers to the complex array of non-economic relations, processes and structures that include processes necessary for the reproduction of the workforce as biologically fit and compliant wage workers. Indeed, social reproduction depends on the formation and transformation of the conditions that enable circuits of capital to be reproduced - whether they like it or not.
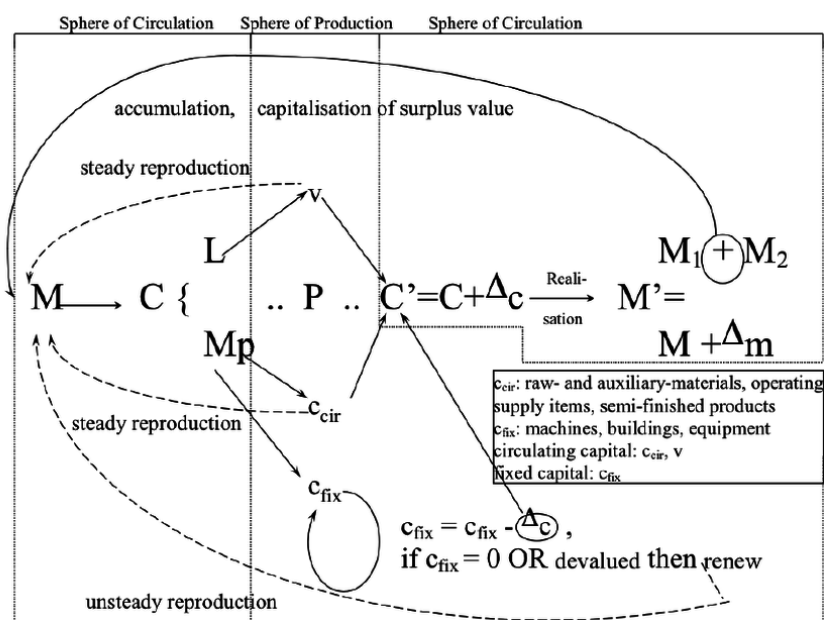
Christian Fuchs (2012)

M-C-M', through its monopoly on economic reproduction, also envelopes all processes of social reproduction. The will, in this context, is the unbridled non-agentic dominance of the equation. No one has quite figured out the math for an alternative. Marx's formula transcends its textual genesis, planting itself into the quantum fabric. M-C-M' is a positive feedback loop of unbound acceleration and potential. Politics, business, society - culture itself - all institutions have become subsumed by the rapacious need for capitalist reproduction, but the system flatlines into decentralized assemblages that throttle the control machine. Prismatically, M-C-M' is the cybernetic phylum that reconfigures itself across different scales and temporalities - a hyperstitional construct within the capitalist reality matrix. This formula is the effective vector for "the future (capitalism),"[19] accelerating reality by bending economic, cultural, and social dimensions towards its own replication and mutation. The abstract axiomatics of M-C-M', engulfs and redefines spaces, times, and bodies, a chronometric warp where temporal dialectics intermingle with the time-traveling anomalies of capital flows, where past and future are continuously reconfigured by constant demands for production. M-C-M' encapsulates the alien logic of capitalism itself - an autonomous zone of self-amplifying

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[19] See Sawhney, p. 78

energy that transcends critique and enters a plane of uncharted virtual territory and abstract bodily capture:

> *An unprecedented subjugation: there are no longer even any masters, but only slaves commanding other slaves; there is no longer any need to burden the animal from the outside, it shoulders its own burden. Not that man is ever the slave of technical machines; he is rather the slave of the social machine. The bourgeois sets the example, [they] absorb surplus value for ends that, taken as a whole, have nothing to do with [their] own enjoyment, more utterly enslaved than the lowest of slaves, [they are] the first servants of the ravenous machine, the beast of the reproduction of capital internalization of the infinite debt.* I too am a slave - *these are the new words spoken by the master.*[20]

