Dreaming and the collective management of dreams as transformational operators

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Introduction: a route that that goes Dreaming-*Jukurrpa*

In this text, I wish to present that the Collective Management of Dreams may be a possibility of operating transformations in reality, in our way of seeing, feeling, thinking and, therefore, building new existential territories. From live experiences and conceptual discussion, the text asserts the co-pertinence between dream and reality, and between dreaming and the surrounding world.

In 2005, a visionary idea occurred to me––while I perceived it as utopian (placeless) and delirious––of devising an encounter of people in order to speak about their nocturnal dreams. Would very busy people, inhabitants of a metropole like São Paulo, have time to unpretentiously narrate their dreams, as if they were getting together to tell horror

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stories? Or, like in my childhood in Apuarema, in the cocoa region of Bahia, when we used to meet in front of our houses to play children's games and sing rhymes such as "*eu sou rica, rica rica*"[1], "*belilisco do pintainho que anda pela barra de vinte e cinco*"[2] with Rege, aunt Mada, Dinha Lia, Lúcia, Climério, Oliveira, Hosana, brothers, sisters, cousins, aunts, neighbors, both grown up and children. "Bico siririco, quem te deu tamanho bico"[3]... My mother has just remembered this rhyme. And we also gathered to listen to stories of animals who were godmothers and godfathers of one another, of women and men who devoured people, monsters and witches, kings and queens. Stories with characters and events which always preceded or were followed by the expression "hurriedly", because everything happened "at the blink of an eye". Stories in which the world was always enchanted, and anything could happen or not. A world with the absence of *logos*, but full of experiences and events and creations. The same block of memory also contains the midday meal sharing the same plate with my mother and brothers, when we would get beans, rice, flour and meat dumplings directly into our mouths. As if from the wind, in 2005 this impulse came to me and I asked myself: is it possible to build a channel of connection between the inventive, fluid, oneiric universe and our hard, often rigid and suffocating daily life? What I bring here is the experimentation of what I have called "dreaming workshops", or "collective management of dreams", and reflexions about diving into a delirium that induces the construction of existential territories, spaces of subjective experimentation or processes of singularization. Existential territories or yards, as the ones opened to the communitarianism of the indigenous and Bantu legacies of my childhood.

The inspiration for the workshops came from the work of the anthropologist Barbara Glowczewski on the Warlpiri. Previously, I had coordinated workshops of "literature and subjectivity" (Santos, 2004; Alves & Santos, 2002), with children's books, where students of the Psychology Graduation Course took part, in the countryside of São Paulo state. In 2005, I was invited for the Psychology Week at the Grande ABC University in Santo André, São Paulo, to offer a workshop to Psychology students and it occurred to me to take a risk and carry out the "dreams and subjectivity" workshop (Santos, 2005a, 2005b). It is true that my doctoral thesis published in 2006, and written in the psychosis experience context, already crossed the boundaries of the––individual or collective––office psychological clinic practices, regaining the city at full force. It also

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asserted the *delirism* expressed by users of the mental health services renewed by the Brazilian Psychiatric Reform and made reality become as flexible as a dream, even when it was frightening (Santos, 2006).

Thus, at the São Paulo Grande ABC University and in another university in the countryside of São Paulo state, where I used to teach, I gathered students to talk about dreams at the occasion of a Psychology Week. Would it be a Jungian experience? Would it be a Freudian interpretation of the dreams of the collective? The students asked me and it was not comfortable to tell them that the dream workshop did not derive from the established Euro-American theories, but from the conception of dream from a group of autochthonous black people, the Warlpiri, cornered in the desert by the British Empire and in a situation of extermination by the Australian State. Here I manifest my gratitude for the Araras' and Santo André's students, who were my partners in many experimentations and, along with me, actors in the construction of these relational environments.

