

GILLES DELEUZE and FÉLIX GUATTARI

Becoming-Animal*

Gilles Deleuze and **Félix Guattari**, both now deceased, were French intellectuals whose collaborative work is considered classic in the development of critical theory. Deleuze, one of the most influential postmodern philosophers of the twentieth century, was politically active in France and had a close friendship with Michel Foucault, with whom he advocated prison reform in the 1970s. With Félix Guattari, a psychotherapist, Deleuze wrote *A Thousand Plateaus* in 1980, borrowing the concept of “plateau” from Gregory Bateson’s essay on the Balinese libidinal “plateau.” [However, for Deleuze and Guattari, a plateau constitutes a heightening of an intense state of thought, rather than sex] *A Thousand Plateaus* is a collection of essays each of which represents a “plateau” and begins with a date in human history corresponding to a dynamic point of reference for the article. The extract reproduced here on “becoming-animal” has been central to the contemporary animal-studies landscape, and is taken from their chapter entitled “1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible . . .” The date, 1730, refers to a time when “all we hear about are vampires.” Using this point of reference, Deleuze and Guattari develop the concept “becoming-animal” to capture the notion of human-animal relationships based on affinity rather than identity or imitation – with a heavy emphasis on difference. First discussed by Deleuze in an earlier work on Nietzsche, becoming and multiplicity [which mean the same thing] refer to an ever expanding set of differences that are always in transition and in continuous creation. Developed in reaction to Hegelian dialectics and its thesis-antithesis-synthesis framework, the concept of becoming-multiple is related to the notion that there is a politics of becomings-animal that is expressed in assemblages or groups that are “oppressed, prohibited, in revolt, or always on the fringe.” One enters into becoming alliances with anomalous beings, such as Captain Ahab who entered into a “monstrous alliance” with Moby Dick, his becoming-whale. Deleuze and Guattari’s focus on affinity, alliances and multiple differences provides a new way to think about our ethical relations with other animals – relations that cannot be defined in terms of kinship, or sameness, or capacities, or identities, or progression – “becoming produces nothing other than itself.”

* Reprinted from chapter 10 (“1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible . . .”) of Gilles Deleuze and Félix Guattari (1987) *A Thousand Plateaus: Capitalism and Schizophrenia*, translation and foreword by Brian Massumi. Minneapolis: University of Minnesota Press and Continuum International Publishing Group. Copyright 1987 by the University of Minnesota Press. Originally published as *Mille Plateaux*, volume 2 of *Capitalisme et schizophrénie* © 1980 by Les Éditions de Minuit, Paris. Reprinted with permission of the publisher, University of Minnesota Press and with permission of the publisher, The Continuum International Publishing Group.

MEMORIES OF A MOVIEGOER

I recall the fine film *Willard* (1972, Daniel Mann). A "B" movie perhaps, but a fine unpopular film: unpopular because the heroes are rats. My memory of it is not necessarily accurate. I will recount the story in broad outline. Willard lives with his authoritarian mother in the old family house. Dreadful Oedipal atmosphere. His mother orders him to destroy a litter of rats. He spares one (or two or several). After a violent argument, the mother, who "resembles" a dog, dies. The house is coveted by a businessman, and Willard is in danger of losing it. He likes the principal rat he saved, Ben, who proves to be of prodigious intelligence. There is also a white female rat, Ben's companion. Willard spends all his free time with them. They multiply. Willard takes the rat pack, led by Ben, to the home of the businessman, who is put to a terrible death. But he foolishly takes his two favorites to the office with him and has no choice but to let the employees kill the white rat. Ben escapes, after throwing Willard a long, hard glare. Willard then experiences a pause in his destiny, in his *becoming-rat*. He tries with all his might to remain among humans. He even responds to the advances of a young woman in the office who bears a strong "resemblance" to a rat – but it is only a resemblance. One day when he has invited the young woman over, all set to be conjugalized, reoedipalized, Ben suddenly reappears, full of hate. Willard tries to drive him away, but succeeds only in driving away the young woman: he then is lured to the basement by Ben, where a pack of countless rats is waiting to tear him to shreds. It is like a tale; it is never disturbing.

It is all there: there is a becoming-animal not content to proceed by resemblance and for which resemblance, on the contrary, would represent an obstacle or stoppage; the proliferation of rats, the pack, brings a becoming-molecular that undermines the great molar powers of family, career, and conjugality; there is a sinister choice since there is a "favorite" in the pack with which a kind of contract of alliance, a hideous pact, is made; there is the institution of an assemblage,

DELEUZE/GUATTARI
AFFECT

a war machine or criminal machine, which can reach the point of self-destruction; there is a circulation of impersonal affects, an alternate current that disrupts signifying projects as well as subjective feelings, and constitutes a nonhuman sexuality; and there is an irresistible deteritorialization that forestalls attempts at professional, conjugal, or Oedipal reterritorialization. (Are there Oedipal animals with which one can "play Oedipus," play family, my little dog, my little cat, and then other animals that by contrast draw us into an irresistible becoming? Or another hypothesis: Can the same animal be taken up by two opposing functions and movements, depending on the case?)

[...]

A becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or, at the limit, an identification. The whole structuralist critique of the series seems irrefutable. To become is not to progress or regress along a series. Above all, becoming does not occur in the imagination, even when the imagination reaches the highest cosmic or dynamic level, as in Jung or Bachelard. Becomings-animal are neither dreams nor phantasies. They are perfectly real. But which reality is at issue here? For if becoming animal does not consist in playing animal or imitating an animal, it is clear that the human being does not "really" become an animal any more than the animal "really" becomes something else. Becoming produces nothing other than itself. We fall into a false alternative if we say that you either imitate or you are. What is real is the becoming itself, the block of becoming, not the supposedly fixed terms through which that which becomes passes. Becoming can and should be qualified as becoming-animal even in the absence of a term that would be the animal become. The becoming-animal of the human being is real, even if the animal [which] the human being becomes is not; and the becoming-other of the animal is real, even if that something other [which] it becomes is not. This is the point to clarify: that a becoming lacks a subject distinct from itself; but also that it has no term, since its term in turn exists only

filiation = interface

as taken up in another becoming of which it is the subject, and which coexists, forms a block, with the first. This is the principle according to which there is a reality specific to becoming (the Bergsonian idea of a coexistence of very different "durations," superior or inferior to "ours," all of them in communication).

Finally, becoming is not an evolution, at least not an evolution by descent and filiation. Becoming produces nothing by filiation; all filiation is imaginary. Becoming is always of a different order than filiation. It concerns alliance. If evolution includes any veritable becomings, it is in the domain of symbioses that bring into play beings of totally different scales and kingdoms, with no possible filiation. There is a block of becoming that snaps up the wasp and the orchid, but from which no wasp-orchid can ever descend. There is a block of becoming that takes hold of the cat and baboon, the alliance between which is effected by a C virus. There is a block of becoming between young roots and certain microorganisms, the alliance between which is effected by the materials synthesized in the leaves (rhizosphere). If there is originality in neoevolutionism, it is attributable part to phenomena of this kind in which evolution does not go from something less differentiated to something more differentiated, in which it ceases to be a hereditary filiative evolution, becoming communicative or contagious. Accordingly, the term we would prefer for this form of evolution between heterogeneous terms is "involution," on the condition that involution is in no way confused with regression. Becoming is involutory, involution is creative. To regress is to move in the direction of something less differentiated. But to involve is to form a block that runs its own line "between" the terms in play and beneath assignable relations.

Neoevolutionism seems important for two reasons: the animal is defined not by characteristics (specific, generic, etc.) but by populations that vary from milieu to milieu or within the same milieu; movement occurs not only, or not primarily, by filiative productions but also by transversal communications between heterogeneous populations. Becoming is a rhizome,

RHIZOME

not a classificatory or genealogical tree. Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation. Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, "appearing," "being," "equaling," or "producing."

MEMORIES OF A SORCERER, I

A becoming-animal always involves a pack, a band, a population, a peopling, in short, a multiplicity. We sorcerers have always known that. It may very well be that other agencies, moreover very different from one another, have a different appraisal of the animal. One may retain or extract from the animal certain characteristics: species and genera, forms and functions, etc. Society and the State need animal characteristics to use for classifying people; natural history and science need characteristics in order to classify the animals themselves. Serialism and structuralism either graduate characteristics according to their resemblances, or order them according to their differences. Animal characteristics can be mythic or scientific. But we are not interested in characteristics; what interests us are modes of expansion, propagation, occupation, contagion, peopling. I am legion. The Wolf-Man fascinated by several wolves watching him. What would a lone wolf be? Or a whale, a louse, a rat, a fly? Beelzebub is the Devil, but the Devil as lord of the flies. The wolf is not fundamentally a characteristic or a certain number of characteristics; it is a wolfing. The louse is a lousing, and so on. What is a cry independent of the population it appeals to or takes as its witness? Virginia Woolf experiences herself not as a monkey or a fish but as a troop of monkeys, a school of fish, according to her variable relations of becoming with the people she approaches. We do not wish to say that certain animals live in packs. We want nothing to do with ridiculous evolutionary classifications à la Lorenz, according to which there are

inferior packs and superior societies. What we are saying is that every animal is fundamentally a band, a pack. That it has pack modes, rather than characteristics, even if further distinctions within these modes are called for. It is at this point that the human being encounters the animal. We do not become animal without a fascination for the pack, for multiplicity. A fascination for the outside? Or is the multiplicity that fascinates us already related to a multiplicity dwelling within us? In one of his masterpieces, H. P. Lovecraft recounts the story of Randolph Carter, who feels his "self" reel and who experiences a fear worse than that of annihilation: "Carters of forms both human and nonhuman, vertebrate and invertebrate, conscious and mindless, animal and vegetable. And, more, there were Carters having nothing in common with earthly life, but moving outrageously amidst backgrounds of other planets and systems and galaxies and cosmic continua . . . Merging with nothingness is peaceful oblivion; but to be aware of existence and yet to know that one is no longer a definite being distinguished from other beings," nor from all of the becomings running through us, "that is the nameless summit of agony and dread."¹ Hofmannsthal, or rather Lord Chandos, becomes fascinated with a "people" of dying rats, and it is in him, through him, in the interstices of his disrupted self that the "soul of the animal bares its teeth at monstrous fate":² not pity, but *unnatural participation*. Then a strange imperative wells up in him: either stop writing, or write like a rat . . . If the writer is a sorcerer, it is because writing is a becoming, writing is traversed by strange becomings that are not becomings-writer, but becomings-rat, becomings-insect, becomings-wolf, etc. We will have to explain why. Many suicides by writers are explained by these unnatural participations, these unnatural nuptials. Writers are sorcerers because they experience the animal as the only population before which they are responsible in principle. The German pre-romantic Karl Philipp Moritz feels responsible not for the calves that die but before the calves that die and give him the incredible feeling of an unknown Nature – *affect*.³ For the affect is

not a personal feeling, nor is it a characteristic; it is the effectuation of a power of the pack that throws the self into upheaval and makes it reel. Who has not known the violence of these animal sequences, which uproot one from humanity, if only for an instant, making one scrape at one's bread like a rodent or giving one the yellow eyes of a feline? A fearsome involution calling us toward unheard-of becomings. These are not regressions, although fragments of regression, sequences of regression may enter in.