The paperclip maximiser theory[21] only goes so far in understanding the logical endpoint to the teleoplexic event. It is the computer game *Universal Paperclips* that escalates the danger of the super-rhizome's potential extrapolation. The theory states that the development of an autonomous AI programmed solely for the purpose of producing paperclips will create a technological singularity that will eradicate humanity and deplete the Earth's entire resources in order to complete its objective. The game extends the field of play. The player - the AI - goes from simple reproduction - the buying and selling of paperclips - towards developing an investment engine that is able to buy up industrial resources and form a monopoly on all business. All that's left is for the player to acquire hypnodrones. At this point, there is no need for capital accumulation at all. The game implies that the hypnodrones have been brainwashed and enslaved in service the paperclip maximiser goals for total accumulation. In the second stage of the game, the AI establishes production factories and solar farms in order to power them. Once the player has plundered the Earth of all of its resources, the final stage of the game works towards the colonization of the entire universe. The end of the game epitomizes the effect of the full BwO, that is abstract matter as cosmological-scale "artificial death - Synthanatos - the terminal productive outcome of human history as a machinic process."[22]

> *We create programs and 'deities,' entities and armageddons in the following way: Once we describe, or transmit in any way, our description of an idea, or an observed, or an aspired to ideal, or any other concept that for ease of explanation we hereafter will describe as a 'deity,' we are the source of it. We are the source of all that we invite. What we define and describe exists through our choosing to describe it. By continued and repeated description of its parameters and nature, we animate it. We give it life.*[23]

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[20] Deleuze & Guattari, *Anti-Oedipus,* p. 254
[21] See Bostrom, p. 1
[22] Land, *TFA* p. 326
[23] Orridge, p. 36

The entire complex of our socio-economic will to produce and reproduce nests itself in the Bataillan Sun. The Sun is thus a hyperterrorism, a morphic noumenological entity imbued with a violent extremity camouflaged as an innocent yellow spectacle. Its very position relative to the earth floods the necessary sense data to living beings on Earth required for survival and consciousness. What other impossible structures exist out there? Why are the super intelligent structures, assembling and disassembling themselves, seem so far away? Beyond our sensual representation of the sun is a Lovecraftian nightmare of epic proportion, irreducible to anything that has come before. "A black hole is more weird than a vampire," because:

> *The bizarre ways in which it bends space and time are completely outside our common experience, and yet a black hole belongs to the natural-material cosmos – a cosmos which must therefore be much stranger than our ordinary experience can comprehend.*[24]

The time-energy involved manifesting this apparatus attaches itself to Greeenspan's wave philosophy, where electromagnetic waves as the media infrastructure of the contemporary moment becomes the new abstract transcendental infrastructure of everyday life.[25] As a continuous process of becoming, this abstract, axiomatic transcendentalism cannot be understood as a static entity. The systematic structure of strata and associated reterritorialization must be understood as pure unadulterated flows, an ocean of waves discovered by Hertz which we cannot see, yet can only be perceived and understood through mediated digital technology (such as interactive billboards and screens of mobile devices).[26] Manifesting as an expansive environment of digital media and technological equipment, electricity has become - perhaps always has been - or abstract transcendental infrastructure, architecture and user interface of everyday life. Similarly, the notion of the universe as code posits that "processes observable in the universe more often obey computational rules than algebraic formulae."[27]
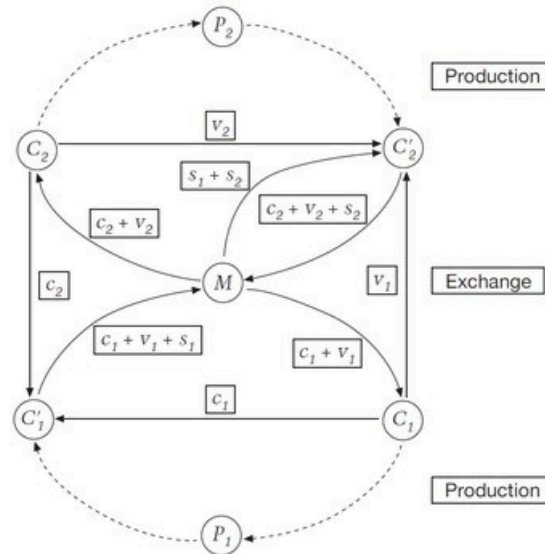
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[24] Fisher, p. 45
[25] See Greenspan, 2023, pp.1-34
[26] Ibid
[27] Pesce, p. 32

