
DG+Castaneda

Obviously many readers will be familiar with this material, but in the interests of accumulating resources on the site, I've reproduced below some of the key passages in A Thousand Plateaus in which D/G invoke Castaneda.

From '587 BC-AD 70: On Several Regimes of Signs' (138-39)

'One of the things of profound interest in Castaneda's books, under the influence of drugs, or other things, and of a change in atmosphere, is precisely that they show how the Indian manages to combat the mechanisms of interpretation and instill in the disciple a presignifying semiotic, or even an asignifying diagram: Stop! You're making me tired! Experiment, don't signify and interpret! Find your own place, territorialities, deterritorializations, regime, lines of flight! Semiotize yourself instead of rooting around in your prefab childhood and Western semiology. "Don Juan stated that in order to arrive at 'seeing' one first had to 'stop the world'. 'Stopping the world' was indeed an appropriate rendition of certain states of awareness in which the reality of everyday life is altered because the flow of interpretation, which ordinarily runs uninterruptedly, has been stopped by a set of circumstances alien to the flow."'

[千高原中文P192]

Castaneda的著作之中的某种具有深刻意义之处——在药物，其他东西，或氛围变化的影响之下——正在于揭示出那位印第安人如何对抗解释的机制、以便在其弟子身上慢慢灌输一种前—表意的符号学甚或是一种非表意的构图：“停！你让我厌倦！要去实验，而不要去表意和解释！去发现你们自己的场所、界域性、解域、机制、逃逸线！将你自己符号化(sémiotiser)，而不要去寻找你那既定的童年以及西方的符号学.....”唐望说道，为了看清（看见），则必须中止世界（停顿世界）。中止世界所意味着的正是某些意识的状态，在其过程之中，日常生活的现实性被改变，因为连续的、惯常的解释之流被一系列外在于这股流的环境所中止。”（注1: Castaneda, 《前往伊克斯特兰的旅程》，伽里玛，第12页。）

From 'How Do You Make Yourself a Body without Organs?' (161-2)

'In the course of Castaneda's books, the reader may begin to doubt the existence of the Indian Don Juan, and many other things besides. But that has no importance. So much the better if the books are a syncretism rather than an ethnographical study, and the protocol of an experiment rather than an account of an initiation. The fourth book, Tales of Power, is about the living distinction between the "Tonal" and the "Nagual." The tonal seems to cover many disparate things: It is the organism, and also all that is organized and organizing; but it is also signifiante, and all that is signifying or signified, all that is susceptible to interpretation, explanation, all that is memorizable, in the form of something recalling something else; finally it is the Self (Moi), the subject, the historical, social or individual person. In short, the tonal is everything, including God, the judgment of God, since it "makes up the rules by which it apprehends the world. So, in a manner of speaking, it creates the world." Yet the tonal is only an island. For the nagual is also everything. And it is the same everything, but under such conditions that the body without organs has replaced the organism and experimentation has replaced all interpretation, for which it no longer has any use. Flows of intensity, their fluids, their fibers, their continuums and conjunctions of affects, the wind, fine segmentation, microperceptions, have replaced the world of the subject. Becomings, becoming-animal, becomings-molecular, have replaced history, individual or general. In the fact, the tonal is not as disparate as it seems: it includes all of the strata and everything that can be ascribed to the strata, the organization of the organism, the interpretations and explanations of the signifiable, the movements of signification. The nagual, on the contrary, dismantles the strata. It is no longer an organism that functions but a BwO that is constructed. No longer are there acts to explain, dreams or phantasies to interpret, childhood memories to recall, words to make signify; instead, there are colours and sounds, becomings and intensities (and when you become-dog, don't ask if the dog you are playing with is a dream or a reality, "if it is your goddamn mother" or something else entirely). There is no longer a Self [Moi] that feels, acts, and recalls; there is "glowing fog, a dark

yellow mist" that has affects and experiences movements, speeds. The important thing is not to dismantle the tonal by destroying it all of a sudden. You have to diminish it, shrink it, clean it, and that only at certain moments. You have to keep it in order to survive, to ward off the assault of the nagual. For a nagual that erupts, that destroys the tonal, a body without organs that shatters the strata, turns immediately into body of nothingness, pure self-destruction, whose only outcome is death: "The tonal must be protected at all costs."