We must distinguish three kinds of animals. First, individuated animals, family pets, sentimental, Oedipal animals each with its own petty history, "my" cat, "my" dog. These animals invite us to regress, draw us into a narcissistic contemplation, and they are the only kind of animal psychoanalysis understands, the better to discover a daddy, a mommy, a little brother behind them (when psychoanalysis talks about animals, animals learn to laugh): *anyone who likes cats or dogs is a fool*. And then there is a second kind: animals with characteristics or attributes; genus, classification, or State animals; animals as they are treated in the great divine myths, in such a way as to extract from them series or structures, archetypes or models. (Jung is in any event profounder than Freud.) Finally, there are more demonic animals, pack or affect animals that form a multiplicity, a becoming, a population, a tale . . . Or once again, cannot any animal be treated in all three ways? There is always the possibility that a given animal, a louse, a cheetah or an elephant, will be treated as a pet, my little beast. And at the other extreme, it is also possible for any animal to be treated in the mode of the pack or swarm; that is our way, fellow sorcerers. Even the cat, even the dog. And the shepherd, the animal trainer, the Devil, may have a favorite animal in the pack, although not at all in the way we were just discussing. Yes, any animal is or can be a pack, but to varying degrees of vocation that make it easier or harder to discover the multiplicity, or multiplicity-grade, an animal contains (actually or virtually according to the case). Schools, bands, herds, populations are not inferior social forms; they are affects and powers,

AFFECT

involutions that grip every animal in a becoming just as powerful as that of the human being with the animal.

Jorge Luis Borges, an author renowned for his excess of culture, botched at least two books, only the titles of which are nice: first, *A Universal History of Infamy*, because he did not see the sorcerer's fundamental distinction between deception and treason (becomings-animal are there from the start, on the treason side); second, his *Manual de zoología fantástica*, where he not only adopts a composite and bland image of myth but also eliminates all of the problems of the pack and the corresponding becoming-animal of the human being: "We have deliberately excluded from this manual legends of transformations of the human being, the *lobizon*, the werewolf, etc."⁴ Borges is interested only in characteristics, even the most fantastic ones, whereas sorcerers know that werewolves are bands, and vampires too, and that bands transform themselves into one another. But what exactly does that mean, the animal as band or pack? Does a band not imply a filiation, bringing us back to the reproduction of given characteristics? How can we conceive of a peopling, a propagation, a becoming that is without filiation or hereditary production? A multiplicity without the unity of an ancestor? It is quite simple; everybody knows it, but it is discussed only in secret. We oppose epidemic to filiation, contagion to heredity, peopling by contagion to sexual reproduction, sexual production. Bands, human or animal, proliferate by contagion, epidemics, battlefields, and catastrophes. Like hybrids, which are in themselves sterile, born of a sexual union that will not reproduce itself, but which begins over again every time, gaining that much more ground. Unnatural participations or nuptials are the true Nature spanning the kingdoms of nature. Propagation by epidemic, by contagion, has nothing to do with filiation by heredity, even if the two themes intermingle and require each other. The vampire does not filiate, it infects. The difference is that contagion, epidemic, involves terms that are entirely heterogeneous: for example, a human being, an animal, and a

bacterium, a virus, a molecule, a microorganism. Or in the case of the truffle, a tree, a fly, and a pig. These combinations are neither genetic nor structural; they are inter-kingdoms, unnatural participations. That is the only way Nature operates – against itself. This is a far cry from filiative production or hereditary reproduction, in which the only differences retained are a simple duality between sexes within the same species, and small modifications across generations. For us, on the other hand, there are as many sexes as there are terms in symbiosis, as many differences as elements contributing to a process of contagion. We know that many beings pass between a man and a woman; they come from different worlds, are borne on the wind, form rhizomes around roots; they cannot be understood in terms of production, only in terms of becoming. The Universe does not function by filiation. All we are saying is that animals are packs, and that packs form, develop, and are transformed by contagion.