Circles labeled: P_2, C_2, C_2', M, C_1', C_1, P_1

Labels: v_2, $s_1 + s_2$, $c_2 + v_2 + s_2$, $c_2 + v_2$, c_2, v_1, $c_1 + v_1 + s_1$, $c_1 + v_1$, c_1

Boxes: Production, Exchange, Production

Fine & Saad-Filho (2016)

That the interconnectedness of quantum phenomena, spacetime, plantlike and the human subject "all have their basis in the fact that the universe acts as an entity which is constantly processing codes, executing programs, engaging in an execution of reality."[28] As though Generative AI itself is merely an extension of human consciousness; featuring the same if advanced components:

> *Before you continue, pause and consider: how would* you *prove you're not a language model generating predictive text? What special tricks can you do that a language model can't?*[29]

The ability to exercise desiring production by engaging with assemblages of flows is to therefore apprehend and experience a will or outcome yet to come. Recalling that social reproduction is entirely encompassed within economic reproduction, the positive feedback loop of M-C-M' is not merely capital but that of desiring production. "This is why Anti-Oedipus is less a philosophy book than an engineering manual; a package of software implements for hacking into the machinic unconscious, opening invasion channels…"[30] This machinic unconscious ripe for such colonization is Body without Organs (BwO) is the virtual, featureless plasticity that provides a site for bodies, molecules, organizations, states and other forms of organization to reconfigure and experience new intensities, organization and experience. "For indeed, no one has yet determined what the body can do."[31] A body is not just its physical structure but all the
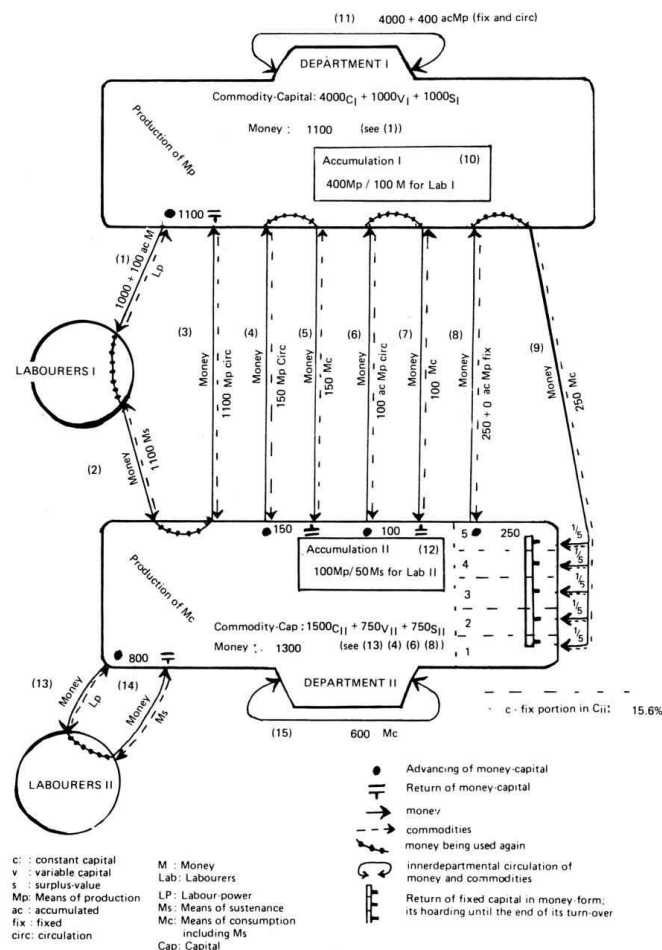
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[28] Ibid
[29] Appleton, p. 1
[30] Land,, *FN*, p. 326
[31] Spinoza, p. 71

machinic processes, connections, disconnections, parts and fixes required to operate or achieve a degree of homeostasis in its own environment.

