

# ONEIROCRACY, PANDEMIC AND CYBORG DREAMS

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## Abstract

With the sewing of theoretical fragments as a starting point, we have structured a small framework for a "network of unconscious". A conceptual provocation that articulates human, nature and technology, promoting the idea of the unconscious as a complex environment, in constant change. An intuitive, transversal, multitemporal and multispecific communication that goes beyond objectiveness. An unconscious which does not exist exclusively within the human, but also in the invisible fabric between things. With the "Pandemic Dreams Archive", multiple series and different oneiric models were analyzed through graphs and interactive maps, allowing our investigation of dreams according to certain patterns. The semantic co-incidences allowed us to make associations between different dreams, and observe the relational fields between these oneiric manifestations. We have also created a bot called MacUnA (Machinic Unconscious Algorithm), a robot developed with NLP (Natural Language Processing), a subarea of computer science and artificial intelligence that deals with linguistics and interactions between computer and human language. MacUnA remixes the dreams' archived narratives and creates derivative dreams. Its language is oneiric, bringing us closer to speculations of what could be the future of machinic unconsciouss and cyborg dreams algorithms.

## Keywords

dreams, onirism, technopolitics, cosmotechnics, spectrology, pandemic archive, unconscious, algorithms

*[...] an unconscious turned towards the future whose screen would be non other than the possible itself, the possible as hypersensitive to language, but also the possible hypersensitive to touch, hypersensitive to the socius, hypersensitive to the cosmos...*<sup>1</sup>

## About the Pandemic Dreams Archive

During the first few months of Covid-19 lockdown, we launched an internet platform to collect dream reports. Our platform operates both as a historical record and a site of public domain, where people can be in touch with multiple oneiric narratives to develop their own dream sciences, or even dive into the literary strength of the reports. The

Pandemic Dreams Archive<sup>2</sup> would soon receive a large amount of visits and entries of dreams on a daily basis. The platform reached a transnational status with samplings from 35 countries and more than 500 dream reports in the first three months of the quarantine. At the beginning of our involvement with the content, we realized we were dealing with a very particular phenomenon, and the network of unconsciouss actually responded to the intrusion of the pandemic virus in different ways. But there was an interesting common fabric yet to be investigated. In order to address it, we must start describing our own vision of the unconscious, for it is the place where the dreams inhabit.

## The network of unconsciouss

The idea of a network of unconsciouss<sup>3</sup> we have developed works as a field of communication between things, a non-rational, non-linguistic and non-objective but intuitive communication, transversal and multispecific, in constant encounter and strangeness with everything that communicates. In order to continue our speculative prose, we would like to start from the idea of a network of unconsciouss that negotiates with various statutes of the unconscious; with elements of the Freudian unconscious, for example, where Oedipus complex, castration and repressed traumas are experienced; but also with the unconscious as a language in Lacan, which allows us to reach high peaks of metaphysics without slipping into an universal spiritualism to which Jung's archetypal collective unconscious might end up leading us, deviating from the materialistic profile of psychoanalysis, although it could help us visualize a possible texture of the unconscious' cosmos. In a kind of materialistic machination, we take hints from Guattari's machinic unconscious and break away with a purely anthropocentric

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<sup>2</sup> Project's website accessed daily from 2019 - 2022, <http://archivedream.wordpress.com>

<sup>3</sup> Fabiane. M. Borges. *Futuros Sequestrados X Anti-Sequestro dos Sonhos* (Manzuá: Revista de Pesquisa em Artes Cênicas, v. 2, n. 1, 18 ago. 2019), 44.

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<sup>1</sup> Felix Guattari, *The Machinic Unconscious* (Los Angeles: Semiotext(e), 2008), 10.

ground, establishing the network of unconscious as a place where the relationships between humanity, nature and technology are articulated in order to conceive an unconscious that escapes from homo sapiens and enters the unconscious fabric of "others". To think about this network of unconscious, we must take into consideration that, in addition to being a network of concepts about the unconscious, it is also an active field of intercommunication between different agents of extra-human diversity.