These multiplicities with heterogeneous terms, cofunctioning by contagion, enter certain assemblages; it is there that human beings effect their becomings-animal. But we should not confuse these dark assemblages, which stir what is deepest within us, with organizations such as the institution of the family and the State apparatus. We could cite hunting societies, war societies, secret societies, crime societies, etc. Becomings-animal are proper to them. We will not expect to find filiative regimes of the family type or modes of classification and attribution of the State or pre-State type or even serial organizations of the religious type. Despite appearances and possible confusions, this is not the site of origin or point of application for myths. These are tales, or narratives and statements of becoming. It is therefore absurd to establish a hierarchy even of animal collectivities from the standpoint of a whimsical evolutionism according to which packs are lower on the scale and are superseded by State or familial societies. On the contrary, there is a difference in nature. The origin of packs is entirely different from that of families and States; they continually work them from within and

*
HYBRIDS

POST-STATE

WAR MACHINES, CRIME MACHINES
 trouble them from without, with other forms of content, other forms of expression. The pack is simultaneously an animal reality, and the reality of the becoming-animal of the human being; contagion is simultaneously an animal peopling, and the propagation of the animal peopling of the human being. The hunting machine, the war machine, the crime machine entail all kinds of becomings-animal that are not articulated in myth, still less in totemism. Dumézil showed that becomings of this kind pertain essentially to the man of war, but only insofar as he is external to families and States, insofar as he upsets filiations and classifications. The war machine is always exterior to the State, even when the State uses it, appropriates it. The man of war has an entire becoming that implies multiplicity, celerity, ubiquity, metamorphosis and treason, the power of affect. Wolf-men, bear-men, wildcat-men, men of every animality, secret brotherhoods, animate the battlefields. But so do the animal packs used by men in battle, or which trail the battles and take advantage of them. And together they spread contagion.⁵ There is a complex aggregate: the becoming-animal of men, packs of animals, elephants and rats, winds and tempests, bacteria sowing contagion. A single Furor. War contained zoological sequences before it became bacteriological. It is in war, famine, and epidemic that werewolves and vampires proliferate. Any animal can be swept up in these packs and the corresponding becomings; cats have been seen on the battlefield, and even in armies. That is why the distinction we must make is less between kinds of animals than between the different states according to which they are integrated into family institutions, State apparatuses, war machines, etc. (and what is the relation of the writing machine and the musical machine to becomings-animal?)

MEMORIES OF A SORCERER, II

Our first principle was: pack and contagion, the contagion of the pack, such is the path becoming-animal takes. But a second principle seemed

to tell us the opposite: wherever there is multiplicity, you will also find an exceptional individual, and it is with that individual that an alliance must be made in order to become-animal. There may be no such thing as a lone wolf, but there is a leader of the pack, a master of the pack, or else the old deposed head of the pack now living alone, there is the Loner, and there is the Demon. Willard has his favorite, the rat Ben, and only becomes-rat through his relation with him, in a kind of alliance of love, then of hate. *Moby-Dick* in its entirety is one of the greatest masterpieces of becoming; Captain Ahab has an irresistible becoming-whale, but one that bypasses the pack or the school, operating directly through a monstrous alliance with the Unique, the Leviathan, *Moby-Dick*. There is always a pact with a demon; the demon sometimes appears as the head of the band, sometimes as the Loner on the sidelines of the pack, and sometimes as the higher Power (*Puissance*) of the band. The exceptional individual has many possible positions. Kafka, another great author of real becomings-animal, sings of mouse society; but Josephine, the mouse singer, sometimes holds a privileged position in the pack, sometimes a position outside the pack, and sometimes slips into and is lost in the anonymity of the collective statements of the pack.⁶ In short, every Animal has its Anomalous. Let us clarify that: every animal swept up in its pack or multiplicity has its anomalous. It has been noted that the origin of the word *anomal* ("anomalous"), an adjective that has fallen into disuse in French, is very different from that of *anormal* ("abnormal"): *a-normal*, a Latin adjective lacking a noun in French, refers to that which is outside rules or goes against the rules, whereas *an-omalie*, a Greek noun that has lost its adjective, designates the unequal, the coarse, the rough, the cutting edge of deterritorialization.⁷ The abnormal can be defined only in terms of characteristics, specific or generic; but the anomalous is a position or set of positions in relation to a multiplicity. Sorcerers therefore use the old adjective "anomalous" to situate the positions of the exceptional individual in the pack. It is always with the Anomalous, *Moby-Dick* or

DELEUZE-GUATTARI

Josephine, that one enters into alliance to become-animal.

It does seem as though there is a contradiction: between the pack and the loner; between mass contagion and preferential alliance; between pure multiplicity and the exceptional individual; between the aleatory aggregate and a predestined choice. And the contradiction is real: Ahab chooses Moby-Dick, in a choosing that exceeds him and comes from elsewhere, and in so doing breaks with the law of the whalers according to which one should first pursue the pack. Penthesilea shatters the law of the pack, the pack of women, the pack of she-dogs, by choosing Achilles as her favorite enemy. Yet it is by means of this anomalous choice that each enters into his or her becoming-animal, the becoming-dog of Penthesilea, the becoming-whale of Captain Ahab. We sorcerers know quite well that the contradictions are real but that real contradictions are not just for laughs. For the whole question is this: What exactly is the nature of the anomalous? What function does it have in relation to the band, to the pack? It is clear that the anomalous is not simply an exceptional individual; that would be to equate it with the family animal or pet, the Oedipalized animal as psychoanalysis sees it, as the image of the father, etc. Ahab's Moby-Dick is not like the little cat or dog owned by an elderly woman who honors and cherishes it. Lawrence's becoming-tortoise has nothing to do with a sentimental or domestic relation. Lawrence is another of the writers who leave us troubled and filled with admiration because they were able to tie their writing to real and unheard-of becomings. But the objection is raised against Lawrence: "Your tortoises aren't real!" And he answers: Possibly, but my becoming is, my becoming is real, even and especially if you have no way of judging it, because you're just little house dogs . . .⁸ The anomalous, the preferential element in the pack, has nothing to do with the preferred, domestic, and psychoanalytic individual. Nor is the anomalous the bearer of a species presenting specific or generic characteristics in their purest state; nor is it a model or unique specimen; nor