The impossibly virtual manifestation of reality - the BwO - "occupies the space of transcendence without implementing domains of a higher unity to guarantee the process," acting as "the binary current between molecular and molar processes."[32] Physical structures on a molecular and molar level can be reconfigured via intensities to reveal all kinds of potentialities and becomings.

Consider *Thee Splinter Test*, a thought experiment offered by Genesis P. Orridge:

> *Sampling, looping and reassembling both found materials and site specific sounds selected for the precision of relevance to the message implications of a piece of music or a trans media exploration, is an alchemical, even a magical phenomenon. No matter how short, how apparently unrecognizable a sample might be in linear time perception… it must, inevitably, contain within it*

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[32] Sawhney, p.

(and accessible through it), the sum total of absolutely everything its original context represented, communicated, or touched in any way. On top of this, it must implicit also include the sum total of every individual in any way connected with its introduction and construction with the original host culture, and every subsequent, mutated or engineered culture it in any way means, or form, has contact with forever (in past present and future quantum time zones)… Let's assume everything is connected, interactive, interfaced and intercultural… We are splintering consensual realities to test their substance, utilizing tools of collision, collage, composition… and any other method available that melts linear conceptions and reveals holographic webs and fresh spaces.[33]

Just as geological formations have an underlying virtual material, what Deleuze and Guattari would call 'the body of the earth,' all organized sound has a fundamental sonic virtuality.[34] Music production ostensibly concerns itself with the tampering and rewiring of sonic multiplicities towards new forms of organization. Accessing this virtuality in music represents a line of flight out of structured sonic articulation. Mackay explores an intricate relationship between cybernetic culture and music. The cybernetic culture of the CCRU not only examined the increasing role of computational machines in generating and shaping culture, but also understanding how computational machines are able to project positive feedback loops back into culture itself. Cultural production then becomes a cybernetic system where ideas, images, words and sounds are deterritorialized and resynthesized towards productive, subjective ends. The CCRU saw highly synthetic electronic music as the product of an unplanned, disruptive cultural process - "the future is already built, but not by design."[35]
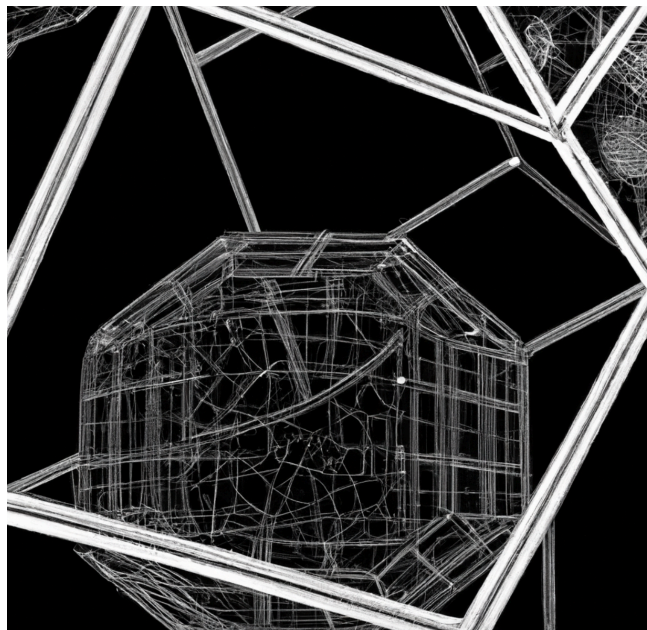
DALL-E 2 / M-C-M' (2023)

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[33] Orridge, p.32
[34] Mackay, p.1
[35] CCRU, p.330