Back to my inspiration moment, the idea came to me from the workshops of dreaming management when I read, in 2004, Peter Pal Pelbart's text (2000) about the Warlpiri conception that maintains co-pertinence between the plan of dreaming and the plan of reality. Peter quoted the talk between Felix Guattari and Barbara Glowczewski about the Warlpiri dreaming technology, published on the first number of the magazine Chimères in 1987. I searched for the original texts and developed my post-doctoral internship project (Santos, 2007) at the Post Graduation Program in Clinical Psychology at PUC-SP, supervised by the philosophy professor Luiz Orlandi, bringing with me the experience of the workshops carried out since 2005. This project advanced institutionally when I started working at the Psychology Department of Fluminense Federal University (UFF-NITERÓI) in 2009 and coordinated a research group with undergraduate students. In 2013, Barbara Glowczewski came to PUC-SP (Catholic Pontifical University of São Paulo) and I met her. I gave her my translation of the two conversations with Felix Guattari published at Chimères and invited her to participate of a workshop with the undergraduate research group in UFF-Niterói. From the conversation between Barbara and Guattari translated by us and from the seminar at UFF, *n-1* publisher in São Paulo released Barbara's book, "Totemic Becomings", in a

bilingual (English/Portuguese) version. The book is about what the aborigines themselves translate into English as Dreaming (*Jukurrpa*, in Warlpiri), and we preferred to translate into Portuguese as *Sonhar*. In March 2017, Caixa Cultural Foundation at Rio de Janeiro carried out the exhibition *O Tempo dos Sonhos: Arte Aborígene contemporânea da Austrália*, [The Time of Dreaming: Contemporary Aborigine Art from Australia], in which paintings of several aborigine peoples Dreaming's, including the desert Warlpiri, are shown.

Barbara Glowczewski reports that, every morning, the Warlpiri people get together and tell each other their Myth-Dreams, the *Jukurrpar*, managing their oneiric production collectively (Glowczewski, 1987). The ancestral Dreaming of that people also presents itself in their waking life, as happenings indicating pregnancy for Warlpiri women, for instance. According to Warlpiri's conception, there is no separation between nocturnal dreams and the waking period, nor between dream and reality. Dreaming does not refer to a repressed desire, nor to an original time, but to other processes. Dreams stock up combinations between existing elements and are the condition of all possible transformations. Thus, the Warlpiri trace the itinerary to be concretely traveled by the tribe from itineraries presented by Dreaming, which are understood, as we have already said, as their ancestor's, that is, what constitutes them and what is their lives' previous condition.

The powerful idea in Barbara's description was that of technology, as Guattari called it, of the oneiric production management and conception of dreaming in this exploratory––and not reminiscent––function. What caught my attention was that the dream had the power to liberate new trajectories and existential territories, as it occurs in the Warlpiri resistance to the white colonization of their space in Australia. Therefore, the black people of the Australian desert, coerced as they were, take back their nomadism in Dreaming as well as the trajectories of resistance to laws, to economy and to the culture of their land's colonizers.

With a certain pragmatism, for me the issue was how to make the collective management of Warlpiri dreams possible in our society, without ethnic marks, without traditions, without territories, without lands, in a society of deterritorialized individuals, without feelings of belonging. Was the title of another Peter's books,

"Cidade, lugar do possível" [City, a place of the possible] a visionary sign? That is, it could be visionary but possible, to get people together to talk about their dreams. Would it be possible to practice the collective Warlpiri technology in São Paulo's megalopolis?

