

The Production of an Anxiety Dream Space Machine

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In my history lessons I look at a map of the world, run my fingers along the surface, and stop at: Sudan, Palestine, Uganda, Zimbabwe and wonder how there aren't any open bleeding holes in the paper, wonder how the gaping wounds in the soil of these lands, lands that have been fed misery and pain, do not show up, and do not transfer onto my fingers.

Hana Ayliid (2015)

Many years have passed since the politicization of madness, yet now more than ever we need Schizoanalysis so as to be alive to the signs of life lost. The apprenticeship of the signs is to be found within the howls of wretched of the earth 'I can't breathe!'¹ This is the cry of life and the cry our time, the untimely call of the future within the present seen on the streets of Syria, witnessed by the 'Black Lives Matter' movement and protests around Grenfell Tower London. This is the *sign* of the madness of our times, one in which the wretched of the earth and wretched earth cannot breathe. The sacrifice of life in which the earth as a breathing machine suffocates alongside those lifeless bodies washed onto the shores of Europe while trying to seek asylum. Now the ships of modernity, which carved capitalist maps onto the earth, are transformed into the spaceships of future. Spaceships for the select few who are granted air conditioned space to breathe as the earth is turned into an alien space.

We accept that there are those who find it helpful to think of their experiences, called schizophrenia or psychosis as an illness but there are others who do not and who would like to create other kinds of spaces to breathe that sidestep the Western 'language game' of diagnosis, medication and symptom management. Once trapped within these language games of truth the person's likelihood of

recover without long-term medication and continuous hospitalization is seen as improbable and implausible. These truth games are framed by the intersection of those authorities who assume the right to define what mental distress is and right to negate the ways other cultures frame madness.²

The problem we wish to address is the ever increasing construction of docile bodies and the chemical imprisonment of those categorized as psychotic. It is the problem of 'the increasing medicalisation of depression and suicide not only as the state's response to a perceived new public-health crisis but potentially also as the spread of a form of diffused governance that substitutes everyday commonsense categories and practices for rational and technical ones so as to vitiate the moral and political meaning of subjective complaints and protests' (Biehl, Good and Kleinman 2007: 3). The label 'psychotic or personality disorder' is to attempt to fix the place within which this body can move, think, feel and even dream. Only when the person internalizes this oppression is the work of confession and confinement complete.

None of us and all of us know what madness is, for it is just too easy to call someone mad in a casual remark or accusation, as in a burst of anger. Yet it is only a few in society who are granted the right and the power to act on your madness. Sanctioned, medicated, locked-up and turned into a numbed, docile body with a lifelong label – psychotic, borderline.

We cannot know what madness is nor do we aspire to do so, is the call of *Anti-Oedipus*, but what they do know is that when madness is transformed into mental illness or psychosis it is a form of colonization that occurs under the semblance of therapy, analysis and support. Yet we are conditioned to be on the lookout for those who deviate from the 'normal', those to be stigmatized, marginalized or contained. Isn't this also maddening? Our very own prison and fight to remain subjected to self-servitude and obey the superego and the internalized panoptical ever watchful eye/I.

Alongside this there is the everyday invitation to foreclose other cultural world views that consider what is labelled as psychotic and mental illness as something of value. For example shaman practitioners in African and Native American societies invite madness. Rituals and plants are used in ceremonies that alter states of consciousness and induce madness. Moreover 'suicide as social protest and resistance is a historical reality among Chinese. Only under the impress of the current phase of globalization is it beginning to be reinterpreted as the result of a mental disorder' (Biehl, Good and Kleinman 2007: 3).

'Producing-machines, desiring-machines everywhere, schizophrenic machines, all of species life: the self and the non-self, outside and inside, no

longer have any meaning whatsoever' (Deleuze and Guattari 2003: 12), so that the shaman, I, we, present and past, ancestors are all simultaneously present and absent, the pure form and time of Aion, becoming-imperceptible. 'A pure becoming without measure, a veritable becoming mad, which never rests, it moves in both directions at once. It always eludes the present' (Deleuze 2013: 3).

The work of madness in Western and modern society is framed by paradoxical demands that destroy good sense and common sense thereby resulting in maddening spaces that drive people crazy. We ponder how a term, such as psychotic, is used as a way to control society and remove those who don't follow or understand social norms. Paradoxically it appears that, all too often, it is acts that are outside the normal that get viewed as crazy, yet at the same time everyday taken-for-granted normal acts with maddening effects do *not* get labelled as crazy. Again we ask, what is madness, who is mad and who has the right to call another psychotic and refuse asylum?