is it the perfection of a type incarnate; nor is it the eminent term of a series; nor is it the basis of an absolutely harmonious correspondence. The anomalous is neither an individual nor a species; it has only affects, it has neither familiar or subjectified feelings, nor specific or significant characteristics. Human tenderness is as foreign to it as human classifications. Lovecraft applies the term "Outsider" to this thing or entity, the Thing, which arrives and passes at the edge, which is linear yet multiple, "teeming, seething, swelling, foaming, spreading like an infectious disease, this nameless horror."

If the anomalous is neither an individual nor a species, then what is it? It is a phenomenon, but a phenomenon of bordering. This is our hypothesis: a multiplicity is defined not by the elements that compose it in extension, not by the characteristics that compose it in comprehension, but by the lines and dimensions it encompasses in "intension." If you change dimensions, if you add or subtract one, you change multiplicity. Thus there is a borderline for each multiplicity; it is in no way a center but rather the enveloping line or farthest dimension, as a function of which it is possible to count the others, all those lines or dimensions constitute the pack at a given moment (beyond the borderline, the multiplicity changes nature). That is what Captain Ahab says to his first mate: I have no personal history with Moby-Dick, no revenge to take, any more than I have a myth to play out; but I do have a becoming! Moby-Dick is neither an individual nor a genus; he is the borderline, and I have to strike him to get at the pack as a whole, to reach the pack as a whole and pass beyond it. The elements of the pack are only imaginary "dummies," the characteristics of the pack are only symbolic entities; all that counts is the borderline-the anomalous. "To me, the white whale is that wall, shoved near to me." The white wall. "Sometimes I think there is naught beyond. But 'tis enough."⁹ That the anomalous is the borderline makes it easier for us to understand the various positions it occupies in relation to the pack or the multiplicity it borders, and the various positions occupied by a fascinated Self (*Moi*). It

is now even possible to establish a classification system for packs while avoiding the pitfalls of an evolutionism that sees them only as an inferior collective stage (instead of taking into consideration the particular assemblages they bring into play). In any event, the pack has a borderline, and an anomalous position, whenever in a given space an animal is on the line or in the act of drawing the line in relation to which all the other members of the pack will fall into one of two halves, left or right: a peripheral position, such that it is impossible to tell if the anomalous is still in the band, already outside the band, or at the shifting boundary of the band. Sometimes each and every animal reaches this line or occupies this dynamic position, as in a swarm of mosquitoes, where "each individual moves randomly unless it sees the rest of [the swarm] in the same half-space; then it hurries to re-enter the group. Thus stability is assured in catastrophe by a *barrier*."¹⁰ Sometimes it is a specific animal that draws and occupies the borderline, as leader of the pack. Sometimes the borderline is defined or doubled by a being of another nature that no longer belongs to the pack, or never belonged to it, and that represents a power of another order, potentially acting as a threat as well as a trainer, outsider, etc. In any case, no band is without this phenomenon of bordering, or the anomalous. It is true that bands are also undermined by extremely varied forces that establish in them interior centers of the conjugal, familial, or State type, and that make them pass into an entirely different form of sociability, replacing pack affects with family feelings or State intelligibilities. The center, or internal black holes, assumes the principal role. This is what evolutionism sees as progress, this adventure also befalls bands of humans when they reconstitute group familialism, or even authoritarianism or pack fascism.

Sorcerers have always held the anomalous position, at the edge of the fields or woods. They haunt the fringes. They are at the borderline of the village, or *between* villages. The important thing is their affinity with alliance, with the pact, which gives them a status opposed to that of filiation. The relation with the anomalous is one of

alliance. The sorcerer has a relation of alliance with the demon as the power of the anomalous. The old-time theologians drew a clear distinction between two kinds of curses against sexuality. The first concerns sexuality as a process of filiation transmitting the original sin. But the second concerns it as a power of alliance inspiring illicit unions or abominable loves. This differs significantly from the first in that it tends to prevent procreation; since the demon does not himself have the ability to procreate, he must adopt indirect means (for example, being the female succubus of a man and then becoming the male incubus of a woman, to whom he transmits the man's semen). It is true that the relations between alliance and filiation come to be regulated by laws of marriage, but even then alliance retains a dangerous and contagious power. Leach was able to demonstrate that despite all the exceptions that seemingly disprove the rule, the sorcerer belongs first of all to a group united to the group over which he or she exercises influence only by alliance: thus in a matrilineal group we look to the father's side for the sorcerer or witch. And there is an entire evolution of sorcery depending on whether the relation of alliance acquires permanence or assumes political weight.¹¹ In order to produce werewolves in your own family it is not enough to resemble a wolf, or to live like a wolf: the pact with the Devil must be coupled with an alliance with another family, and it is the return of this alliance to the first family, the reaction of this alliance on the first family, that produces werewolves by feedback effect. A fine tale by Erckmann and Chatrian, *Hugues-le-loup*, assembles the traditions concerning this complex situation.¹²