Contemporary theories about perspectivism, ontological turn and animism help us understand these interspecific relationships in a deeper way when they connect us, for example, to Amerindian or Aboriginal worldviews – or cosmovisions. These cosmovisions indicate a break up with western colonial perspectives, disorganizing relations between nature and culture established by "the moderns" (Bruno Latour, 1991) to bring metaphysics to the field of immanence and to focus on the interpenetration between human subjectivity and animistic subjectivity, based on the idea of a multispecific field of relationships, where human centrality does not prevail over the several other agents but, instead, a relationship between agents themselves is established. In these cosmovisions, human beings do enter as part of the process as well, despite the all difficulty, as humans have historically been using technologies of separation regarding everything that concerns nature to, then, become "civilized subjects" (Fabián Ludueña Romandini, 2012). Such techniques are traditionally forged by the programmatic mitigation of animality in homo sapiens. That is, the less of an animal one is, the more human it becomes. This equation seems to push a series of separation gestures which form the colonial unconscious machine and the instruction manual for the epistemological privileges of the anthropo-phallo-logocentric power. However, there are many communities that have resisted—and still resist—such separation currently proclaiming their difference in relation to the doctrines of civility (Ailton Krenac, 2019). The main questions here are: What happens to extinct languages, to enslaved and colonized cultures? And to the interspecies relations tainted by the force of religions and States? "Nature" has been repressed and, with it, constellations of relationships. They return at some point, as strong as an overflow, and they do not cease to communicate, surviving in the field of the unconscious until they are updated in some form of materiality. By diving into this new relational fabric—partly manifested in the fragments of the civilizing remains that subsist in the ecology of the unconscious – we are able to imagine, through speculative essays, some alternatives for the project of centrality and mastery of nature that still persists in contemporaneity, and to reveal the plasticity of objects that have been forcibly hidden<sup>4</sup>.

We are also interested in thinking about such relationship regarding machines, cyborg or transhumanist projects, and theories of overcoming the human body (considered as an obsolete body, body 1.0) through robotics, through induced genetic mutations and uploads of consciousnesses. That is, a cutting-edge trans-anthropotechnia, which already takes place in our daily lives, with artificial intelligence, data capitalism, bio-hacking and genome editing<sup>5</sup>. It is up to us to question whether the

otherness that still inhabits human dreams will also inhabit transhuman dreams from which, supposedly, "nature" would be even more separated. That is, how will artificial intelligence and machine learning deal with ecologies, with subjectivity? Will they be able to reactivate the lost nature? How will such cyborg unconscious fabric relate itself to the extra-human?

In this sense, we are interested in speculating about how a Camilles<sup>6</sup> unconscious ecology could be like. We also perceive a transhumanist project in it, but of a different order, since it is structured in interspecific relationships. The Camilles generations are created through genetic mutations. They promote the recovery of extinct species and maintain a network of intelligences at the service of terrestrial nature replenishment. In this sense, we are eager to expand the information offered by Donna Haraway's text in order to imagine these networks of unconscious created with a combination of human, animal, insect, botanic and technoscientific elements of which the generations of Camilles are composed. As fetuses, these creatures receive genetic loads from extinct species into their bodies and are raised as hybrid beings with several kinds of relationships, not only with their own nuclear family or community of humans, but also with several other species.

It is also worth mentioning the multitemporal condition necessary to understand the network of unconscious. We see this condition as a territory for agency between ancestries and futures, whose temporal linearity loses meaning on behalf of the constitution of another temporality that works as fields of forces populated by simultaneous memories of past and future. Imagery, shadows, remnants of invented worlds that were never even able to exist, lost and extinct worlds, or dead languages which still survive in spectral forms and, in turn, exert pressure onto reality. They are the immemorial, pre-individual, unflourished ontologies which still exist as archaeological traces, as recessive genes, as lost seeds, and they may come to communicate themselves through dreams. Or even as timeless memories, as the puissance of becoming that crosses the ditch between animality and humanity, the organism becoming cyborg through a tool, like hominids in face of the obelisk, subsisting somewhere between utopian and dystopian fictions to generate the immeasurable paradox. As the fetus in the last scene of *2001: a Space Odyssey*, which from within its atmosphere released into the vacuum, looks at the Earth as if it were accessing the very possibility of the eternal return.

The idea of a network of unconscious drives us, in a transdisciplinary way, to think of an unconscious that does include the construction of human significant in all its traumatic, imaginary, symbolic, archetypal twists but, at the same time, is a field of communication between things. These multiplicities are like spectral strata existing as an "outside" of the dreamer. They may come to visit the dreamer's unconscious if they find a favorable environment. That is, if they are able to be dreamed. Then, some kind of communication might be established.