[千高原中文版P224]

伴随着Castaneda的著作的进程，读者可能会开始怀疑印第安人唐望及许多其他事物的存在。然而，这并不重要。如果说这些书所进行的是一种不同思想的融合而并非是一项人种志的研究，它们起草了一份实验的纲要而并非对入门知识进行说明，这反倒使它们更为出色。比如，第四部著作——《权力的故事》——所涉及的是“图纳尔”(Tonal) (中美洲传统信仰系统中的一个概念，体现的是动物与人之间的一种精神上的维系。----原译注) 与“纳格尔”(Nagual) (同样是中美洲传统信仰和神话系统中的一个概念，其含义较复杂，或者是指某些人可以具有动物的形貌，或者是指某些人与他们的动物伙伴之间的精神维系，等等。----原译注) 之间的至今仍然存在的区分。图纳尔看起来涵盖了众多不一致的事物:它是有机体，是所有那些被组织者和进行组织者;然而，它也是意义，所有那些作为能指和所指的事物，所有那些可以被解释、被说明的事物，所有那些可以被记住的事物——以某种事物唤起另一事物的形式出现;最后，它是自我，主体，人，个体的、社会的或历史的人，以及所有那些相应的情感。简言之，图纳尔就是一切，包括上帝，上帝的裁断，因为它“构建起规则，它正是根据这些规则来把握世界，因此，也可以说它创造了世界”。然而，图纳尔无非是一座岛屿。因为，纳格尔也同样是一切。这个“一切”与图纳尔的“一切”是相同的,但前提是:无器官的身体已然取代了有机体，实验已然取代了所有那些它已经不再需要的解释。强度之流，它们的流体，它们的纤维，它们的情状的连续体和结合体,风，精细的节段,微知觉，所有这些已然取代了主体的世界。生成，生成一动物，生成一分子，已然取代了历史——具体的或普遍的历史。实际上，图纳尔并非像它看起来那般具有不一致性:它囊括了所有的层，以及所有那些可以归属于层的事物，有机体的组织,对有意义者所进行的解释和说明，主体化的运动。相反，纳格尔则瓦解了层。发挥功用的不再是一个有机体，而是一个被构成的BwO。不再存在有待说明的行为，有待阐释的梦或幻象，有待被唤起的童年的回忆，有待被赋予意义的话语，而只存在颜色，声音，生成和强度(当你生成为狗之时，不必追问和你嬉戏的那

条狗到底是一个梦还是一个实在，不必追问它是“你淫荡的母亲”还是什么别的事物)。不再有一个自我在感知，行动，回忆，而只有“一团闪亮的轻雾，一团阴暗的黄色的水汽”，它拥有情状并体验着运动和速度。然而，重要的是，人们不是在骤然间瓦解图纳尔的。必须对其进行缩减，缩小，清除，并且只能在某些时刻进行。应该保留着它，令其持存，并抵御纳格尔的攻击。因为一个纳格尔突然侵入，它摧毁了图纳尔，一个无器官的身体粉碎了所有的层，随即转化为虚无的身体(*corpsdenéant*)，彻底的自我毁灭——它的结局只有死亡：“必须不惜一切代价来保护图纳尔。”

From '1933: Micropolitics and Segmentarity', 227

'According to Nietzsche's Zarathustra and Castaneda's Indian Don Juan, there are three or even four dangers: first, Fear, then Clarity, then Power, and finally, the great Disgust, the longing to kill and to die, the Passion for abolition.'