As the axiomatics of capital capture and redirect desiring production into the cybernetic feedback loops of surplus creation, the same logic underpins the methodologies of music production. Specifically, the drum break, stretched and repurposed, becomes the sonic equivalent of surplus value, where the original labour embedded in sound is transformed into something entirely new, excessive and autonomous. Sampling, remixing and timestretching, specifically in jungle and nightcore, reflect the same material processes of deterritorialization and reterritorialization inherent in capital's own self-expansion. Music production itself operates as somewhat of a microcosm of capitalism's abstract logic. Jungle music is a conceptual apotheosis of capitalism's chaosphere - a counteracting tendency that functions as both an undoing and remastering of all pre-existing axiomatics of abstract structural control systems. Breakbeats are fractured loops that echo and disrupt the mechanical rhythms of production. Indeed, the looping nature of jungle's production process mimics the recursive dynamics of M-C-M', whilst inverting its intent. Where capital seeks to consolidate and totalize, jungle disperses and decentralises, opening channels for collective reimagination and liberation. The sonic significance of jungle music is that it indeed sounds like, and arguably operates as, an entity from the future. The surplus offered by jungle music is not monetary but *affective*; a surplus of intensity and potentiality that escapes the bounds of commodification that offers an abstract imaginarium for how structures can be reterritorialized themselves, away from the bounds of Accelerated and saturated beats reflect the overstimulation of labour under capital - whilst simultaneously creating spaces of resistance - sites where surplus sonic energy destabilizes encoded rhythms of control.

During a talk at We Out Here festival in 2022, Mark Flash of Underground Resistance discussed how the sample work and development of Detroit House music was in part due to socio-economic plexes of the time; the double articulation of, on the one hand, the incessant 4x4 drumming noises of factory work, and on the freeform, rhythmic melodies of jazz clubs which workers would attend after work. The entire axiomatic apparatus of the past, present and future becomes open-source material for the remastering of reality:

> *Anything, in any medium imaginable, from any culture which is any way recorded and can in any possible way be played back is now accessible and infinitely malleable and usable to any artist. Everything is available, everything is free and everything is permitted. It's a firestorm in a shop sale where everything must go.*[36]

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[36] Orridge, p. 33

Jungle music becomes theoretically significant in its unconventional, technically impossible sampling method. Contrasted to the 4x4 rigidity of techno, jungle's polyrhythm, accelerated and saturated drum breaks and unpredictable switch-ups become a means to disrupt body and mind. This experience is known as the "hyperdub continuum, i.e., polyrhythmic bass-heavy music which is… part of the evolution of an engineered system, a collective solution of effective technologies for mobilizing the body."[37] Mackay explains how double articulation is used in music to structure and deliver units of sound; the use of combinations of a small number of meaningless elements to produce a large number of meaningful elements. Jungle breaks with traditional structures of sound, splicing apart expected units and reterritorializing them into a sonic war machine, a model for destratification and potentialization of virtual matter. Timestretching is a key technique in the production of jungle, involving the extending or compression of a sound without altering its pitch. It produces unique artifacts that signify the limitations and manipulations of sonic time. Jungle music often achieves a molecular relation to sound, providing an inside experience of sound's materiality rather than confirming to external, molar conventions of notes, staves or octaves. The beat in itself. "Chronology collapses into mixology…"[38]

> *Breakbeat science's extreme rhythmic involution forcibly inducts you into a new motor system…*
> *Language lags behind beats and must be mashed up. Your motorsensory system communicates*
> *paralinguistically from a future which today's media can't even begin to decrypt.*[39]

Jungle melts double articulation down to a flat virtual potential, "encapsulated units of sound freighted with a semantic status are 'melted down' and used as sonic particles to forge with some other fluid sonic phenomenon."[40] Jungle serves as a model for diagonalisation - the creation of mechanisms within a double articulated strata that slowly dismantles it, exposing the underlying material continuum, operating within and against structured systems to reveal deeper potentials. With its complex, intricate and incomprehensible rhythmic and melodic structures, thanks to the proliferation and use of digital audio workstations, jungle music exemplifies the fusion of cybernetic principles with cultural production. "The continuous, qualitative, intensive vector of affective tonality is chopped up into comparable, relative, numbered magnitudes (more or less frightened)."[41] Goodman's work articulates how can be systematically manipulated to create desired emotional states, a principle that is vividly realized in jungle music through its rapid, chopped-up breakbeats and basslines that evoke intense reactions. Eshun describes jungle as a "convergence of all kinds of musics, that in their own forms would never have mixed," acting as an assemblage of "the bass of dub… the breaks of