Like a deep web without specific borders, where a cosmodrama made of fragments of desires of an animal's revolution (and revenge), secrets of the myths (that which is not revealed), spectra communities (and their relations with each other without human presence), the secret poetics of the waters (from its flying rivers<sup>7</sup> to its storms and tsunamis), the conspiracy of Earth's elements (acting abundantly in their *gambiarra's* – or improvised ways to solve problems – which are not always predetermined), or even the circuit of

<sup>4</sup> Fabiane. M. Borges, "Ancestrofuturismo" *Tecnoxamanismo* (São Paulo: Invisíveis Produções, 2016) [http://europia.org/cac6/CAC-Pdf/12-CAC6-16-Fabi\\_Malu\\_Ancestrofuturism.pdf](http://europia.org/cac6/CAC-Pdf/12-CAC6-16-Fabi_Malu_Ancestrofuturism.pdf)

<sup>5</sup> Jennifer A. Doudna and Samuel H. Sternberg, *A Crack in Creation: Gene Editing and the Unthinkable Power to Control Evolution* (Boston New York: Mariner Books, 2018)

<sup>6</sup> Donna Haraway "The Camille Stories" IN: *Staying with the Trouble* (Duke University Press, 2016)

<sup>7</sup> Cf. Flying rivers at wikipedia website accessed June 15, 2019, [https://en.wikipedia.org/wiki/Flying\\_river](https://en.wikipedia.org/wiki/Flying_river)

the stars (collaborating in intensive alliances that compose and influence the network of unconscious). But it is also necessary to think of the unconscious as a living and changing raw material, as a folding of the outside, as a power plant for the future, a speculation platform, and an incubator of possible worlds. We think the network of unconscious as an onto-politic public space, a place intersected by the pantheon of multiplicities whose content and meaning may be manifested in dreams<sup>8</sup>.

## Oneiric cartography through graphs and interactive maps: a speculative drift



Figure 1. Interactive cartography ©Respect Copyright.

Which ones were the most recurring themes in dreams during the pandemic? How does alterity manifests itself in human dreams? What are their main categories? In fact, we would not be able to make all the connections without the aid of machines – that is why our first initiative was to build our own mode of navigation to analyze the semantics of the dreams registered in the database<sup>9</sup>.

To create this set of pandemic dreams' cartography, we have developed interactive graphs with NLP programming (Natural Language Processing). They allow us to navigate through dreams, according to the words they express, in order to produce visuality from the sets of relationships between signs and images, defining some categories which help us highlight the oneiric incidences within the period. However, this instrument also stimulates us in the creative aspect, as it allows us to bring new words closer, to generate associative content, and to create new semantic and imagetive fabrics, besides building the dream topology maps itself. It works as a tool for science and the arts at the same time.

In these dreams, we have identified some frequently appearing images and concepts such as animality, architecture, water, infocracy, technoculture, paralysis, time-lapsing, ritual ceremonies, the metamorphic force of the virus, the interruption of flows, the digestive system of things, among other examples. From the study of such recurrences, we propose a speculative drift through the more than 500 collected dreams.

The word "house", for example, appears in 133 dreams. In terms of recurrences, it stays only behind the word "people". Other words related to the notion of house are always present, such as "living room", "apartment", "space", "bedroom", "window" etc. Architecture, therefore, is recurrent theme in the archive. We have also made programmatic readings of the reports, investigating its specific manifestations. The context of confinement emerges as one of the main elements to which the unconscious was instantly compelled to respond. The notion of house, in

addition to other signs we will comment further throughout this text, appears in dreams as a radical index of the division between the notions of public and private spaces, both triggering a sort of magnitude or other dimensions not present before.

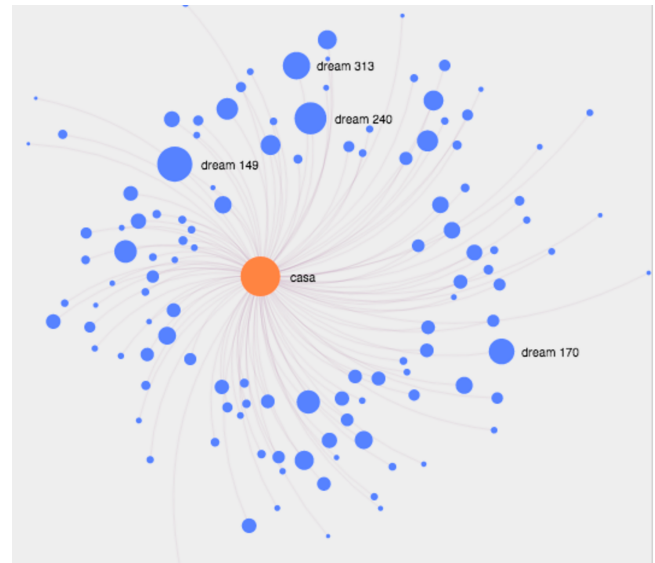


Figure 2. Interactive cartography ©Respect Copyright.