The current treatment vogue within the mental health profession is building recovery capital yet this occurs at the very moment capital is in crisis and so-called recovery resources found in the community are getting cut back, due to the austerity agenda. Many clients in crisis want safe spaces to retreat into (asylum) but the weekly agenda of psychiatric meetings is about freeing up costly bed space. There are the occasional references to staff getting attacked, in some situations stabbed, or a client who killed himself, but this increase in the number of suicides, since the cutbacks in services, is not part of the agenda. The real agenda of these meetings is to populate a flow chart so as to cover the cracks in the surface presentation. The flow chart is administered by timelines which can evidence throughout and tightly managed border control. The spreadsheet aims to decode and replace the incorporeal body and metaphysical surface, capital in the place of an ontology of suffering, thereby ensuring money is spent paying back the debt of speculative capital.

The work of madness covers the cracks through a sacrifice, making people crack and taking 'responsibility' for this breakdown. Stated another way, the fashionable covering of bare life with shamefulness is marketable when dying of shame is diagnosed as self-inflicted. The logic forcing this shameful death is a double bind that constructs a cruel nonsense that somebody is called up to embody, the sacrifice needed to uphold the sense inscribed in the ordering of things on the surface. As regards double binds, consider the example of good practice guidelines call for partnership work, especially with so-called dual diagnoses, but services are overstretched and erect barriers that stop referrals. One effect of this is an engagement in more extreme behaviour to make the

gatekeepers aware of their distress. In this regard we need to ponder how the mental health process of seeking asylum, safe spaces, parallels the asylum-seeking process of trying to land on European soil!

The official policy/ideology is client consultation but in practice the person's needs are not listened to. The focus is on what risk they pose to society. What is witnessed over and over, when meeting somebody having a mental health crisis, are two questions that dominate the discussion: 'Are you taking your medication' and risk – 'Are the voices telling you to hurt anybody, are you able to say no to the voices, do you have the means to kill yourself' The focus is on treatment compliance (shorthand for taking medication and chemical imprisonment).

Addiction to prescribed medication and how this produces mental health distress while perpetually hovering as an obvious but unspoken question is erased with talk of the need for a meds review or a conclusion that 'they are treatment resistant' or 'perhaps they are personality disordered and not psychotic'. The addiction to prescribe is especially the case when people seek help from burned-out medical practitioners who need to evidence cost-cutting expenditure – referral to therapy is expensive! – or when people return from the acute wards, pumped up with drugs, usually over a week or two. When returning to the community and showing signs of agitation, one wonders if this is drug withdrawal, mental health distress or a combination of the two and/or failed respite/asylum.

Nothing changes yet everything changes as the doors close or 'they' are put onto a new regime of medication with often unforeseen side effects. What one is seeing are people adrift at sea, including the captain of the ship of fools, guided by the illusion that each new drug trial, often conducted in Africa, will offer a map. Medication without building a safety net, that is, without having access to recovery resources/community support, goes nowhere; it circulates and as Matt Lee (2016) states 'imprints itself deep into the flesh – pity the genes, cells and microbiology that are unable to escape this circulator process'.

The policy talk is one of equality and diversity yet black males in the UK have over the past thirty years received *very* different treatment compared to white men. For example, the police will get called out as the first line of treatment, followed by imprisonment. The second line of intervention – drug treatment or getting sectioned. No talk of therapy or community services and therapeutic communities as these men are bad, mad and dangerous and clearly terrorists if they are also Muslim.

None of this is unknown, the research has been known since the early 1990s yet the stigma of mad, bad and dangerous still prevails and isolates these individuals.

Services place barriers for people from non-Western cultural backgrounds and fail to understand the cultural, community and family context and use of rituals that many non-Western people use to negotiate mental distress. Traditionally mental health services have focused on benefiting those individuals who come knocking at the door asking for help and failed to engage in community outreach work. The underlying assumption is that the person is both familiar with and able to benefit from 'our way of doing things'. This alienates many marginalized people who feel held to ransom by a system of compliance that they either cannot or do not want to comply with.

There is both an ever increasing production of new symptoms – compare the number of symptoms in the first DSM to the current DSM – and an engagement of suffering through drug trials. Drugs are a cheaper form of imprisonment. Treatment by drugs is not confined to people with mental health symptoms but also includes putting those with illegal drug addictions onto a legal addiction-script. It is at this disjunctive synthesis between drugs and mental illness that the work of madness manufactures new hybrids – *contemporary construction sites of madness* – found on the streets, in the day centres, homeless hostels and prisons.