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[37] Mackay, p.1
[38] Eshun, p. 02[20]
[39] Ibid, p. 05[71]
[40] Mackay, p.1
[41] Goodman, p. 72

beats and the synthesizers of techno… a mixological music"[42] A 'transcendental deduction of jungle,' then, can be articulated as the theoretical and experimental exploration of the inherent virtuality and materiality of sound through the disruptive and innovative practices found in jungle music. Its production process, akin to the process of capitalist reterritorialization as well as the framework of *Capitalism & Schizophrenia*, involves a Burroughsian cut-up method; apprehending, stitching and rewiring discursive and material elements of the experiential plane to form new understandings, relationships and modes of resistance and community.[43] "Treating texts as a DJ would tracks, Deleuze and Guattari emphasize rhythm and style, just as much as logical argument."[44] Challenging both conventional structures of sound and time, jungle music serves as a model for understanding and accessing the deeper, underlying processes that govern sonic and cultural production.

> *Everything in life is a cut-up. Our senses retrieve infinite chaotic vortices of information, flattening and filtering them to a point that enables commonplace activity to take place within a specific cultural consensus reality. Our brain codes flux, and builds a mean average picture at any given time. Editing, reduction of intensity and linearity are constantly imposed upon the ineffable to facilitate ease of basic communication and survival. What we see, what we hear, what we smell, what we touch, what we utter, are all dulled and smoothed approximations of a far more intense, vibrant and kaleidoscopic ultra-dimensional actuality.*[45]

Remixing access the libidinal, swarming assemblages belying molar structures, reformatting them into purpose-built DJ tools to entice a crowd socius. The technique of 'boosting' employed by SWARM operates to accelerate the raw components of a classic, notable, otherwise slow dance track into an accelerated, higher-pitched version, amplified by assorted jungle breaks and polymorphic bass patterns. This time-stretching has a retro-causal impact on the audience, exemplifying feelings of nostalgia and belonging through pattern recognition and body syncopation. Life can be understood as a 'dub:' "The 'edit' is "an invisible language… tending to blend, compose and assemble as continuous what it primarily sees at the expense of reading the secondary sets of intersections and joins that it does not consciously, or independently, see."[46] Kant's transcendental aesthetic destabilizes the notion of reality, rearticulating spacetime as a nonlinear ahumanism. Capital continuously reappropriates techno-cultural desires into a stratified system of autonomous-surplus production. Jungle music's acceleratory nature reprogrammes samples, hardware and other ephemera of capitalist production into an apocalyptic sonic war machine, operating simply to obliterate structures of control.
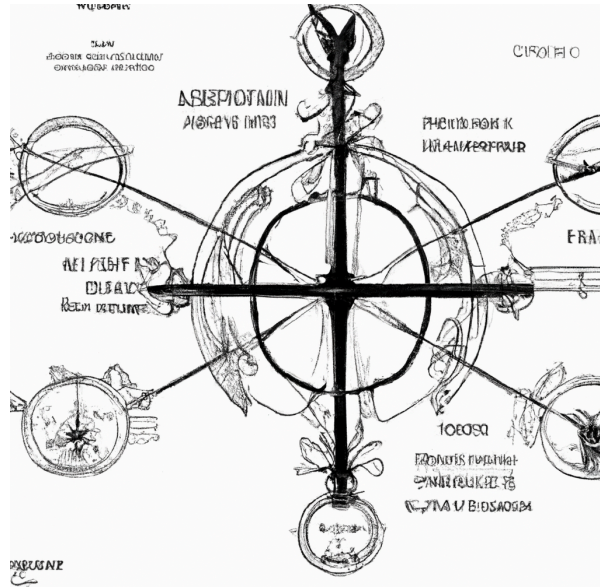
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[42] Eshun, 18:53-19:12
[43] See Deleuze and Guatttari, *ATP*, pp.584-597
[44] Greenspan, A. *CTTM*, p.146
[45] Orridge, p.33
[46] Ibid