*"Through the peephole two vampires laughed and invited me to open the door. I ran to the room and saw them at the window, smiling with desire and mockery, their bodies flattened by the surface of the glass."* (Dream 90. Rio de Janeiro, Brazil, *The Claustroonian*).

*"A blue door and a blue window. I look outside, I see the ocean, a sheep greets me from a boat, its net is full of shining blue fish".* (Dream 295. Castrolibero, Italy. Nuccia Pugliese)

It seems to us that the viral intrusion and the radical change in the notion of the public statute lead to a certain spatial replacement of the becoming-wild in the dream, in a way that the anarchic "nature" seems to be closer, right there, just behind the door or below our windows; different from an imagined distance from a "nature" that is far away, over there, in the forest; and, at the same time, it appears in a radically greater inaccessible and untouchable way. The houses in the dreams work as a refuges from a metamorphic and incomprehensible danger which dreamers see through their windows. Many of the reports are about centripetal adventures inside these very houses, which end up revealing fantastic architectures, unexpected recesses, mysterious holes, combinations of worlds within other worlds.

*"I entered an old building, and to my surprise, the interior was extremely more advanced than the exterior. All I remember about the building is that there was a hexagonal elevator that made the floor itself rotate. The doors were many. I always got out of it on the second floor."* (Dream 283. Niterói, Brazil)

*"The whole place was surrounded by huge iron stairs leading to suspended platforms. It was easy to get lost in that maze like never before, ending up in spiral stairs,"* (Dream 285. Alba Lulia, Romania. Irina Erro)

Another substantial presence in the set of reports is the numerous appearances of animals. Although the dreamed animals make appearances in different forms, they seem to tension the narratives in a similar way, usually creating a certain indiscernible zone, disarranging the borders between species. Such indiscernibility manifests itself not only in the

<sup>8</sup> Fabiane. M. Borges, "Cosmogonias Livres - Rituais Faça Você Mesmo (DIY)". IN: *Tecnoxamanismo*. (2016).

<sup>9</sup> Pandemic Dreams' Website accessed on october 2019, <https://archivedream.wordpress.com/graphos-e-onirarquias/>

different morphogenetic dreams of animals always on the watch to transform themselves into something else, but also in the appearance of other zoopolitical arrangements, different from those we usually deal with in the waking state. That is, the position of power played by these animals seem to always come up in a somewhat disorganized way. The animal and its flock become dangerous bearers of a molecular anarchy that threatens the throne of the human epistemological realm, revealing an animal deeply inserted into politics.

*"At the end of the street, I see a disoriented person turning around and going back. Suddenly, a small shadow curves itself turning around the corner. Then, something crosses the shadow. I lean over the balcony railing to get a better look and see a cow with black and white spots. Now, I also hear a cowbell ringing softly (it must be a very small bell). There are more cows turning around the corner. Soon, there are ten of them, and they are unhurriedly spreading out of the street." (Dream 118. Christina Ertl-Shirley)*

The basic operation of this report is: streets taken by animal collectives, a particularly fantastic image that was quickly updated to reality during the pandemic context, entering a circuit of positive feedback galloping from the virtual to the actual, and back from the actual to the virtual again. It seems that a gesture of profound cosmopolitical variation is already present in this image. It starts with the fear of the idea of the city itself as a material set of human culture and its boxes, coming from the operation of (supposedly) separating the spirals of collaboration and predation related to nature, expelling other species from the scopes of citizenship. The contact with the image of the collective of cows calmly occupying the streets in exponential leaps makes us experience, above all, the advance into another political musicality, a marginal ritornello that can be heard from afar like a chant, getting louder and louder, invading the music of the human mode. This becoming is announced through the bell, calmly swaying on the neck of each individual cow that arrives, carrying, with its swing, a different chrono-cosmology, resounding during their parade.