The issue of drug use consuming and rearranging the person's entire life, the life of the addict, most evident in psychological and/or physical addiction, is the *same* model of support offered to people with mental health challenges. Instead of only thinking about how drugs or alcohol use may escort or intensify mental health symptoms, should we not also be asking how can people get through the day without drugs or alcohol³ and the loss of rituals, in other words, capital as a pure presence without break? What is it like to live in a society without moments of break, as seen in rituals and dream machines? Moreover, it is a society that prescribes drugs and alcohol as the only consumer choice in the capitalist rituals that do exist. This reconfiguration of the moments of break through the capitalist appropriation and decoding of the spaces of ritual with consumerist demands subordinates the senses of belonging. The social bond is not only linked to identification to an 'imagined community' – Benedict Anderson's nationalism – but also to the new god of capture, the virtual planes of market forces which function as site of habituation – a thoughtless process in the name of thinking – in which an organism appears to no longer respond to the repetition of stimuli within that environment. Habituation, in Deleuze and Guattari's terms, territorialization, results in a decreased response to stimuli because it has become familiar or is expected.

The front line staff will spend 60–70 per cent of their time in front of a computer screen populating a spreadsheet. The hated paperwork becomes a safe

haven to hide from actually spending time with people. The paperwork enables the spreadsheets to flatten out the cracks in a similar way that the analyst hides behind the 50 minute hour and demands payment. This system can only work if practitioners consent to the codes, bar codes barring life and thoughtfulness. The ordering signifiers from the heights above as part of the organization's induction policy and the corporate model imposed on the work habits manufactory surveillance. These lifeless and depersonalized bodies replicate the habit of thinking the Others thought⁴ from the heights.

Spreadsheets and collusions set ceilings about what can and cannot be thought and thought by whom. The cover story that gets constructed from this endless paperwork and therapeutic regulation is an alibi to cover up a murderous hatred projected onto those called mad, bad and sad, what Richard Klein (1995) calls a hatred of those forms of enjoyment that are not the same as mine. We are, as Foucault states in the preface to *Anti-Oedipus*, 'civil servants of Truth' and with our titles psychoanalyst, psychiatrist, social worker, mental health worker, researcher and our language mystification we impose the discourse of the master. It is this process of speaking for and speaking in the place of the other, as Chris Oakley (2006, personal communication) has noted, that drives people crazy.

The psychotic does not think but it is the product of thought, indeed, can only have thoughts that have been implanted in him, or her, by the 'other.' Rather than being the actor on the stage he or she has become the stage on which the other's play unfolds. (Oakley 2012: 174)

The transformation of madness into psychosis is a deceptive copy that presents a surface without cracks and in so doing brackets out madness to the depths. This administrative coding creates a series – mad, bad and sad – part of a broader series, dangerous, criminal, dirty and infectious, irrational, alien, animal. Madness within this categorization is no longer an event, singularity, as it has no *life* outside of a series of binary oppositions through the construction of equivalence.⁵ This social surface, sense of order, relies heavily and paradoxically upon nonsense.

The history of madness, or for that matter, homelessness forms part of the evolution of racism within the West into bio-politics. State sovereignty thus becomes 'the imperative to protect the race' (Foucault 1997: 81) from the impure, unhygienic and irrational – biological racism. The archaeology of this colonial capture is to be found in the intersectional diagram of the slave ships, ships of fools and camps of modernity, including the labelling and burning of witches.

Madness and acute anxiety go hand in hand. We concur with Haya Oakley (2003) who argues that anxiety and fear is central in the treatment of madness, the fear of the analyst and the client. The anxiety/fear of the client, practitioner, family, community and state construct madness, in much the same way that the unconscious is a group production. The intersections of these conflicting discourses shut down mental and/or physical spaces into which the person can retreat and think; instead, they impose thoughts and enforced coding.

We accept that anxiety can make my world an enclosed space without room to move, a narrowing of the breath as one swallows the codes. It is an alienated body, which in words of Fanon, can no longer question or move, become a joyful passion as Spinoza calls for. Instead of a body that invites new assemblages through its movement it becomes an organized body, one that is alienated and apart, not part of the social scene. What is foreclosed or alienated is the logic of sensation, the thought from the outside, what Freud would call primary process thinking or Bion the alpha elements in dreams. This sense of alienation and self-disconnection produces a breakdown of a sense of control⁶ as one enters an enigmatic and alien world of the heights and depths, in Wilfred Bion's vocabulary, a cruel and murderous superego driven by a hatred of reality producing a world filled with bizarre objects, intangible emotions and a cruel no-breast – a place where a thought could have been.