When she was with us at UFF in 2014, Barbara Glowcewski placed some anthropological considerations about these issues:

> When everyone here narrates their dreams, it is similar to the aboriginal daily practice. But I believe it is a common practice for many people in Brazil, to tell their dreams to someone else. Not the same way it happens for the aborigines, but for the families who attend houses of worship of African origin, for instance, this is actually very important. Here, in Brazil, dreams are not only told to psychoanalysts, but they are also shared within groups.
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> In this workshop there are things that connect you, that connect people. In the aboriginal cultures, as in the indigenous Brazilian cultures, there is a cultural code. The dream workshop rules are cultural expressions. When the workshop coordinator establishes the rules, he transmits the code which allows sharing and understanding. We can establish a parallel with the aborigines, with the condition of not thinking culture as a continuous tradition. There is no culture if we don't recreate it and, to recreate it, it is necessary to cut every time. Modern is the continuity of culture. It is an anthropology issue that of getting lost in the search for authenticity.[4]

Barbara thus brought her anthropology view in which it made complete sense the cut we were making between the things whose origin was the black people of the Australian desert and that which we experimented in a contemporary city, from new existential necessities. Necessities to invent bonds, feelings of belonging and singularizations.

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Collective technology and Warlpiri resistance

For the Warlpiri, Dreaming is not an individual phenomenon, but it is a creation of the group's itineraries' cartography. For such nomad people, Dreaming is the territory of traveling. Dreaming brings the virtual itinerary and the collective is responsible for updating it. Dreaming comes first in the production of resistance for Australian black aborigines, as the Nkisis, Orishas and Voodoos and the *aquilombamentos*[5] do for the organization of Brazilian Afro-descendants resistance (Santos, 2016, 2015). It is through Dreaming that still today the Warlpiri organize the resistance against the invasion of mining companies in their territory and against the genocidal despotism of the Australian State. Dreaming allowed the Warlpiri to assimilate "modern" space brought by white-men allowing the communication between distinct civilizations and taking back the struggle for their existence. The time of Dreaming is the present, but not a historical time. Its time exists in a way that all forms of time, past and future, coexist in the present. A time in which all is present, here. Dreaming does not speak about any form in particular, of any time in particular, but it speaks about the dynamics of transformation, of metamorphoses. Territory "[...] of the past, the present and future, Dreaming stocks up all possible combinations of elements of existence. Dreaming is the possible as a whole [...]"[6], the means, the condition of life and transformation, the point of existence's origin and of meaning. It is where lies the strength that made the aborigines able to take back the fight and build their existential territories.

Making the collective management of dreams from such meanings, the Australian aborigines get together every morning to tell their dreams through sign language, through words, through drawings in the sand. Dreaming may also be expressed through dancing and singing or in body drawings. Even daily displacements seem to express an oneiric state, shedding more light to the coalescence of dreaming in daily life. Dreams of animals, birds, plants, water, a single woman, an incestuous father. Some other times it is a constellation of dreams, or a dream within another dream, or dreams which refer to individuals or territories. Everything that exists has its own dreaming, and presents itself not in a binary reason, but in a rhizomatic multiplicity (Santos, 2016). The relationship with ancestors and death, with life and birth, goes through Dreaming. From it everything develops, and to it, all returns. Anything can be

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combined to anything else and form new possibilities. But it is interesting to notice, in contrast, that everything is subordinate to their group condition. The group decides what to do: if they will make body paintings, if they will sing determined chants, if they will dance, if they will follow one or another itinerary. That is the transformation and renewal potency that recreated the Warlpiri's territory of struggles and historical resistance in face of the genocide to which they were destined.

In the paintings, for example, different kinds of Dreaming may give rise the same pictorial motif; the elements of a decomposed motif may have the meaning of an animal impression, a sitting woman, a field, a cloud; or different motifs may arise from the same dream: a grapevine or a river motif. The motif does not necessarily appear in the dream, and sometimes there may be a deliberate exclusion. In it lies the supremacy of the pragmatic dimension, because it is not interesting for the Warlpiri to give meaning to dreams' connections, but to live them in their non-signified meaning. The important thing is not to say, to explain or to look for an occult meaning in the dream, but that the dream is "lived by every individual and by the group as a whole".[7] Dreaming is not a measure, nor the *logos*, nor the truth. It is production, productive experimentation, ancestry, an operator of the creation of the present. It is in the body that the meaning of it all lies, and the body exists dancing, singing or as a painted body, painted to mark the vital force of Dreaming, and not to represent it.