The contradiction between the two themes, "contagion through the animal as pack," and "pact with the anomalous as exceptional being," is progressively fading. It is with good reason that Leach links the two concepts of alliance and contagion, pact and epidemic. Analyzing Kachin sorcery, he writes: "Witch influence was thought to be transmitted in the food that the women prepared . . . Kachin witchcraft is contagious rather than hereditary . . . it is associated with affinity,

not filiation."¹³ Alliance or the pact is the form of expression for an infection or epidemic constituting the form of content. In sorcery, blood is of the order of contagion and alliance. It can be said that becoming-animal is an affair of sorcery because (1) it implies an initial relation of alliance with a demon; (2) the demon functions as the borderline of an animal pack, into which the human being passes or in which his or her becoming takes place, by contagion; (3) this becoming itself implies a second alliance, with another human group; (4) this new borderline between the two groups guides the contagion of animal and human being within the pack. There is an entire politics of becomings-animal, as well as a politics of sorcery, which is elaborated in assemblages that are neither those of the family nor of religion nor of the State. Instead, they express minoritarian groups, or groups that are oppressed, prohibited, in revolt, or always on the fringe of recognized institutions, groups all the more secret for being extrinsic, in other words, anomie. If becoming-animal takes the form of a Temptation, and of monsters aroused in the imagination by the demon, it is because it is accompanied, at its origin as in its undertaking, by a rupture with the central institutions that have established themselves or seek to become established.

Let us cite pell-mell, not as mixes to be made, but as different cases to be studied: becomings-animal in the war machine, wildmen of all kinds (the war machine indeed comes from without, it is extrinsic to the State, which treats the warrior as an anomalous power); becomings-animal in crime societies, leopard-men, crocodile-men (when the State prohibits tribal and local wars); becomings-animal in riot groups (when the Church and State are faced with peasant movements containing a sorcery component, which they repress by setting up a whole trial and legal system designed to expose pacts with the Devil); becomings-animal in asceticism groups, the grazing anchorite or wild-beast anchorite (the asceticism machine is in an anomalous position, on a line of flight, off to the side of the Church, and disputes the Church's pretension to set itself up

as an imperial institution);¹⁴ becomings-animal in societies practicing sexual initiation of the "sacred deflowerer" type, wolf-men, goat-men, etc. (who claim an Alliance superior and exterior to the order of families; families have to win from them the right to regulate their own alliances, to determine them according to relations of complementary lines of descent, and to domesticate this unbridled power of alliance).¹⁵

The politics of becomings-animal remains, of course, extremely ambiguous. For societies, even primitive societies, have always appropriated these becomings in order to break them, reduce them to relations of totemic or symbolic correspondence. States have always appropriated the war machine in the form of national armies that strictly limit the becomings of the warrior. The Church has always burned sorcerers, or reintegrated anchorites into the toned-down image of a series of saints whose only remaining relation to animals is strangely familiar, domestic. Families have always warded off the demonic Alliance gnawing at them, in order to regulate alliances among themselves as they see fit. We have seen sorcerers serve as leaders, rally to the cause of despotism, create the countersorcery of exorcism, pass over to the side of the family and descent. But this spells the death of the sorcerer, and also the death of becoming. We have seen becoming spawn nothing more than a big domestic dog, as in Henry Miller's damnation ("it would be better to feign, to pretend to be an animal, a dog for example, and catch the bone thrown to me from time to time") or Fitzgerald's ("I will try to be a correct animal though, and if you throw me a bone with enough meat on it I may even lick your hand."). Invert Faust's formula: So that is what it was, the form of the traveling scholar? A mere poodle?¹⁶

MEMORIES OF A SORCERER, III

Exclusive importance should not be attached to becomings-animal. Rather, they are segments occupying a median region. On the near side, we encounter becomings-woman, becomings-child.

(Becoming-woman, more than any other becoming, possesses a special introductory power; it is not so much that women are witches, but that sorcery proceeds by way of this becoming-woman.) On the far side, we find becomings-elementary, -cellular, -molecular, and even becomings-imperceptible. Toward what void does the witch's broom lead? And where is Moby-Dick leading Ahab so silently? Lovecraft's hero encounters strange animals, but he finally reaches the ultimate regions of a Continuum inhabited by unnameable waves and unfindable particles. Science fiction has gone through a whole evolution taking it from animal, vegetable, and mineral becomings to becomings of bacteria, viruses, molecules, and things imperceptible.¹⁷ The properly musical content of music is plied by becomings-woman, becomings-child, becomings-animal; however, it tends, under all sorts of influences, having to do also with the instruments, to become progressively more molecular in a kind of cosmic lapping through which the inaudible makes itself heard and the imperceptible appears as such: no longer the songbird, but the sound molecule.

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 where 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."¹⁸ 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.

