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Desiring-Spaces: Compulsive Citizen–State Configurations

Diana Beljaars

<Figure 13.1 Here>

Fragment 1

Upon entering the remembrance park a new world opens up, and steals the mundanity of the everyday. The rhythm of John's steps resound muffled from the asphalt that leads to the centre of the park. The round greyness of the war memorial immediately perforates the sky, rupturing the path and the strip of grass behind it. A green speckled hedgerow presents a horizontal strip taking away the vision of further ahead. The sound of water clattering echoes up the thick walls of the memorial, overflows them, and fills the park. John sees bodies strolling the paths, alone in a rush or paired following the grey asphalt between the stones lining the edges. Sat on benches, quiet conversations are being held and carried away in the rustling of the wind through the leaves. He finds a bench that edges the outer path and is hugged by the rhododendron rooting behind it. Bodies taking photos, framing the height and width of the memorial centrepiece of the park. Its paths drawn towards it and pushed away, connected for apprehension from every angle at a distance, buffered by the grass. John's gaze meets the plaques, statues and memorial stones dotted in clearings of the grass. They hold visitors sway, their bodies bending over, hovering for close-ups in front of them, eyes gliding over their cold, dark stone engravings and cracks (See Figure 13.1). The red poppy garlands left loosely gathering at their bottom; attached plasticised messages flapping with the wind. Some wooden crosses poke the black earth, some rest on the grass scattered and left untouched around the garlands; heads turning attending to the scribbles, sighing in remembrance of the silenced bodies of unknown others. John breathes out, his lungs heaved with war, pain, and death.

This chapter thinks through the ways in which the 'compulsive process' may disrupt the choreographies of civic life as staged by the State. The compulsive process involves a development of the concept of compulsivity as a spatial phenomenon with socio-political affects beyond its medical connotation. Through an ethics of imminence, compulsivity is conceptualised as reproductive of a desire that forms assemblages of heterogeneous presences of a figure or body enacting compulsive interactions. Compulsivity is utilised in similar ways as Deleuze and Guattari (2004 and 2013) utilised Schizophrenia to imagine and analyse how revolution can erupt, and therefore how the attempts of the State to grasp and oppress its citizens can be curtailed. Transposed into a metaphysics of desire that attempts to understand the workings of the socius, Deleuze and Guattari (2004) develop Schizophrenia as archetypical revolutionary line of flight. This line of flight is diametrically opposed to the other archetypical line of flight, which embodies the paranoid, reactionary and therefore fascist State (see Buchanan, 2008). The Schizophrenic process thus embodies the escape from oppression of the State, as it "lays bare the material processes of the unconscious" (Ibid. p. 40). This chapter explores how compulsivity can arguably be mobilised to similar effect.

The body performing compulsive interactions is mobilised in a non-pathological sense in the same way as Deleuze and Guattari mobilised the Schizophrenic body (see Ardoin et al., 2014). However, I invoke *figure*, rather than *body* to diagram the compulsive interactions as assemblage of a multiplicity of partial embodiments. Echoing Deleuze in *Negotiations* (1995), this invocation is in full acknowledgement of compulsive capacities' potential to burden, individuals with these sensibilities with or without a formal medical diagnosis. This figure is not *a priori* understood as suffering and in need of medical, psychological

or spiritual aid. However, this figure is also not celebrated because of its capacities. Thus, the invocation of the compulsive figure is not presented as an open invitation to be disruptive in public places, in similar ways as Deleuze regrets the uptake of Schizophrenia “as a licence for people to ‘go crazy’” (Deleuze, 2011 quoted in Ardoin et al., 2014: 51). Indeed, the body performing compulsive interactions presents a body that might be disruptive of the social order of the park (but see Davis et al., 2004), which is simultaneously affirmative of its material order. As such, the compulsive process incites thinking a metaphysics of body–world relations of another, ‘compulsive order’, which could be at odds with, and therefore render visible, and challenge the order the State instills in its citizens.