[千高原中文版P318]

尼采借查拉图斯特拉之口所说的，Castaneda借印第安人唐望之口所说的：存在着三种甚至四种危险，首先是恐惧，其次是清晰，接着是权力，最后则是强烈的厌恶，渴望杀戮或死亡，毁灭的激情。

From '1730: Becoming-Intense, Becoming-Animal...', 248-249

'If the experimentation with drugs has left its mark on everyone, even nonusers, it is because it changed the perceptive coordinates of space-time and introduced us to a universe of microperceptions in which becomings-molecular take over from becomings-animal leave off. Carlos Castaneda's books clearly illustrate this evolution, or rather this involution, in which the affects of a becoming-dog, for example, are succeeded by those of a becoming-molecular, microperceptions of water, air, etc. A man totters from one door to the next and disappears into thin air: "All I can tell you is that we are fluid, luminous beings made of fibers." All so-called initiatory journeys include these thresholds and doors where becoming itself becomes, and where one changes becoming depending on the "hour" of the world, the circles of hell, or the stages of a journey that sets scales, forms, and cries in variation. From the howling of animals to the wailing of elements and particles.'

[千高原中文版P350]

如果说药物的实验在所有人身上留下痕迹(即便是那些不用药者), 这正是因为, 它改变了感知的时空坐标系, 使我们进入到一个微知觉的宇宙之中——在其中, 生成一分子紧接着生成一动物。Castaneda的著作出色地揭示了此种演化, 或准确说是此种缠卷: 在其中, 一种生成一狗的情状为(比如说)一种生成一分子的情状(对于水、气等等的微知觉)所承接。一个人踉踉跄跄地从一扇门走向另一扇门, 并消隐于空气之中: “我只能告诉你: 我们是流体, 是由纤维所构成的发光体。”(注1: Castaneda, 《权力史》, 伽里玛, 第153页。) 所有那些被称作奥秘的神游都包含着这些阈限和闸门, 在其上, 生成自身就进入生成之中, 我们改变着生成——根据世界的“时刻”、地狱之中的那些轮环、或一次神游的不同阶段(它们将尺度、形式和呼喊置于流变之中)。从动物的嚎叫直至元素和粒子那孱弱的啼声。

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'All drugs fundamentally concern speeds, and modifications of speed. What allows us to describe an overall Drug assemblage in spite of the differences between drugs is a line of perceptive causality that makes it so that (1) the imperceptible is perceived; (2) perception is molecular; (3) desire directly invests the perception and the perceived. The Americans of the beat generation had already embarked on this path, and spoke of a molecular revolution specific to drugs. Then came Castaneda's broad synthesis.'

[千高原中文版P400]

从根本上说, 所有的药物都涉及到速度, 涉及到速度的变化。能够使得我们对一种药物的全面配置——无论在药物之间存在着怎样的差异——进行描绘的, 正是一条感知的因果性之线, 它使得: (1)难以感知者被感知, (2)感知是分子性的, (3)欲望直接投入到感知和被感知者之中。美国的“垮掉的一代”已经走上了这条道路, 他们曾谈论药物所特有的一种分子性的革命。接下来, 是Castaneda的宏大综合。

On-topic:

Maybe we should use the concealed text option for long posts? Having it all up front is a bit disruptive.

(Pix are great)

Posted by: [Nick](#) at July 23, 2004 08:53 AM

Don't mean to sound querulous ;)

Posted by: [Nick](#) at July 23, 2004 09:06 AM

No, you're right.... 'tis done...

Posted by: [mark](#) at July 23, 2004 10:27 AM

Great posts, great blog.

You might find this interesting:

'Memories of a sorcerer': notes on Gilles Deleuze-Felix Guattari, Austin Osman Spare and Anomalous Sorceries; in The Journal for the Academic Study of Magic, Issue 1, 2003. Article Available: <http://homepage.ntlworld.com/matt.lee7/Deleuze%20and%20sorcery%20with%20additional%20footnotes.rtf>

Best,

C

Posted by: [Craig](#) at July 23, 2004 01:25 PM

thanks for the link, I enjoyed reading this, a model of clarity and a fascinating connection to make between D/G and Spare.

Another link ppl here might be interested in :

<http://www.biroco.com> (especially the impressive 'Kaos' magazine)

Posted by: [LurCur](#) at July 24, 2004 11:56 AM

is true that no pic of Castaneda can be taken as a true one ?

Posted by: [Kihei](#) at July 24, 2004 09:08 PM