Acute anxiety is to be intensely present, a series of intensities that produce a cracking surface – for Bergson the virtual dream time that breaks with habit and invites new habits⁷ – that demands immediate attention. As Deleuze's *Logic of Sense* shows us, nothing is more fragile than the surface but at the same time there is a corresponding metaphysical surface that anxiety opens onto. This is a 'pure presence without absence' (Richard Klein 1999), it is no longer the time of Chronos, but time is experienced as standing still, transfixed to the moment yet fragmenting. Paradoxically, it is catatonic yet with thoughts racing faster and faster and faster. With each failed attempt to bring about a sense of calm the speed of thought increases and produces unforeseen associations which jump and break with the conventional linguistic pathways that allow ideas not held before. This involves a temporary break, a kind of pure memory/dream space that is not fixed but which expands,⁸ a florid state of engagement with another time and reality that alienates the person from others and which often makes it impossible for him or her to get through the day and manage practical tasks.

We 'enter the storm' 'carved into the depths of the bodies' which create with 'breath-words' and 'howl-words' that are tonic, an 'organism without parts'

(Deleuze 2012: 101), a body without organization. From speech to voice, sounds, phonemic letters, the esoteric and portmanteau ear and I/eye that transports one into what Laing calls inner space. The body is consumed, no longer eating or sleeping or cared for and isolated, while the mind is engaged and active. The result is a meltdown of the individual's capacity to function as society requires and demands. That is, suspended/frozen in action with thoughts moving a thousand miles a minute. In the body, with the limbs that never moved an inch, for the whole hour that went by in a flash, a moment missed, that was never registered by the mind but recorded by the universe.

The person is as fascinated and transported by what he or she can *see* or *smell* as by what he or she can *hear* or *taste* or *touch*; to be is defined by *voice* and *eyes*, *skin* and *noise*, the blurring of discursive and non-discursive process, the primacy of the statement and visibility which at the same time is irreducible to representation as Deleuze outlines in his embrace of Foucault's intimacy and compassion for madness. It is to enter a foreign and strange world of the depths that are marked by invasiveness and a sense of depersonalization, pre-individual singularities, yet at the same time, as noted by Richard Klein (2000) there is a personal sense of involvement in the surrounding events which signify something, some kind of sign, but with no precise sense.

This state of acute anxiety is often accompanied by a metamorphosis of one's surroundings, the becoming animal-spirit, pig-spirit, god's whore, and sun-ray, to 'dismantle the face' (Deleuze 2005: 13) with the screaming mouth which is 'the hole through which the entire body escapes' (Deleuze 2005: 19) – from the logic of sense to the logic of sensation. One response to the metamorphoses is agitation, a restless pacing up and down the depths in which the body tries to find a sign of guarantee, perhaps the father or a yellow pot or seagull with a message, on the lookout, like a tic, parasitic, for something, anything, like alcohol, food, sex, the organized delusion, anything, to take these feelings away and distract one. In this scenario alcohol, self-medication, slowly dismantles the present, as do other drugs like heroin – an 'extraordinary hardening of the present ... one lives in two times, two moments' (Deleuze 2012: 179). There is a slowing down of thinking, thought, taking us to another place, space, in which one can intensely be somewhere else. Illicit drugs and alcohol often partner madness, for intoxication does the work of grammar, the copula, enabling some kind of social bond.

To find the connection that is lost, where thoughts overflow, where the mind is a landscape of wonderings and the body seems abandoned, foreign, jacked.

There is now anxiety to desperately bring into operation, production these now separate, disconnected things, fragmented selves, mind-machine and body-machine. Simultaneously in the past and the future, the time of Aion, without the burden of the present, a time where all possible worlds exist simultaneously. Alcohol use in the end was the only way R.D. Laing could endure the cracks of life for he could address step three in the AA resentments.

Another response to anxiety is the transformation of cracks and wounds, Bousquet's and Nietzsche's refusal of resentment, docility, the call of life, vitality. Nietzsche scorns the self-deception of those who assert a sense of superiority over that which conquers them and in so doing denies vitality, life. Opposing this and following Spinoza and Nietzsche anxiety is no longer flight or fight response, but 'lines, planes or bodies' (Spinoza 1987: 98) of escape that involves a transversal of the codes of governance, a site of intensity that explodes apart, taken-for-granted, represented with maps of intensity that strive to increase the body's power of acting by forming new assemblages. Anxiety as a form healing metamorphosis, the metamorphosis⁹ and movement from and between molar into molecular and molecular into molar, simultaneous, joined and forever apart, as seen in the Mobius strip, in which the surface/depth and inside/outside are the same. This transversal and eternal is the same for the surface/depth, inside/outside. This transversal and eternal repetition, metamorphosis of molar into molecular and vice versa, is what creates the cracks of breath.