The chapter first introduces a compulsive ‘figure’ in its emergence from the compulsive interactions it becomes enlaced in as the embodiment of the compulsive process. Compulsive interactions taking place in the memorial park situation are inspired by and partially based on ones that had been documented in a study combining mobile eye-tracking, participant observations and interviews with 15 research participants over an 8 month period in The Netherlands (see Beljaars, 2018). Through the imagined compulsive interactions, the relations between the park and the body are explored. Then, it reconceptualises the compulsive process on the basis of the emergence of compulsive capacities of a human body and its extracorporeal constituencies through an ontology of energy as a desirous assemblage. Thereafter, it traces the affective resonances of the interactions on the memorial park as co-constituted by all presences, and concludes with the establishment of the resistance to State capture the compulsive figure poses.

Taking place in Alexandra Gardens, a memorial park in the civic centre of Cardiff, Wales, it extends John Clayton’s encounter with the rat and his lamentation of war, fascism, and the human’s co-emergence with the nonhuman (see Chapter 7). He argued that celebrated histories of humanity are intimately bound up with, and cannot be seen as separate from, histories of animalkind, as they inflect fascist regimes inflicted on humankind. This extension of John’s encounter with the rat is based on and inspired by the many conversations I have had with him about this, both in and outside this particular memorial park. Here, I wish not to refer to John as a stable *subject*, as *being*, and as *existent*, but as a *subjectification process*, a desirous *becoming*, and as *consistent* of the human and the more-than-human; the rat, the park, the State, the dead, and the war. Therefore, I wish not to individuate John; or somehow ‘dehumanise’ him, and certainly not to (re)cast him as divinity. Rather, imagining him *in excess* of his humanity, this chapter occupies his gaze in the fragments presented throughout the chapter. This gaze is invoked as *percept*, a concept invoked by Deleuze and Guattari to denote pure perception; perception without individuated perceiver (Deleuze and Guattari, 1991).

In the current age of ‘nudging’ (Pykett, 2015), a heightened immediate threat for war, and fascist desires of States to control and subdue new kinds of civil organisation, States are relying more on the nationalist sensibilities of their citizens. One of the ways in which States seek to fire up nationalism and pride of nationhood is through the reminder of its greatness as articulated in the victorious elements of its history. Such articulations enter the everyday lives of State citizens through their materialisation in things such as memorial parks that commemorate and glorify those that have lost their lives in defending (the interests of) the nation in ‘explorations’ and war. In accordance with Deleuze and Guattari, these parks, propagating this ideology, can be understood as articulations of the presence of the State in the urban fabric (Abousnoug, 2012). Deleuze and Guattari read the State’s presence in a place, where citizens become ‘captured’ by the State ‘war machine’, in its deflection of other citizens’ interest. Deleuze and Guattari invoke this concept to denote the territorialisation of citizens as State apparatus in its imperialist tendencies forthcoming from its capitalist predisposition. Memorial parks are clearly precipitated with these intentions (Raivo, 1998), and with their striation towards serving State goals, they can be understood as one of the most over-coded spaces in the urban sphere (Ballantyne, 2017). Residing in such spaces thus exposes citizens to State oppression. Whilst certain groups in Western society are well equipped to resist such oppression, other, more vulnerable

groups, are at risk either to be (re)traumatised by the adversities of State imperialism, and/or feel pressured into the national military forces and commit further atrocities demanded following geopolitical agendas. The conditions upon which civic spaces such as memorial parks are performative of State oppression might become apparent with a compulsive rendering of these spaces.

Fragment 2

Now, a foot balancing on the stone ridge between the path and the grass. Another put in front, the gaze downward seeing the leg swaying outward bringing the next foot to the next section of the ridge. Arms spread wide for keeping balance. A moment's hovering to align the width of the foot with the width of the ridge, then actualised in the meeting. A body strolling deliberately carefully planting each step following the ridge. Now, crouching before the stone, the back of the hand swiping the moist sand and rubble to the meeting point with the tiles surrounding the stone, nails scratching off the bulges from its flat surface. Poppy garlands being shoved, their plasticised messages flapped face up, straightened in accordance with the next and in the direction of the plaque. Sticky sand being rubbed off them, creases undone, and undone once more, and once more. Now, crosses pulled from their earthly place, swept from the grass, taking place in new compositions on the other side of the statue, when slanting forced deeper into the wet ground. Now, keeping the same pace as the other body on the other side of the memorial; their hovering head wedging between the columns, resting on the thick wall as the body makes its way to the other side of the entity. Now, a nose hovering in front of the weathered grey surface of the rising column; finger tips following the raspy dry stone, grazing the skin in its force. The nose reverting to point upward, the body turning and the upside of a head resting against the hardness of the wall; sleeved arms flinging up, one eye closing and aligning the fingers with the edge where the column meets the sky.