*"I dreamed that I had an abscess on the side of the jaw and it became a big swollen lump. The pain started to paralyze the right side of my face. Dark matter, like wires, started to appear from its core, and I touched it. After a while, a small blue bird came out of my face and casually sat there, perched sideways at an odd angle, but still attached to my face (its feet still anchored under my skin?). I was in the bathroom mirror, the bird and I staring at each other. The bird tilted its head almost in doubt. " (Dream 316. Davis, United States. Toby Smith)*

This wonderful report mixes at least three recurring categories in the dream archive: architecture, animals and the notion of worlds taking place within other worlds. Many dreams suggest a certain *ontophageal* cosmology, where the lived world sounds like a system of swallowing and digesting other worlds, as if a broader multiplicity displaced itself, threatening the dreamer's organization, as if it went towards smaller systems living within others systems. This recurrence seems interesting precisely because we understand the dream as a territory of communication and alterity. The numerous presence of reports describing a *sympoietic* life, or lives which take place under a cosmology based on the entangled conjoining of symbiotic species (and not on the vector of competition and autopoietic individuation), corroborates with our speculative science. They also amuse us when we think that some things may really become clearer in dreams.

*"I was on a ship, traveling from my parents' house (Sardinia) to my boyfriend's house. Another ship was behind us, and suddenly it opened the front doors of the garage, trying to swallow our ship." (Dream 319. Florence, Italy)*

Other entities very much present in these oneiric worlds are the water itself and aquatic environments. The recurrences of the words "water," "sea" and "pool" appear in 23% of the dreams analyzed in the first group.

*"The sea was invading the whole city and flooding all the streets, but what was interesting is that the sea only invaded the city streets, and the people who were refugees in the houses were safe because the water did not invade them, only the external part of the city. " (Dream 84. São Paulo, Brazil)*

The way the aquatic worlds appear in dreams seems to carry an assumption related to two operations in particular: flow and immersion. The immersive and underwater dreams, or those leading to the verge of an immersion, seem to incite dreamers to experience a kind of invasive feeling of completeness of a different kind of material imagination, one that carries an imminent risk of dissolution, of de-individualization with it. Even though the atmosphere (our pinnacles) operates in a fluid, we are not sensitive to its immersive character: our "aerial" life seems to be made of emptiness. In the oneiric experience of diving, a new tactile sensitivity incessantly allows the perception of the material world which embraces it. But the flood that also lurks around it terrifies part of the dreamers. Terror of water as the universal solvent, dissolution of the individual system and depersonalization are not uncommon in the narratives of escaping from the water, but only a few dreamers are able to escape from the crucial moment in which they fall into the water or are flooded themselves. Their liquefaction is often a delight:

*"I was watching a friend underwater in a very large pool and he was waving hello. I was waving back. Under the water, on the walls of the pool, there were a lot of paintings and works of art. Then we sat by the table and he ordered a work of art. He was biting it and being filled with chocolate." (Dream 246. Athens, Greece)*

Connected to the material imagination of water, flow systems and, above all, their interruptions, also appear in different ways, like something stagnant stuck in our throats we cannot swallow, or an uncomfortable loop, often materialized in bodily paralysis.

*"I dreamed that I was in the Olympics competing in the diving division. When I was on the edge of the diving board, my legs froze." (Dream 140. Mexico City, Mexico. Paola Thompson)*

*"I was signing an employment contract and one of the clauses stated that my tasks could only be performed using the lower part of the body, avoiding the use of arms entirely, so that there was no risk of Covid-19 contamination". (Dream 65*

*- Lisbon - Portugal - Sinara)*

New divisions of the body and new mediations regarding physical care invaded the concerns present in dreams. Health care alerts often appear as reminders of the wakefulness and they seem to pose the question: Is there

infection in this world? From that point, non-human multiplicities proliferate and the sign of the virus seems to become delirious in a metamorphic force transforming it into the most different dangers lurking around the dreamer. Its multiplying power is a constant, a becoming-animal is always a gang, a pack, a people<sup>10</sup>.

*"In the dream, I was walking down a street and a woman started accompanying me and asking me questions. As she walked beside me, her face changed. Maybe she didn't know that I had seen this transformation. I was afraid and tried to escape, but she appeared with different features, trying to get closer. Then she appeared in the shape of an animal and tried to grab me. I threw her on the ground and she fell into pieces. Her pieces formed other beings, they multiplied. "* (Dream 146. Bauru, Brazil. Erica Franzone)

This brief drift through the reports raises thought-provoking connections about the implications for the imagination and the unconscious as an immediate response to the pandemic. It seems, above all, there are certain shake ups of an ecopolitical order, which in these dreams, gain another light. Outside the ocular-centrism and the frontality of the wakefulness, which keep making us face a world in the image and likeness of the capital, there are other sensitivities, particularly ecopolitical ones. That is, sensibilities that process other types of entanglement with all kinds of animals, much of which the neoliberal fiction of individuation prevents us from feeling and processing. In these conditions, the constraints of the political subjects in dreams are milder, allowing more space for agency. That means the intentional imagery machines of things are able to negotiate, interact and cooperate. Thus, we could speculate how much the dimension of dreams has to contribute to the set of phenomena we call reality, and not only the other way around, as the tradition, that removes the ontological dignity of the dreams, believes.