It is with Dreaming that the Warlpiri constitute existential territories, life arrangements. Arrangements, forms, names and itineraries given by Dreaming. With that technology, under the constraint imposed by colonizers, by the sedentariness of the white culture, threatened by disappearance, they return to their trips, re-nomadize their existence, assimilate parts of the new culture and, therefore, are able organize the resistance that will allow them to live and affirm their own values.

The consignments of the dreams workshop

Thus, following the aboriginal teachings, I devised a workshop in which a dream would be dramatized, sonorized, drawn, danced and played. Between 2005 and 2006, several workshops for students and former students of the Psychology graduation course were

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carried out. But in the first semester of 2007, the workshops were directed at the users of a public mental health service in the city of São Paulo in a very productive way. In 2009, the research project was formalized and approved by the Ethics Committee of Fluminense Federal University. From then on, some procedures of the workshop became more thoroughly detailed. The consignments for building the assemblage of the workshop are simple (Santos, 2010): narrating nocturnal dreams, any kind of dream, recent or old, long or short, or only an image or a story, repeated or not throughout the dreamer's life; liberating the dream from the dreamer's biography, and it is worth saying, avoiding to relate the dream to dreamer's waking life; liberating oneself from the meaning of dreams, from their interpretation or from considering its images mean anything other than themselves. Sontag (2009) gives good consistency to the wish to liberate dreams from representation in her severe critique to the interpretative wave, especially in the field of Psychology. Following the path of Warlpiri's Dreaming management's path, our workshop ends with an aesthetic group production, a drawing, a dance, a dramatization or sonorization of a dream, of a dream's aspect, or of several aspects selected by the participants; and with a general evaluation of the whole process.

The coalescence dreaming-reality

With such basic consignments, I have accomplished, with the co-coordination of a nurse, a workshop for users of the public service Centro de Atenção Psicossocial [Center of Psychosocial Attention] (CAPS) in São Paulo.

Once a user was narrating his dream (R.'s dream is reported below) for the group formed by other users. He immediately articulated his dream to his life experience, in a way there was no unevenness, no rupture in his narrative between his dreaming and what happened in broad daylight long ago, when he attended secondary school. Surprisingly, as I could observe, he did not confuse dream and reality; he said, "this is the dream" and "this is what happened". I remembered Freud's comment (1996), according to which President Schreber could perfectly take account of the difference between his delirium and reality.

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The experience of psychosis, as I presented in "Psicose: questões de vida e morte" [Psychosis: matters of life and death] (SANTOS, 2006), more readily reveals the coalescence of dreams and lived daily experiences not as something hidden, reserved or under suspicion, but as unsuspected forces and possibilities that existence is like a dream.

Let's take a look at the narratives presented, once, in one of the workshops in which five CAPS users were present diagnosed with severe and persistent mental disorders (OMS/WHO, 1998):

> My dream is: I never heard from my mother. I am getting old. My mother came from Minas, my mother is from Minas Gerais. My mother came from Minas to São Paulo. I will be 30 and I never saw my mother's family. I was born here in São Paulo and I was never there. My mother doesn't go there; it seems like she ran away; what kind of trouble did she make over there, so it seems she had to run away? My father came from Paraná … [inaudible recording]. Then I was born.
> Nurse: Have you ever dreamed about this family while you were asleep?
> User: No, I don't even know what they look like.
> Abrahão: Even so, have you dreamed about it some time?
> User: I have dreamed about my father's family.

The user narrates memories giving a particular meaning to the word "dream" and leaving aside the expression "nocturnal dreams", that we emphasized in the opening of the workshop: "who would like to tell a nocturnal dream?" Or, maybe, as if there were no difference, in his experience, between dreaming and suffering the impact of a memory or story. What has happened in his life has the same dynamics of a dream.