Within the phenomenological tradition, for example Medard Boss and Rollo May who follow Kierkegaard, anxiety involves a beyond, the unsettling or even destroying of the present security, which gives rise to the tendency to deny the new potentiality, a dizziness when confronted by the revelatory possibilities that take one outside the comfort zone. The uncanny re-birthing for Otto Rank and Eastern philosophy that invites a tuning, into another order of complexity. Anxiety is no longer a closed space but the reality of freedom as a potentiality before this freedom has materialized. A new possible assemblage, but this very possibility involves a rearrangement of container and content and the relations of the part to the whole, one in which 'the subject of the Search is finally no self' (Deleuze 2008: 84). The cells and vessels of the search of anxiety, its incommensurability and non-communication, are 'distances, but distances that fit together and intersect' (Deleuze 2008: 84).

Dream space like anxiety provides a potential deterritorializing, a refusal of representation and vertical hierarchies. In Foucault's reading of Binswanger he points out that the dream is space in which we are most alone, but this private

space, retreat, is protected, in that it is always, and can only ever be, a solitary experience not corrupted 'If you're trapped in the dream of the Other, you're fucked' (Deleuze). Hijacking a dream and turning it into a nightmare like the space on Cable Street, 12 Cable Street: what was initially proposed as a museum of women's history became an attraction about Britain's most notorious murderer of women. The entrance has blue plaques that are fake English Heritage signs 'commemorating' suspected culprit George Chapman and the fourth victim, Elizabeth Stride. This is the building that was once owned by Ali until 2012 and photographed by Christian Petersen. 12 Cable Street has been in the news since its open dates with protests and demonstrations.

For Foucault (1992: 35) the problem with psychoanalysis is that the dream image is exhausted by interpretation and the 'morphological structure, the space in which it deploys itself, its temporal rhythm of development, the world which it bears with it, all count for nothing if they are not allusions to meaning.' In other words, the language of the dream is analyzed only in its semantic function.' The dream beauty illustrates the process of the fold, the folding and unfolding of those lines imprinted on the flesh thereby allowing a molecular movement between the world of affect, sensations and un-thought concepts – maps crafted with diagonal lines. There is a metamorphosis in which any dominant monad – majority thought or molar element – soon finds itself confronted by the minor elements, the obscure details of the dream that disentangle attempts to organize the dream space with vertical hierarchical points of view.

Dream spaces offer us a movement from a passive place, diminished power of action, a 'sad passion' to an active state of becoming, the possibility of a beyond, a crossing. They are always at the border, spaces that open and close simultaneously, a way of going into an event, to take one's place in it as a way of becoming something other, present and absent, young and old, at the same time.

The anxiety dream wakes you up as does any big dream! Bion correctly states it is within the analytic session that analyst and client must dream. This is to echo the importance of dreamtime and dream spaces, something long known in non-Western societies. When somebody presented hearing voices it was understood in Xhosa culture as a calling of the ancestors. As such they needed to undergo a rite of passage and become a healer (*sangoma*). Their sense of self during this journey was an assemblage of the person, the family, community and ancestors and there was a positive value and status attached to this rite of passage (as opposed to a knee-jerk anxiety/fear-based reaction resulting in the chemical imprisonment of the person), one in which the person felt supported by the

community and non-anthropomorphic and thereafter held a usual function in the society. Sadly in the colonization of Africa the medical model and human-centred world view has for the most part replaced this rite of passage, except in some rural areas.

Psychoanalysis as a revolutionary machine has failed as it cannot count beyond 4 – mother, father, child, phallus/signifier – yet now more than ever we need to befriend dream machines without interpretation. A dream space is a liminal state and transversal that invites an altered state of conscious which is in-between dream and waking consciousness. The location of dream space is similar and different to Foucault's heterotopia, a space that is often connected with temporal discontinuities that can either involve a break with the time of Chronus or involve the time of Aion, linked to the time of festival.