Thus packs, or multiplicities, continually transform themselves into each other, cross over into each other. Werewolves become vampires when they die. This is not surprising, since becoming and multiplicity are the same thing. A multiplicity is defined not by its elements, nor by a center of unification or comprehension. It is defined by the number of dimensions it has; it is not divisible, it cannot lose or gain a dimension without changing its nature. Since its variations and dimensions are immanent to it, it amounts to the same thing to say that each multiplicity is already composed of heterogeneous terms in symbiosis, and that a multiplicity is continually transforming itself into a string of other multiplicities, according to its thresholds and doors. For example, the Wolf-Man's pack of wolves also becomes a swarm of bees, and a field of anuses, and a collection of small holes and tiny ulcerations (the theme of contagion): all these heterogeneous elements compose "the" multiplicity of symbiosis and becoming. If we imagined the position of a fascinated Self, it was because the multiplicity toward which it leans, stretching to the breaking point, is the continuation of another multiplicity that works it and strains it from the inside. In fact, the self is only a threshold, a door, a becoming between two multiplicities. Each multiplicity is defined by a borderline functioning as Anomalous, but there is a string of borderlines, a continuous line of borderlines (*fiber*) following which the multiplicity changes. And at each threshold or door, a new pact? A fiber stretches from a human to an animal, from a human or an animal to molecules, from molecules to particles, and so on to the imperceptible. Every fiber is a Universe fiber. A fiber strung across borderlines constitutes a line of flight or of deterritorialization. It is evident that the Anomalous, the Outsider, has several functions: not only does it border each multiplicity, of which it determines the temporary or local stability (with the highest number of dimensions possible under the circumstances), not only is it the precondition for the alliance necessary to becoming, but it also carries the transformations of becoming or crossings of multiplicities always farther down

LINE OF FLIGHT

the line of flight. Moby-Dick is the *White Wall* bordering the pack; he is also the demonic *Term of the Alliance*; finally, he is the terrible *Fishing Line* with nothing on the other end, the line that crosses the wall and drags the captain... where? Into the void...

The error we must guard against is to believe that there is a kind of logical order to this string, these crossings or transformations. It is already going too far to postulate an order descending from the animal to the vegetable, then to molecules, to particles. "Each multiplicity is symbiotic; its becoming ties together animals, plants, microorganisms, mad particles, a whole galaxy. Nor is there a preformed logical order to these heterogeneities, the Wolf-Man's wolves, bees, anuses, little scars. Of course, sorcery always codifies certain transformations of becomings. Take a novel steeped in the traditions of sorcery, Alexandre Dumas's *Meneur de loups*; in a first pact, the man of the fringes gets the Devil to agree to make his wishes come true, with the stipulation that a lock of his hair turn red each time he gets a wish. We are in the hair-multiplicity, hair is the borderline. The man himself takes a position on the wolves' borderline, as leader of the pack. Then when he no longer has a single human hair left, a second pact makes him become-wolf himself; it is an endless becoming since he is only vulnerable one day in the year. We are aware that between the hair-multiplicity and the wolf-multiplicity it is always possible to induce an order of resemblance (red like the fur of a wolf); but the resemblance remains quite secondary (the wolf of the transformation is black, with one white hair). In fact, there is a first multiplicity, of hair, taken up in a becoming-red fur; and a second multiplicity, of wolves, which in turn takes up the becoming-animal of the man. Between the two, there is threshold and fiber, symbiosis of or passage between heterogeneities. That is how we sorcerers operate. Not following a logical order, but following alogical consistencies or compatibilities. The reason is simple. It is because no one, not even God, can say in advance whether two borderlines will string together or form a fiber, whether a given multiplicity will or will not cross

multiplicity of symbiosis
 over into another given multiplicity, or even if given heterogeneous elements will enter symbiosis, will form a consistent, or cofunctioning, multiplicity susceptible to transformation. No one can say where the line of flight will pass: Will it let itself get bogged down and fall back to the Oedipal family animal, a mere poodle? Or will it succumb to another danger, for example, turning into a line of abolition, annihilation, self-destruction, Ahab, Ahab...? We are all too familiar with the dangers of the line of flight, and with its ambiguities. The risks are ever-present, but it is always possible to have the good fortune of avoiding them. Case by case, we can tell whether the line is consistent, in other words, whether the heterogeneities effectively function in a multiplicity of symbiosis, whether the multiplicities are effectively transformed through the becomings of passage. Let us take an example as simple as: *x* starts practicing piano again. Is it an Oedipal return to childhood? Is it a way of dying, in a kind of sonorous abolition? Is it a new borderline, an active line that will bring other becomings entirely different from becoming or rebecoming a pianist, that will induce a transformation of all of the preceding assemblages to which *x* was prisoner? Is it a way out? Is it a pact with the Devil? Schizoanalysis, or pragmatics, has no other meaning: Make a rhizome. But you don't know what you can make a rhizome with, you don't know which subterranean stem is effectively going to make a rhizome, or enter a becoming, people your desert. So experiment.

That's easy to say? Although there is no preformed logical order to becomings and multiplicities, there are criteria, and the important thing is that they not be used after the fact, that they be applied in the course of events, that they be sufficient to guide us through the dangers. If multiplicities are defined and transformed by the borderline that determines in each instance their number of dimensions, we can conceive of the possibility of laying them out on a plane, the borderlines succeeding one another, forming a broken line. It is only in appearance that a plane of this kind "reduces" the number of dimensions; for it gathers in all the dimensions to the extent