### MacUnA's dreams: Machinic Unconscious Algorithm

*(...) the machine could become a god out of man's control simply because it was not made in the form of a beautiful enchantress, understandable but hardly a reality in this world. Out of all the mixed-up thoughts churning around in his mind, just one shone like a ray of light in the dark: "It's men who are machines and machines who are men!" Macunaíma gave a great guffaw<sup>11</sup>.*

From here on, we will dedicate ourselves to the interspecies communication ability that relates human and machine. We wonder if the society of machines will someday have the ability to dream, and also if it will be able to go beyond that, communicating itself with other species in a more intuitive way, as the networks of unconscious operate, for example.

With these questions in mind, after the oneiric mapping, our second advance was to build an algorithm called MacUnA (Machinic Unconscious Algorithm 1.0). Its name is an acronym that refers to Macunaíma, the hero without any character written by Mário de Andrade who, in a passage of the book (used as an epigraph of this chapter), realizes that everything is a machine.

MacUnA was developed through Natural Language

<sup>10</sup> François Zourabichvili. *O Vocabulário de Deleuze* (Rio de Janeiro: IFCH - Unicamp, 2004), 24-26.

<sup>11</sup> Mario de Andrade, *Macunaíma* (Translated from the Brazilian Portuguese by E.A. Goodland, New York: Random House, 1984), 35.

Programming (NPL), using Markov Chains<sup>12</sup> in conjunction with the Naive Bayes<sup>13</sup> algorithm for the classification of grammatical structures supervised by machine learning. The training of the Naive Bayes algorithm for grammatical classification was done using the corpus Floresta Sintá(c)tica<sup>14</sup>, which is composed of automatically analyzed sentences reviewed by linguists. Based on this corpus, the Naive Bayes algorithm "learns" to grammatically classify dream reports and applies such learning to each one of the sentences present in our archive.

The dreams of the machine are generated through Markov chains and applied to the text categorized by the Naive Bayes algorithm. The following step is the generation of a model using the grammatical structures already present in the dreams archive. This model contains the lists of words present in the dreams subdivided into trigrams. Let us look at the following sentences as an example:

"I am a person."

"I am not a chair."

The above sentences would be divided into the following trigrams:

Sentence 1:

1. I am a
2. am a person

Sentence 2:

1. I am not
2. not a
3. am a chair

These lists of words in the form of trigrams are used to generate new sentences, recombining their elements.

The possible Markov chain recombinations in this list of words would be:

1. I am a chair.
2. I am not a person.

It is important to point out that the generated sentences are necessarily new, the algorithm discards the original sentences. Thus, all sentences generated by MacUnA are of its own authorship.

The method that results from this process of machinic writing dialogues with historical processes of literary composition. Our first important reference is the surrealist tradition. Surrealist writing techniques were based on dream analysis and automatic writing. Surrealist automatic writing, in turn, was based on the psychoanalytic concept of "free association of ideas". Thus, through automatic writing, using the free association of ideas, the surrealists intended to avoid conscious thought through psychic automatism, allowing the unconscious to flow in absence of the control exercised by reason, without any aesthetic or moral concern. This method also dialogues directly with Dadaist writing techniques. If Surrealism

<sup>12</sup> Cf. Markov chain, wikipedia website accessed September 2019, [https://en.wikipedia.org/wiki/Markov\\_chain](https://en.wikipedia.org/wiki/Markov_chain)

<sup>13</sup> Cf. Bayes theorem, website accessed April 20, 2019 [https://en.wikipedia.org/wiki/Bayes%27\\_theorem](https://en.wikipedia.org/wiki/Bayes%27_theorem)

<sup>14</sup> Linguatca-Floresta/Corpus' website accessed April 20, 2019 <https://www.linguatca.pt/Floresta/corpus.html>

intended to free language from rational mediation through the free association of ideas, Dadaists intended to do so by chance. Thus, they subverted language, freeing it from its obligation with logic and meaning. A third important reference is William Burroughs' cut-up technique. His method of literary composition through cut-ups and rearrangement of excerpts juxtaposed different textual fragments selected from the most varied sources. His linguistic corpus was composed of other literary works, newspaper articles, the bible, songs, medical treatises, his own writings etc. Our method dialogues and retains elements from all of these different traditions. From surrealism, it retains the element of dream analysis and the technique of free association of ideas as a source for automatic writing. In this case, of course, the free association of ideas is algorithmic. From Dadaism, it retains the element of incorporating chance into writing, and from the Burroughs' cut-up method, it retains the technique of cutting up and rearranging textual fragments.