Dream space can function as a laboratory, experimentation,¹⁰ a radical way of experiencing your own world, being alive to yourself and life through a 'joyful passion' of thoughts, sounds, images, sensations, smells that invite an increase in the movement, the speed and slowness, longitude and latitude of the multiple plateaus. One potential outcome is the unfolding of creative space in which the dreaming body can move, question, play and dream, as opposed to 'existing' as a representation. The dream space can only produce when there is a refusal of representation, history, myth or language, as the productive molecular elements are always in excess of any history, myth, archetype and narration and drive beyond the reality principle or language. This does not mean that dream spaces ignore history, myth or language, they obviously do not, they use these, but as sensations, lines, sounds, smells, tastes, colours, that shade in and dance across with other moving bodies; force fields that shape maps that open onto other maps, spaces. Mental and/or physical spaces into which people can retreat and play. If a dream space has any kind of language it is what Guattari calls the asignifying one that refuses and resists a grammar that structures and codifies experience according to social convention. The dream space is a site of experimentation with a life force which unfolds within a plane of immanence as opposed to submitting to a transcendent ordering principle.

Dreams and dream spaces, like art, create percepts¹¹ and affects that produce sensations, affects, and intensities in attunement with concepts that are provocations and respond to the wall, the problem of docility. This creative deterritorialization is akin to Winnicott's transitional space, where things come to pass, on the border between images, words, sounds, smells, colours and thoughts, a border that is imperceptible, as Deleuze and Guattari (2004) put it,

but always multiple, never simply this or that. Winnicott speaks of transitional space as the simultaneous experience of me and not-me but he does not go far enough as the disjunctive always includes an AND – mother *and* child, child *and* teddy, dream *and* awake, sleep *and* image *and* smell *and* sounds *and* the herd of animals – a kind of flow where things come to pass, evolve, transform, take shape and slip into one image among others.

Dreams and dream spaces are the last escape from violence. The loss of the capacity to dream is to be caught up in the Other's dream, an invasive representation of the present that fixes the body and imprints itself on the flesh. We should not only focus on what the dream spaces communicate but instead enjoy its creation, resistance. This is a spatial act and a site of movement that frees life from what imprisons it – these habitual modes of operation and perception, a body without organs, without organization or dominance of one organ. What is radical is the movement, the flows, the unfolding of the dream space-time, hence the need to observe the way the dream and dream space hopefully changes over time, with new images, stories, sensations. Being (difference) and time (repetition) play in the dream. This flow is sister to anxiety which is why we have anxiety dreams and why there is anxiety about collective dreams of political groups, as with one of the groupings to have formed around the police killings in the United States who uses the name Dream, a collective call to 'have a dream' or 'imagine a world' earth that can breathe air not contaminated by the codes of capital.

Dreams resonate through our sensory being and reverberate right through our waking moments. Images go beyond language and representation through a regimen of signs. A captivating flow of images calls to us, our-primal-animal-selves which for Elisabeth Grosz 'produce and generate intensity, that which directly impacts the nervous system and intensifies sensation' (Grosz 2008: 3) and territorialize and continually frame and reframe through our imaginings.

Attempts to only understand the dream world through representation kills the dream space. Pallasmaa (2005) traces vision historically within Western culture and privileging the eye over the other senses linking it to power, knowledge and ethics. This, Pallasmaa argues, places the eye as narcissistic and nihilistic, in which the dominance of vision tends to fixate and totalize. This follows Bachelard (1964) who notes that poetry engages all the senses bringing us back to the present, the happening, so as to furnish us with a body of dispersed images at the same time.

Gaston Bachelard's *Poetics of Space* calls for a living of the poem when we read it (Bachelard 1964: xxvii) and an opening to the image without any psychological

reductionism. By living the poem we read, we have salutary experience of emerging. To live the poem is a creative challenge, a process that involves developing new habits which include the forgetting of our rationalistic learning. The poetics of space for Bachelard is encountered through daydreaming so that 'images touch the depths before it stirs the surface' (Bachelard 1964: xxiii). It is the primitiveness through poetry and not the detailed description of space that stirs in our daydreams.

There are many examples of spontaneous and organized dream spaces. A dream space or anxiety dream machine can be found in many shapes and sizes when the becoming-imperceptible comes with the 'pure relations of speed and slowness' (Deleuze and Guattari 2004: 297) between bodies, particles and molecular movements and brings about deterritorialization as seen with the dreamachine.¹²

Dream spaces of escape that bring us back to ourselves by allowing us to dream, like Ali's Place that was located on Cable Street till 2012. For about thirty years Ali's Place served tea and *khat*¹³/*qat* to regulars in East London (such spaces are also called *Mafrish* or *khat* shop), an area that has a historical connection to Somali and Yemeni sailors working the docks of East London. Ali's Place was named so by photographer Christian Petersen as the space/shop didn't have a name earlier. Petersen documented the space and got to know the men who frequented this space and their strong friendships and affection for one another. Until 2013, before the ban on *khat/qat*, spaces such as Ali's Place were all over the UK; mostly, men from Yemen, Somalia, Ethiopia, Iran, Libya – to name a few – socialized here.