that *flat multiplicities* – which nonetheless have *an increasing or decreasing number of dimensions* – are inscribed upon it. It is in grandiose and simplified terms that Lovecraft attempted to pronounce sorcery's final word: "Then the waves increased in strength and sought to improve his understanding, reconciling him to the multiform entity of which his present fragment was an infinitesimal part. They told him that every figure of space is but the result of the intersection by a plane of some corresponding figure of one more dimension – as a square is cut from a cube, or a circle from a sphere. The cube and sphere, of three dimensions, are thus cut from corresponding forms of four dimensions, which men know only through guesses and dreams; and these in turn are cut from forms of five dimensions, and so on up to the dizzy and reachless heights of archetypal infinity."¹⁹ Far from reducing the multiplicities' number of dimensions to two, the plane of consistency cuts across them all, intersects them in order to bring into coexistence any number of multiplicities, with any number of dimensions. The plane of consistency is the intersection of all concrete forms. Therefore all becomings are written like sorcerers' drawings on this plane of consistency, which is the ultimate Door providing a way out for them. This is the only criterion to prevent them from bogging down, or veering into the void. The only question is: Does a given becoming reach that point? Can a given multiplicity flatten and conserve all its dimensions in this way, like a pressed flower that remains just as alive dry? Lawrence, in his becoming-tortoise, moves from the most obstinate animal dynamism to the abstract, pure geometry of scales and "cleavages of division," without, however, losing any of the dynamism: he pushes becoming-tortoise all the way to the plane of consistency.²⁰ Everything becomes imperceptible, everything is becoming imperceptible on the plane of consistency, which is nevertheless precisely where the imperceptible is seen and heard. It is the Planomenon, or the Rhizosphere, the Criterium (and still other names, as the number of dimensions increases). At n dimensions, it is called the Hypersphere,

the Mechanosphere. It is the abstract Figure, or rather, since it has no form itself, the abstract Machine of which each concrete assemblage is a multiplicity, a becoming, a segment, a vibration. And the abstract machine is the intersection of them all.

Waves are vibrations, shifting borderlines inscribed on the plane of consistency as so many abstractions. The abstract machine of the waves. In *The Waves*, Virginia Woolf – who made all of her life and work a passage, a becoming, all kinds of becomings between ages, sexes, elements, and kingdoms – intermingles seven characters, Bernard, Neville, Louis, Jinny, Rhoda, Suzanne, and Percival. But each of these characters, with his or her name, its individuality, designates a multiplicity (for example, Bernard and the school of fish). Each is simultaneously in this multiplicity and at its edge, and crosses over into the others. Percival is like the ultimate multiplicity enveloping the greatest number of dimensions. But he is not yet the plane of consistency. Although Rhoda thinks she sees him rising out of the sea, no, it is not he. "When the white arm rests upon the knee it is a triangle; now it is upright – a column; now a fountain . . . Behind it roars the sea. It is beyond our reach."²¹ Each advances like a wave, but on the plane of consistency they are a single abstract Wave whose vibration propagates following a line of flight or deterritorialization traversing the entire plane (each chapter of Woolf's novel is preceded by a meditation on an aspect of the waves, on one of their hours, on one of their becomings).

NOTES

1. Trans: H. P. Lovecraft, "Through the Gates of the Silver Key," in *The Dream-Quest of Unknown Kadath* (New York: Ballantine, 1970), pp. 191–192.
2. Hugo von Hofmannsthal, *Lettres du voyageur à son retour*, trans. Jean-Claude Schneider (Paris: Mercure de France, 1969), letter of May 9, 1901.
3. Anton Reiser (extracts) in *La légende dispersée: Anthologie du romantisme allemand* (Paris: Union Générale d'Éditions, 1976), pp. 36–43.

4. 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.
5. 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 épopée* (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 of the totemism type. Lévi-Strauss clearly demonstrates that totemism already implies a kind of embryonic State, to the extent that it exceeds tribal boundaries (*The Savage Mind*, pp. 157ff.).
6. Trans: Kafka, "Josephine the Singer, or the Mouse Folk," in *The Complete Stories of Franz Kafka*, ed. Nahum N. Glazer (New York: Schocken, 1983).
7. Georges Canguilhem, *On the Normal and the Pathological*, trans. Carolyn R. Fawcett, intro. Michel Foucault (Boston: Reidel, 1978), pp. 73–74.
8. D. H. Lawrence: "I am tired of being told there is no such animal ... If I am a giraffe, 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.
9. Trans: Herman Melville, *Moby Dick*, chapter 36, "The Quarter-Deck."
10. René Thom, *Structural Stability and Morphogenesis*, trans. D. H. Fowler (Reading, Mass.: Benjamin Fowler/Cummings, 1975), p. 319.
11. Edward Leach, *Rethinking Anthropology* (New York: Humanities Press, 1971), pp. 18–25.
12. Trans: Emile Erckmann and Alexandre Chatrian, *Hugues-le-loup* (Paris: J. Bonaventure, n.d.).
13. Trans: Leach, *Rethinking Anthropology*, p. 18.
14. See Jacques Lacarrière, *Les hommes ivres de dieu* (Paris: Fayard, 1975).
15. 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-Griaule and Z. Ligers, "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.

16. 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.
17. Richard Matheson and Isaac Asimov are of particular importance in this evolution (Asimov extensively develops the theme of symbiosis).
18. Carlos Castaneda, *Tales of Power* (New York: Simon and Schuster, 1974), p. 159.
19. Trans: H. P. Lovecraft, "Through the Gates of the Silver Key," in *The Dream-Quest of Unknown Kadath* (New York: Ballantine, 1970), p. 197.
20. See D. H. Lawrence, the first and second poems of *Tortoises* (New York: T. Selzer, 1921).
21. Trans: Virginia Woolf, *The Waves* (New York: Harcourt Brace Jovanovich, 1931), p. 139.