The indiscernibleness between dreams and reality may be an evidence of the human experience without any relation to the psychopathological category of the mental

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disorders. In the dream workshop carried out at SPA (Serviço de Psicologia Aplicada) [Service of Applied Psychology] at UFF[8], the following report emerged:

> Participant 1: That is precisely what I wanted to talk about, because this was exactly the feeling I had, a few months ago, when I suffered the situation of a robbery. Anyway, I left UERJ with my supervisor, with a friend of mine and my husband and we took the car and we went … [inaudible recording]. When we were at President Vargas [Avenue], about to take Santa Bárbara [Tunnel], we were cut off by another car. "No! What is that? This guy is crazy!" We said that, at the time. Yes, but the guys coerced us precisely at the traffic light. It was all so quick. Four guys with guns and at the same time I kneeled down and I was "Oh no, oh no, oh no." Yes, it was all very quick. But my husband, his reaction was, at the same time they were cutting us off, he saw the cars were going to stop, he immediately reversed the car and started going back. He did what no one should ever do, but... He reversed the car, went back and he was lucky there wasn't any other car behind us. But when he did that, the guy shot in our direction. Thank God he didn't hit us, neither us nor the car. It was very quick, and suddenly a bus and an armored car appeared beside us. And then it was quick, they entered the car and left but... And, after, the scene... Anyway, when I talk about it... It was so fast. It feels like a dream. Because you cannot imagine: "how did that happened?" "It couldn't have..." You know, it's very quick, because the idea of the story, it happens like that, not only the quickness, but the shock. It is something that you see every day at the newspapers, but we don't realize. And the sensory experience when you are done and immediately after you tell it, as I have now, it is as if it were a dream, but it was reality. But it is a reality, and so what?
>
> Participant 2: But his dream is this break with reality. Exactly what happened: you were there in the car and you were not expecting,

and suddenly, boom. A break, and suddenly a completely outside story happens.

Participant 1: And it was very quick! Yes... It's a time thing.

Participant 2: When you... (snaps fingers).

Participant 1: It's time, you see? It's something amazing.

Coordinator: Yes, it is interesting what you are saying. You are also bringing that, the outside. It's an outside scene, exteriority, isn't it? It's an outside scene. The dream, this definition of dream would be very appropriate here, for this workshop. It's an outside scene. You are talking about the oneiric. You are bringing a scene and you are saying it belongs to the order of the oneiric. That is, this scene breaks with daily events. It is something that suddenly shows up and then I see everything as if I were in the movies.

Participant 1: That is exactly the feeling.

While in the narrative of the CAPS user the dream is found in contiguity with the lived world, it seems that in workshop Participant 1 report of what she calls dream, in her experience, it is an intensive rupture with reality, something that untimely bursts out into reality, and has the texture of something exterior, that is not part of her. Discontinuity. It is the time of waking life producing itself as Dreaming. This can only remind me of Warlpiri's knowledge.

Let's get back to the CAPS dream workshop. On a certain day, excited to begin the workshop, the user R. starts his dream narrative. He dreamed about his first girlfriend, at the age of 13 or 14. They were holding hands. The school inspector takes her hands out of his and says she cannot be involved with him, as he lives in the *favela*. He wanted to leave school with his girlfriend, but the inspector did not let him. He left crying. He woke up sad for knowing he was not free to date outside school.

Answering to a question from the group, R. said that it had happened, and it was also a dream. He comments he did not even know which clothes he was wearing and that he believed he did not look at himself. "I was raised in a way I could not look at myself. I was poor."

R.'s dream does not present a visible boundary with waking life. The oneiric flows without borders into the boy's daily life. The current lack of dating and the financial condition in the dream, or in daily life, emerge with the intense colorfulness of the strong affects. We don't know if the dream is being elaborate right there at the workshop. By reporting a dream, the workshop participant wants to express, above all, the intensity that this image brings with itself. Even when it feels like daily life, the oneiric image is the invention of an intensive experience.