The *Mafrish* cafe has a twin function: it provides people with access to *khat* – a form of self-medication – and at the same time enables people to coexist, to be in pain but also be in relationship with others. This ritual space enables them to live with their pain, something that is especially difficult when people feel homeless, especially those who've endured war and torture. It is a refuge in the face of been driven mad and having come from a brutal and traumatic war and epistemic violence attached to the asylum-seeking process. These dream spaces enable the person to establish a paradoxical social bond without going mad, a rite of passage constructed by the community.

Such spaces are now hard to find as they have become illegal after *khat* was banned in September 2014 and classified as a Class C drug. But isn't it 'crazy' that alcohol and nicotine, which are more addictive than *khat*, cause more harm and cost the National Health Service (NHS) more, are not considered bad for

society? Isn't it 'mad' and frightening that this space, like Ali's Place, that produced recovery capital is now foreclosed? It is a cost-effective treatment option and provides a space that helps those seeking asylum. We call for communal dream spaces for 'the true container is not the cup but the sensuous quality, the flavour' (Deleuze Proust and Signs 200: 78). Bion approximates this with the concept of alpha function in dreams. This kind of machine is a 'production of partial objects, fragments without totality, vessels without communication ... if dreams appear in this group it is by their capacity to telescope fragments, to set different universes in motion and to cross, without annulling enormous distances' (Deleuze Proust and Signs 2000: 97).

In conclusion, madness is never one thing, but a moment among other moments. Many of these moments are ordinary in the everyday normative sense, but one of these extraordinary moments is a waking dream state. Dream space aims to open¹⁴ up new connections, assemblages, for example, the peer support approach by the Hearing Voices Network. The alternative to a social embrace of this is having no space to breathe, a terrifying acute alienation, isolation, disconnection and trauma. Madness becomes a sad passion and psychotic hell when it remains trapped within an enclosed 'black hole' of disconnection. The failure to provide a witness, read the signs, leaves the person at sea within the fragments of the waking dream as her communication is rejected or ignored by the community as simply psychotic talk and not seen as a dream process trying to undergo some kind of transformation.¹⁵

The work of madness invites movement in the face of confinement and alienation. It is a movement from alienation to the love the alien hence it is closely connected to the way that a dream space is often experienced as something uncanny. As Matt Lee (2016 personal communication) points out, the alien always affirms a double life – virtual and actual, conscious and unconscious, reactive and active, individual and collective – which is to say, is always multiple. However, when this enforced encounter is contained by the Western history of negation, master and slave, it is appropriated, or worse colonized by external impingements.

The thread between what is alien and alienating lies along the lines of a body and it is here that the life of the organism can turn on itself. The body is 'that which questions' and whose entire existence is continually put into question and when that is constricted by containment it 'forecloses the question of existence and in doing so prevents "life" from flourishing by choking the breath out of the body' (Lee 2016).

Following the work of Sunny Tsai we embrace Nietzsche and Zhuangzi invitation to think alongside snakes, fishes, birds, snakes, the wind, butterflies

and other pipes of the earth, the pre-individual. Once upon a time, Chuang Chou (Zhuangzi) dreamt he was a butterfly, fluttering hither and thither and he was conscious only of his happiness as a butterfly, unaware that he was Chou. Upon waking he did not know whether he was then a man dreaming he was a butterfly, or whether he is now a butterfly, dreaming he is a man. Between the human and a butterfly there is necessary difference and its repetition, which is an instance of the thought from the outside, the transformation. Richard Klein (2010) following Lacan responds to Chuang-tzu butterfly with the surrealism proposes that it is not so much the making of poems as the transformation of men into living poems. The fluttering wings and splashes of colour are in the words of Sunny Tsai the stillness within the running water, knowing the stillness is also flow, a place free of the baggage of capitalist that suffocates us and instead open to the intoxication of the waters of life.