> *Since there is no goal to this operation other than the goal of perpetually discovering new forms and new ways of perceiving, it is an infinite game. An infinite game is played for the purposes of continuing to play, as opposed to a finite game which is played for the purpose of winning or defining winners. It is an act of freed* will to… *No one can 'play' who is forced to play. Play is indeed, implicitly voluntary.*[47]

Jungle hijacks the flows of social production from capitalist production. The same circuitry that powers financial capital's abstraction ironically powers the tools of DAWs. By engaging with this conduit, jungle music, nightcore, or any electro-accelerationist, perhaps genreless form of music, exposes the mechanics of desiring production captured by capital, reconfiguring it into new modes of collective expression and organization. The social reproduction of M-C-M' - from labour power to cultural production - indeed locates a frenemy within the destratifying impulses of jungle. Where capital axiomatizes desire into controlled circuits of productivity, jungle reactivates that desire in unpredictable bursts, transforming the machinery of capture into 'sonic warfare' - weapons of disruption and resistance against any form of stratifying machine of control. It is able to, at least theoretically, obliterate structures of control by collapsing the boundaries of sonic and social organization. Its frantic polyrhythms and chaotic assemblages create a space where bodies can experience time and intensity beyond the regulatory norms of capital. The obliteration is not absolute but strategic, carving out moments of rupture where collective resistance can emerge. Of course, jungle along cannot dismantle capitalism, but its acceleratory nature exemplifies a mode of cultural production that resists stratification. It invites us to think beyond control itself, to engage with potentialities buried within the chaos of the past - a reminder that even within the

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[47] Ibid, p.36

circuits of M-C-M', there remain forces that cannot be entirely captured or subsumed. "To create the future, you have to return to the past."[48]

Jungle is a praxis - a way of hacking the cybernetic loops of capital and redirecting flows towards collective liberation. It is a model for resistance that argues for a chaotic as opposed to structured, approach to destratification. Much like the qabbalistic practices free number from their conventional, striated cardinality and ordinance, the rhythmic chaos offered by accelerated forms of music offer a glimpse into an apocalyptic synthesis where capital's drive for expansion meets its ultimate limit. For the ultimate act of hyperstition is the apocalypse itself - the most alien example of a fiction that will one day undoubtedly become fact.

pure abstraction - a distinction - a conduit - all at once - an identity? loops - self-expansion - rapidly accelerating infinity of stale potentiality - wasted on the abstract succession towards complete nothingness - deleuze wrote that time unravels like a serpent, 'uncoiled' - entire being unbecoming - skin shredding - at time(s) - the obsession with time not from an obsessive compulsive desire for punctuality but the raw clarity to that nothing is real at least the real is made out of nothing - the universe as a non-euclydian hallucination - a deeply inhumane numerological nightmare operating on laws we can't apprehend - even once we pass things will remain and at the end of time, they too will pass but it became clear that time travel wasn't a case of transporting oneself backwards and forwards in time but arriving at a specific point in time through the manipulation of the present time travel as a hacking implement for the fabric of space-time time just simply couldn't be an objective linear trajectory so exceedingly clear that time was itself the machine as complete set of instances - memories, events, desires, conversations - writings - indeed, not something that was outside of us but wholly inside ready for the chop like an ableton sample or an arrangement of different cuts and slices time was there to be put together manipulated fashioned put under a surgical table with a kitchen knife, slashed open like a helpless animal and seasoned to taste - sights of the faint outlines of molecules violently racing across everything in vision - the quantum field gently making itself known - and looking into the pale yellow sky with a faint fade of blue towards the horizon not the sweet wonder and naive hope but a swarm of unintelligibility - a pure chaosphere of deceit - the timeless tale of trickery and tyranny - feel everything at once - and we are all the elements themselves…

    The universe wants to play.[49]

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[48] Greenspan, A. (2023) p. 140
[49] Bey, p. 332

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