In the phase of preparing the workshops with CAPS users, the nurse reported her dream only to me, in order to argument against my opinion that every dream always enacts something new. She told me her following dream: "I went with some CAPS users to the park near here. The dream was completely the same as what had happened before, the exact same. At the park, a user saw a duck and we all looked at the duck". And the nurse repeated her report: "We looked at the duck, it was a duck, how come? It was exactly the same as a real duck, but in the dream it was fascinating." Ending her report, I asked my workshop coordination partner: "In real experience, in the days you were at the park looking at the duck, was there this force and intensity, such exaltation of the experience of seeing a duck, the affect that something unusual would take place?" The nurse agreed that something new appeared in her dream, something fantastic, in their vision of the duck in the dream. The disconcerting indiscernibleness, in the nurse's dream, did not refer to the topology distinct in dream and reality, but to the fact that the scene was exactly the same and, however, it had an intensive element, marking a *difference* in dreaming. Despite all similarities, the oneiric images made something exterior to reality appear. At the same time, the dream of the nurse, and several other narratives, made us notice that the real repeats itself in dreams, however, in a different way, and then we also realize that the mixture between dream and reality is not necessarily a confusion nor can be justified by a psychopathological state.

In another CAPS workshop, a user reports a dream in which he was in front of a Casas Bahia store[9] and took a large, much coveted, top generation plasma TV. When he was leaving the store, he was approached by two guards and threw the TV on the floor. He was arrested, and in prison, he lathered himself and slid through the prison bars. The

guards did not see him, and he was able to escape. Embarrassed, the boy has difficulties reporting the dream and taking part of the workshop. Weeks later we heard he had been in front of the household appliance store of the same name, ostensibly looking the objects for sale. Thus, placing together the report and the information about the user, the dream becomes almost a scene taking place in the broad light of day, the boundaries fade away, not as a situation of confusion between dream and reality, but of coalition between the two scenes. The boundary with waking life is subtle or does not exist; the time of the dream invading the time of waking life or are the time of dreaming and that of waking life the same? When people go through delirious experiences––frequent in psychosis or for those diagnosed with severe mental disorders––talk about their daily lives, the most consistent reality is volatilized, seeming that things do not have a rightful place, seeming that things only insist and still did not acquire the consistency to exist as facts. That is what I could notice during the years I worked at CAPS. The fluidity between the oneiric field and the waking experience frightens us, unbalances us, as we are very much used to an unshakable division between dream and reality, and to the hardening of such life segmentation. Noticing the world is full of transformations, variations and discontinuities, frequently without any reason (*logos*) for whatever happens, unbalances and leads us to the fierceness of thinking a world that does not mislead at the same time it condemns both the crazy and the Dreaming to unreason and unreality, as Descartes did. Before the French philosopher, Plato and Parmenides also looked for a thought about the being that shows no variation (Simondon, 2012; Nietzsche, 2000).

A typical dream workshop: Gloria's dream

I was at the church to be married. I didn't know to whom I was getting married. I am getting married and I don't know to whom? Friends were there. I was happy. But I didn't know if there was an actual groom. Strange."

This dream caused many laughs. A bride without a groom; the groom does not arrive and at the same time there was no groom. The dreamer herself finds it strange. The group decided to dramatize this dream. Gloria (fictitious name), the dreamer, helps directing the scene and other participants play the groom, the bride, the priest and the

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public, as it should be in a psychodramatization. The dream is therefore appropriated by the group in a deeper level and becomes ours. The dramatization is ludic, everyone gives opinions about how the scene should be developed, based on the dreamer's narrative. After that, each one expresses what they see in the dramatization and we no longer refer to Gloria's narrative, but to the dramatized scene instead. No one else proposes that the dream represents something from Gloria's life, as it had happened before. We did not dramatize the oneiric scene in itself, but its lines of force, according to the Warlpiri's conception. The sociodrama cross-references the singularities of the present participants, sensitizing us and making us think about our ways of life and about alternative ways of life.