The problem of Zhuangzi and the butterfly can be either/both how to dream twice, or/and how to wake up twice, to be sober twice: waking up from a dream by dreaming or/and starting dreaming by waking up again. The twice dreaming/waking makes a repetition with difference, a habit between two habits. Is it a habit to be able to be mindful of the crossing, of the flow between flows? There is surely a stillness of the running water, an awareness that is aware of both states, and the betweenness. There is not only this or that habit, this or that addiction, but also the betweenness, what is between two addictions, when the waking up, the dreaming is felt in its flowing instead of immersed in flows that are actually static, intoxication that is an habit but no longer intoxicating or transforming. To be between lines, between structures, the emergencies and endings of structures. It takes so many waking-ups and so many dreamings, but what makes the difference is what is in between. To become living poems. Poetry does not exist in one line or the other but in between lines. One should not try too hard to become one line. But the point is to become the resonance of lines, the leap before habit, the quietness inside a flow (Sunny Tsai, personal communication).

Notes

- 1 The last words of Eric Garner 14 July 2014, Staten Island, New York.
- 2 The experience of hearing voices among different cultures, as Tanya Luhrmann discovered, involves significant cross-cultural differences <https://newrepublic.com/article/119017/schizophrenia-experience-and-symptoms-differ-between-cultures>
- 3 What they do not tell you at rehab is that addiction will not stop until capitalism is transformed. Addiction is central to the workings of market forces.

- 4 In the place of thoughtfulness we have the contracting and expansion of market forces into physical and psychological habits resulting in a pandemic of thoughtlessness – a ‘process without a subject’ which for Althusser is an ideological condition. (Louis Althusser – translated by Ben Brewster – *Montesquieu, Rousseau, Marx. Politics and History*. Verso Books 1972 page 185). This thinking habit normalizes the repetition of the frames of capital which in turn affects what we think.
- 5 Nietzsche’s struggle in many ways anticipate the dual diagnostic categorization that many young men and women in London find themselves subjected to. Were he alive today he would have been strongly encouraged to substitute any illegal drug use for script comprising antipsychotics and/or mood stabilizer and any hint of opiates, using on top, would have resulted in him been placed him on a methadone script. Bombed out and only able to surface at about midday, for these drugs are merciless, he would have then been encouraged to go to a day centre. At best he might have been asked by some well-meaning alienist (old term before psychiatrist came into existence) what is it about him that is causing him to isolate himself and feel alienated.
- 6 What frightens many people who hear voices is not what the voices tell them but the lack of control over the voices. Moreover, not everybody who hears voices finds this a negative experience.
- 7 This idea came about through a conversation with Charlotte Williams Foster who is working on Bergson, Deleuze and Whitehead’s conception of habit.
- 8 Ibid.
- 9 Frankie Macey (personal communication) points out that Kafka understood the metamorphosis of the dream in ways that Freud was unable to.
- 10 Freud consulting room ends up as a dream space, one comprised of man, dog and ancestral signs of the depth, his archaeological objects. This is Freud who now turns to the Wolf and no longer has the wolf turn to man.
- 11 See Deleuze On Philosophy in *Negotiations*.
- 12 Artists Brion Gysin and William S. Burrough along with Ian Sommerville created the dreamachine. ‘The purpose of the Dreamachine is to stimulate imagination, image formation and visionary experience ... with the intention of disseminating the design widely to “bring about a change of consciousness in as much as it throws back the limits of the visible world and may indeed, prove that there are no limits”, Dream Machines, National Touring Exhibitions (2000). Dreamachine prototypes were made in 1960 and instructions for making the machine were published in 1962 in the *Olympia* magazine. Made out of cylinder cardboard with cut-out slots placed on a record player with a light bulb in the centre tuning at 78 rpm, Dreamachine is ‘viewed with the eyes closed: the pulsating light stimulates the Optical nerve and alters the brain’s electrical oscillations.... It is claimed that

using a dreamachine allows one to enter a Hypnagogic. This experience may sometimes be quite intense, but to escape from it, one needs only to open one's eyes' (Wikipedia).

- 13 *Khat* is a plant, an amphetamine-like stimulant; when the leaves and stem are chewed it is said to cause excitement, loss of appetite and euphoria.
- 14 As another example of opening up space see the 'Open Dialogue' approach which is an innovative approach getting used in Finland.
- 15 For example in a project for people diagnosed as both psychotic and having a drug addiction, it was only when staff began to understand that there were moments when speaking to them that Mr M was dreaming while awake that they opened up the possibility of a productive transformation. They began to understand that he was using the dream in a similar way to art image, to communicate something very real, causing him terrible distress but also inviting life and transformation.

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