Opposed to the Surrealists' intention, our literary algorithm does not intend to decrypt an immanent logic of the unconscious. The idea here is to create a machine of narrative fertility, which operates by producing deviant crossings between the images that appear in dreams. Thus, it creates textual flows, cross-sections in the fabric of the oneiric reports' collection.

Unlike Dadaist experiments, our machine is not particularly interested in imploding the relations of meaning previously established in the corpus, subjecting it to randomness; but to offer other possibilities to each one of the images, inaugurating other circuits, other emerging communities of meanings, through a trained semantic recombination in constant learning. The gesture of the machine helps to deindividualize human dreams and allows different forms of agency manifested in them to talk to one another. It is a rhizomatic anti-filiation tool that, as a learning machine, gradually learns to build its own dreams which, in turn, incessantly produce new elements for new dreams. The larger the oneiric database, the more powerful the machine becomes.

Here are some clippings from MacUnA's dreams:

*Dream # 204: "I remember the feeling of being dead and of finding myself in front of a side and in shock ... I was at an underground party".*

*Dream # 109: "We were working in a cemetery and our eyes were half closed because of the pandemic. Then, another three jokers appeared, I fell from the top of the FBI building and saw them on the street in an occupation, a modern, round building, all made of glass, this kind that is very common in Brazil. A bizarre goo started coming from inside to the outside of the context".*

*Dream # 211: "And in the house that I saw myself in a coffin and I knew this has happened for hours, at the end of the street, there was a gigantic river bridge that left the city, I was being chased by a hill of gray sand".*

*Dream # 365: "The world was stupid".*

*Dream 0 (test): "A world in hypersocialization, many people like in a genius lamp, but at the sea I understand it is easy for me. She was in a group of friends, squeezed into another eye painted on the top. I leave by car and put her electric bass on the sand, with some chairs and a guy who is a beggar and a sunflower. All the houses were low and I found them eating their own safety, and the floor looked very much eroded by the water."*

These were a few examples of associations made by MacUnA's and its generation of new dreams. Some images really surprise us for their delirious poetics, making us think of dreamer bots. Although it does not make the inflections of gender and number yet, nor expresses the grammatical conjunctions correctly, it is able to create entire narratives, leading us through oneiric worlds that mix human-machine dreams.

Our research is currently in progress and we are developing another algorithm (MacUnA 2.0) that operates with more powerful machine learning tools. At the same time, we are partnering in order to build an expanded dream archive also able to aggregate dream reports collected by other initiatives. Our idea is to build an open and shared file that may be accessed by researchers and other interested parties. Aware of the negative implications of the use of big data and the Brazilian Personal Data Protection Act, we chose to work with the anonymization of the collected data. In this way, we believe the narratives gain greater relevance than their authorship.

At this moment, MacUnA lives in a Telegram group<sup>15</sup> generating new dreams every day, both in English and in Portuguese. In this group, which is open, MacUnA responds to the commands sent by its participants.

## Considerations

In our project, we seek to find in dreams a potency to create new myths and fictions in a post-truth world, where the past is in dispute and the speculations about the future made during the 20<sup>th</sup> century are in decline. The ecology of dreams offers us other temporalities, other subjects of enunciation. It functions as a cosmos of ancestrofuturistic perspectives intertwined in the present time as a spectral world that we tangentially access. To enter into becoming with the world of dreams is to immerse oneself in a transtemporal, multispecific and sympoietic language<sup>16</sup>.

"Nature" presents itself to us as something we think we dominate. On the one hand, we imagine dominating it as if it were an outside entity. On the other hand, we also imagine dominating our own nature, understood as interior and human. Thus, in this clash of ecologies, between environmental ecology and the ecology of subjectivities, there are attempts to resolve the issue by doubly dominating Nature, through culture. But these natures return with the force of overflows that manifests themselves both from an environmental point of view, with the pandemic putting our claim to domination of nature in check, and from the point of view of subjectivities, with the multispecific character of dreams showing that the supposed human centrality loses relevance in face of the emergence of other agents which, in turn, are related to one another and manifest themselves in the networks of unconsciousness.