Compulsivity

The body in Fragment 2 is a body with the capacity to engage with the park on unchosen terms. This capacity urges the body to touch, order and align itself compulsively in accordance with its surroundings. This section analyses compulsivity as retrieved from its conceptualisation as medicalised lived reality in order to understand the figure's movements and the emergent configurations of the compulsive process that binds together the park and memorial objects, the visiting citizens, the State and its imperialist cravings, war and the war dead. In close resemblance with Schizophrenia, which "lays bare the material processes of the unconscious" (Buchanan, 2008, pp. 40), compulsivity could be conceived of as the performance of a prepersonal and prereflective enlacement of the human body with its surroundings. As I argue elsewhere, this enlacement may hold some truth in the governance of human bodies (Beljaars, 2018).

The figure's compulsive interactions are experienced as driven by unqualified urges by people with the sensibilities medically recognised under the heading of the Tourette syndrome diagnosis. Such urge-driven compulsive acts divert from other-than-compulsive acts as they do not follow reason. Indeed, they do not bear reference to purpose, rationality, or meaning in ways bodies are understood to be governed by (see Bliss, 1980; Kane, 1994; Leckman et al., 1994, and countless other experiential accounts). The experience of a collection of material objects – including the body – to breach a particular harmony, or to defy a composition, is accompanied with the uncomfortable urge-sensation to rectify the 'wrongness' of the situation. Wrongness does not indicate a moral judgement or psychoanalytical interpretation of a situation. Rather, its nonrepresentational quality names an unspeakable tension or a haunting that increasingly demands attention. In what way the situation is wrong, or how to address this wrongness, is encapsulated in

the bodily requirement for a particular sensation in, on, or between the body and its affective environment (Beljaars, 2018). These sensations are described as ‘itches’, tensions, or pressures, and are often located in the chest or in bodily extremities that become part of a compulsive interaction (Kane, 1994). Nonetheless, these urge sensations seem difficult to pin down in words: an urge to rub soft fabric between one’s fingers is experienced as a “tingling” by one research participant. When she discusses having to choose between two objects she is interested in, she experiences the urge to indicate the ‘right’ object as “warmth”. Another participant can be seen to rush over to a fruit bowl to reposition a banana in relation to a cucumber as the urge made her feel like “head over heels in love”, but “in a terrible way”. Therefore, the differences between urge sensations might have less to do with their production in the brain, and more with the kind of interactions.

The urge sensation increases when not acted upon, so the wrongness of the current situation becomes more and more overwhelming. As a result, such urges interrupt other-than-compulsive activities (Dalley et al., 2011) such as setting the table for lunch to reposition the cushions on the sofa for a third time, which can be seen on the eye-tracking recording, as well as stopping conversations with another person. At the same time, it can impose strictness on non-compulsive activities, such as sitting on the right side of the train. It can also create zones of imminent danger, such as with a deep-fat fryer that provokes one participant into touching the hot fat if the machine is within reach. In the absence of cognitions, people with these capacities conceive of their compulsive experiences on different, nonrepresentational *felt*, terms (Beljaars, 2018). These urge feelings emerge and fade away when these bodies are in the vicinity of particular objects that evoke a particular compulsive response. Compulsive capacities thus produce a body that seems to be highly sensitive to relations and balance between affective materiality (Beljaars, In review). ‘Following’ this body then allows discerning an experiential geography of intensities.