The person who plays the bride character reveals: "I wanted to look back to see if the groom had arrived. Something was missing, it was the groom." But as there was joy and the bride was happy, the other person observes: "It felt like a sweet sixteen party". And someone else says: "The joy of the bride doesn't depend on the groom". The dramatization affects the sensitivity and allows the building of unusual perceptions. We deepen the strangeness caused in the enacting and laugh about what Gloria's dream make us think. Someone remembers that, in certain towns and families, the pressure for girls to get married is still significant. A woman, in order to be complete, must be married. The dream and the experimentation at the workshop, however, tell us something else. What is the perspective dreaming shows us?

"How does this dream end?" A participant asks, but Gloria does not know the answer. The bride stays at the altar and the wedding cannot take place, as there is no groom. The dream has no ending. Thus, I propose that the group give it and "ending" to that dramatized scene, as if we were inventing another dream, that has now become everybody's scene. Dreaming happens in full waking life and so does creation, in opposition to Freud, for whom dreams do not create anything. But I suggest a contradiction: not placing a groom in the space, respecting those emphases present in the dream; not only that the groom did not show up, but that there is no groom. As if we were inspired by the bold narrative of Kafka's uneasy dream and in Daniel Schreber's dream (1995) of being a woman, which, to me, do not seem structuring at all (Freud, 1996). On the contrary, they seem to be triggers of new processes and

subjectivity deterritorializers. Dreaming, in Franz Kafka's novel and in judge Daniel Schreber's memories, place other modes of existing in process. At this moment, we are guided by the knowledge of the aboriginal blacks, for whom dreaming is *ancestry, the memory of existences not yet accomplished*.

The *until then* subjective stable organizations were dragged, in the dream workshop, to other places and a different experimentation could take place. It excited us to continue the itinerary of creating dreams, of taking them beyond. The participants found it funny and felt strangeness. After all, Gloria's dream enacts a contradiction, but the task is accepted. A participant proposes that the bride should get married without the groom, that she should be committed to herself. The collective produced itself in dreaming. The priest carries out the wedding that ends up like this: "I pronounce you married." The dramatized scene brings to us, who are present, the clear sensation of meaninglessness and unreality, but with joy and freedom of production. It is also connected to the creation impulses. Differently from the Freudian vision according to which the dream has a regressive aspect and, therefore, its work is not creative (Freud, 1976, p. 597). The father of Psychoanalysis considers incorrect to attribute a creative aspect to a dream.

The dramatization of the "new dream" was made. This time, the bride's mother was present. New comments arise and a totally new perspective and sensitivity appear. The bride says that, this time, she did not feel like looking back. A participant concludes: "Nothing is missing to be happy in life." Another person comments: "When I saw that, it seemed like there was no solution, but now I can see that everything has another solution. It is always possible to have another solution." "It is necessary to break rules, break the ties of reality to rethink reality itself". Comments emerge one after the other. "When we change our focus, we find out that there may be another solution", says a surprised girl. "We must put dreams into our lives, that is, get out of this logic. We live in an imprisoning routine." Another comment: "It is a different logic, the dream." There is freedom to experiment another perspective. "When we change our focus, we find out that there may be another solution." "We must put dreams into our lives, that is, get out of this logic."

Finalizing

Above, we have presented the operation and the unfolding of what I chose to call collective management of dreaming, an heiress of the Warlpiri's knowledges and resistance tradition. At the CMD, dreaming is a transformational operator in the process of non-subject subjectivizing and of building existential territories and new relational encounters.