It is also from this perspective of the primacy of Culture over Nature that we pretentiously define ourselves as sapiens-sapiens. As if the empirical, technical, prosaic and rational dimension were sufficient and the only way to define ourselves. However, in doing so, we neglect another equally fundamental human dimension, that which concerns magical thinking and the relationship with extra-human reasons (such as plant or molecular reason). The rationalist dimension stands out in the programming of machines as a human heritage that migrates to artificial intelligence. In this project, we try to lend a certain poetic ability to be delirious to the Cartesian and purely rational machine, feeding it with

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<sup>15</sup> Link to MacUnA's Telegram group with 107 participants accessed daily since september 2019, <https://t.me/joinchat/AdfvchPm6TmPjTcSwCzizw>

<sup>16</sup> Cf. Sympoiesis, Donna J. Haraway, *Staying With the Trouble* (Ed. Duke University Press Books, 2016).

structures of unconscious language, inviting it to dream from our dreams and collaborating, in this way, with the creation of a statute of algorithmic unconscious. This is related to our discussions about transhumanist projects mentioned above, when we questioned how artificial intelligences would relate to subjectivity, if they would be able to access such separated nature, if they would attend it or somehow recreate the network of unconscious. We consider this reflection to be at least pertinent: to think of the unconscious power plant of the machines. What do machines inherit from subjectivity and the network of unconscious? How to produce an algorithm of the machinic unconscious? How can we think of intuitive and sensitive robots beyond the current models that lead to all kinds of paranoia due to their preemptory domination over our impulses of consumption, or of moral and political manipulation?

We have invested in the collection of dreams because in this moment of suspension of daily practices caused by the global pandemic, we believe dreams would reveal themselves with greater potency “hypersensitive to touch, hypersensitive to the socius, hypersensitive to the cosmos”<sup>17</sup> as Guattari tells us. At the same time, we have witnessed a migratory acceleration towards the digital world, sometimes overrunning the subjective temporality, reinforcing a character of immediacy in a hyper-speed regime that progressively reduces our experience of the pause, the gap or the void, in which difference could manifest itself opening up the repetition loop.

Far from thinking that the only alternative to deal with this process would be the return to a primitive, technophobic, negationist space-time etc., we critically appropriate ourselves of the technoscientific practices and their imaginary, in a process of negotiation. Thus, we claim a techno-Shamanic alliance capable of articulating ancestral knowledge and the possibilities for futures which are still open, such as dreaming machines that activate the utopian device dampened by the ethno-ecocide program of exploitation and impoverishment of the peoples, and algorithms that take advantage of loopholes – even if they are still in an embryonic state –, in the context of the development and training of artificial intelligences. In doing so, these practices will allow us to conjecture zones of communication and interrelationship between the unconscious and the machine, envisioning the possibility of activating a machinic unconscious, or even cyborg dreams, toward an exit for the dual clash (human vs. others), in order to assume the immeasurable libido of the interspecies.

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Fabiane M. Borges – PhD in Clinical Psychology (PUC/SP). She works in the area of Space Art and Culture at INPE / Brazil. She has been developing transdisciplinary projects between Clinical Psychology and Art and Technology since 2010.

Livia Diniz - Artist, project designer and networker, she develops collaborative and transdisciplinary initiatives related to childhood, living arts, dreams and technology. In Rio de Janeiro, she co-directed carnival parades and samba schools for children and differently abled people. She has been researching and developing experimental learning methodologies in 15 countries while collaborating with festivals, schools, universities, artistic residencies, museums, and maker spaces.

Rafael Frazão - visual artist and videomaker, Brazilian based in Barcelona, works for more than 10 years with audiovisual language in different projects. With his production company in São Paulo he has done many documentary films and hypermedia projects, mainly around the intersection between art, technology and human rights. His artistic production uses experimental video and new media to deal with themes around extra-human cosmopolitics, multi-species studies and the philosophy of the image. He constantly collaborates with projects in performing arts, workshops and artistic practices sharing. He is currently a resident artist at La Escocesa, creation factory, in Barcelona.

Tiago F. Pimentel – Dilettante anthropologist, programmer, hacker, multimedia artist, researcher of digital networks and activist of causes such as freedom and privacy on the network. He was part of the National Coordination team of the Casa Brasil Project, joined Casa de Cultura Digital and co-created CryptoRave, the largest open meeting on cryptography and security in the world. He is the General Director of Associação Actantes – Direct Action for Freedom, Privacy and Network Diversity.