A body that is moved into performing particular interactions indicates a bodily tolerance to seduction of outside forces in new ways (see Harrison, 2008). This vulnerability to such seductions situates the person performing the compulsions more like a witness than an intentional perpetrator to its own interactions. This performative ‘enslavement’ of the body to the desirous extracorporeal world can even subject the body to engage in self-destructive acts, such as through pressing the delicate skin of a finger into sharp tips and edges until it bursts. The desire that produces and reproduces compulsive situations employing the body demonstrates that the body can be urged to harm itself, and that the flesh is at the mercy of extracorporeal affects.

Compulsive interactions tend to differ per interaction, with very few contingencies between different people and even between different occasions involving the same person (Worbe et al., 2010). Different enunciation within compulsive interactions happens through colours, delineations, size, proximity, sharpness, and texture (Beljaars, 2018). For example, a longdrink glass stops being an object holding fluids, and becomes pinchable, an addition to a collection of cold, see-through lines, or a flatness when meeting another flat surface. A small statue on display becomes a grainy roundness fitting perfectly with one’s upper lip, the indicator of the middle point between two flowerpots, or a reinstatement of the symmetry between three tips of the surface it is stood on. Lines on the pavement become untouchable and unbreachable. In short, objects bearing similarities might invoke compulsive ordering interactions, whilst a pointed edge might invoke compulsive touching, and two vertical lines in successive depth might invoke the body being optically aligned (see De Leeuw et al., 2018).

Therefore, not only the experience of compulsive interactions, but also the actualised unfolding of these interactions suggest that the compulsion is not governed by the human. Rather, compulsive interactions seem to reflect the corresponding material aspects of the extracorporeal elements involved. As such, the compulsive desire can be conceived to actualise the affective agency of the more-than-human resonating

within and through the human. Not attributable entirely to either the human or the nonhuman, compulsive interactions could then be conceived of to emerge between the corporeal and the extracorporeal, and between different extracorporeal entities (Beljaars, in review). With the changing surroundings, the interactions the body is drawn to perform thus change accordingly (Ibid.). The body with compulsive capacities can therefore only be understood as always entangled with its material surroundings, so one can reconceptualise compulsivity as a particular 'magnifier' of the body's articulation of particular extracorporeal affects. Such a conception of compulsivity allows analysing human/world enlacing both empirically and conceptually without ontologically centring the human. Instead, compulsive interactions demand an ontological centring of the compulsive *situation*. Following Deleuze and Guattari's metaphysics of desire (2013) then incites thinking the compulsive situation as produced by and reproductive of a particularly violent assemblage of the body and extracorporeal matter, and hence give rise to the compulsive process.

Bodily involvements in the ontologically dispersed compulsive situation also has implications for the performativity of a human body as part of any setting. Discarding its allusion to structures of meaning, ratio, and into the realm of an almost nihilistic approach of bodily response to primordial urges requires a renewed acknowledgement of the disharmony with which bodies actualise. Compulsivity, par excellence, demonstrates the indeterminacy of bodily engagement with the world, both in the corporeal and the excessively corporeal. Corporeally as having to perform compulsions require a pause in any other activities. Excessively corporeal indeterminacy arises as the body is perceived to overflow in, or come to consist of objects in the vicinity. The urge signals the desperate requirement to 'solve' this indeterminacy by impressing the flesh with this affective materiality perceived as part of the bodily sensibilities. Such excessively corporeal indeterminacy then expresses in its craving for bodily interaction that is neither up for capturing in signification nor in biological functionality. This suggests that we might reconsider the capacities of the flesh and its sensory registers as emerging with extracorporeal affects, as this would allow capturing the reproduction of material desires through the body. As such, the compulsive body shifts between compulsive and more-than-compulsive engagements with the world. By extension, the compulsive figure in the park then shifts from performing a more-than-compulsive park visitor, adhering to the codes of conduct and moral order of the park, to a compulsive body that performs the affective materiality of the park on these terms.