The collective management of dreaming's assemblage displaces and amplifies dreaming, may it come to us while we are asleep or awake, as rupture, excess, overflowing, intensity, differentiation and renewal. In the knowledge of dreaming, renewal, creation or singularization are the ways of nature's own itinerary. Dreaming, in this case, is the mobilization of forces recreating themselves. Daydreams or nocturnal dreams are welcomed in an oneiric group management and, where participants find out, relieved, that they may dream anything the dream allows, in an explicit operation of subjective liberation. Dreaming is ancestral, that means, it constitutes us. And even dreams that copy reality in all aspects still emerge in an intensified time. The time of reality, altered, becomes the time of dreams, of intensity, of mutation.

In dream workshops, dreaming emerges pulsating its differing aspect and things may present themselves differently. Maybe it is the enigmatic force described as the *dream's navel* (Freud, 1987, p. 482). The dream emerges as a force of life production, of creating possibilities and plans to live several of the usual modes that organize routine. The dream is the memory of existences not yet accomplished. In Warlpiri tradition, the collective management of dreaming triggers lines of flight, resistance zones and branches of heterogeneous ways of life created collectively. Literature and the most diverse narratives bring us uncommon sensitivities, deterritorialization, subjective branches or intensive, existential territories. Tradition is not the past nor a frozen form of culture, but a tool for transformation, singularization and experimentation of the world in new forms; so is ancestry for the Warlpiri and Bantu traditional knowledges' communities in Brazil. The fact that we work in this process of creation, in the transposition of the nocturnal dream to another format, dramatized, as we do in the workshop, inspired by the aborigines, is the condition to the development of tradition, as well as tradition is the condition for the creation of new futures.

A potency of recovering a certain nomadism in relation to dominant forms of subjectivation, or the right to contradict, the right to enter in contact with the outside (Deleuze, 2006, p. 323), and, in being so, induced by the outside of dreaming to machining new destinies, new perspectives, sensitivities, bodies and encounters. Dreaming is the earthquake of the soul remaking configurations of itself. It is the right to experiment.

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1 Free translation: "I am rich, rich, rich..."

2 Free translation: "A pinch from the chick who walks around the 25th perch.."

3 Free translation: "Beak, bait, who has given you such huge beak..."

4 Free translation from the following excerpt in Portuguese: "Quando cada um aqui narra seu sonho, se assemelha à prática cotidiana dos aborígenes. Mas penso que é uma prática comum para muitas pessoas no Brasil, contar sonhos. Não ocorre como nos aborígenes, mas para as famílias que frequentam as casas de culto de matriz africana isso é muito importante, por exemplo. Aqui no Brasil, não se conta sonhos somente para o psicanalista, mas também se compartilha os sonhos com seus grupos.
"Nessa oficina há coisas que ligam vocês, que ligam as pessoas. Nas culturas aborígenes como nas culturas indígenas do Brasil há um código cultural. As regras da oficina de sonhos são expressões culturais. Quando o coordenador da oficina coloca as regras, ele transmite o código que permite compartilhar e entender. Podemos fazer um paralelo com os aborígenes, com a condição de não pensar a cultura como uma tradição contínua. Não existe cultura se a gente não recria e para recriar é necessário cortar a cada vez. O moderno é a continuidade da cultura. É uma questão da antropologia se perder nessa busca da autenticidade." (Glowczewski, quoted by Santos, 2014, p. 160).

5 Processes of creating, establishing or gathering in *quilombos*, Brazilian settlements founded by escaped enslaved people, mostly of African origin.

6 Free translation from the following excerpt in Portuguese: "do passado, do presente e do futuro, o Sonhar estoca todas as combinações possíveis dos elementos da existência. O Sonhar é todo o possível" (Glowczewski, 1987, p. 16-17).

7 Free translation from the following excerpt in Portuguese: "vivido por cada indivíduo e o conjunto do grupo" (Glowczewski, 1987, p. 19).

8 Activity report. Collective Management of Dreams (dreams as perspectivization of life). Department of Psychology at UFF-NITERÓI, 2010. Research approved by the UFF Ethics Committee, CEP CMM/HUAP nᵒ 212/09.

9 Household appliances shop.

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