Energy/Desire

Returning to the figure in the park, we can now unearth the compellence with which touching the ornament's edge, scratching algae from a memorial stone, and rearranging the garlands needs to take place. The compulsive capacities render the figure in constant pursuit of relief from sensory tensions, and as such draw it into performing these interactions in accordance with the ongoing arising and fading away of intensities. These interactions occur both without reference to any past recognisable beyond compulsivity, and without bearings towards other futures of interest to the body. However, understood as outside further interests to this body, but extended to and including the objects in question, the spatiality of the park, and/or countless other human and nonhuman elements, might help explain the involvement of the body in the compulsive interactions.

The constitution of compulsive interactions would then involve a greater assemblage than just the figure. In that sense, compulsive body-world formation ought to be understood as occurring *with* the body rather than *by* the body. Therefore, we need to look at this situation as a rhizomatic becoming that forms a metaphysics with the body and other elements. This compulsive process then denotes a forceful becoming of human, nonhuman and other bodies in their coming together of the elements and their actualising capacities, rather than the attributes of the elements involved. The becoming-forceful of the rhizome can be understood as

taking place with the concept of desire conceptualised by Deleuze and Guattari (2004). They mobilise desire neither as a lack or vacuity that becomes powerful in ways black holes become powerful (Deleuze and Guattari, 2013), nor as a sense of wanting that stems and is governed only by an individual (see Butler, 1987). Rather, they situate desire as a flow of energy that is reproduced through a series of ‘machines’ that one by one transform the flow of energy into a useable form for the next ‘machine’ in the flow chain. In turn, desire also produces the machinic system that reproduces it; hence the produced and the producer emerge accordingly; it is a mutually constitutive system (Delanda, 2006). A simple bodily example is the digestive system that desires, reproduces and excretes a flow of energy.

The human body constantly deals with all kinds of energy reproduction, and extracorporeal affects that actualise the compulsive capacities of the body might be regarded in a similar vein. As such, biological feelings of being hungry are similar to the biological ‘itch’ that is felt when the urge comes into existence. As the empty stomach wants food to negotiate the hunger with, the compulsive body has to touch and straighten the plasticised name tags on the poppy garlands to satisfy the itch. Unlike the hunger, the stomach and food, the compulsive itch switches in location, and the body does not have a ‘receptive’ or reproductive machine to house, process and ‘release’ the energy. Echoing through the bodily flesh – limited by the outer layers of the skin – and not following a distinct path, this surplus energy ‘goes rogue’.

As the desirous energy cannot be reproduced by the bodily organs, one research participant in Beljaars (2018) contends it can “keep bubbling” in his body in an attempt to escape the flesh. He continues to argue that such an escape is only possible through resonance with particular extracorporeal materiality “otherwise it gets stuck” in the body. Only in the material amalgamation of the flesh with affective materiality, can the energy be released. Hence in the moment the sensory registers resonate with such an object – for instance, when one glances over it – the energy locates in the sensory tissues capable of inciting an interaction with the object. This fits with compulsive interactions most often being performed with an index finger, thumb, nose, chin or tongue. And it is only with reproduction of the energy in the sensory tissues that the compulsive capacities of the body actualise in experience. In this situation, the energy is made sensible as the urge acquires enough quality to ‘guide’ the human towards the affective extracorporeal materiality. Performing the specific compulsive interaction then allows the ‘itch’ to be ‘scratched’ (Kane, 1994). One participant describes how she experiences her body in these instances:

*“That itch needs to be satisfied, it is a kind of orgasm in a way; then you feel that itch very strongly, for example, and then you crave that orgasm. That belongs together. (...) You constantly deal with a kind of energy that has to do with a kind of orgasmic energy. *laughs* And that is just a very powerful energy that’s there, and you can canalise it, or, ehm, that that current becomes weaker, or say like ‘well, we’re not going to that point’, but that energy does have a direction. It wants to go there.”*

Her experience then situates the involvement of her body in compulsive interactions as supportive of the through-flow of the energy current, which direction she can alter to a certain extent, but cannot block. Indeed blocking it is regarded as “counter-natural” as another participant argues:

“Ok, there’s something that needs to leave your body and you are blocking it... and that sounded to me, you know... that’s like with sneezing and stuff... those are things that just need to get out.”

These participants then situate their body as a ‘conductor’ of energy to come in, flow through, and requiring to come out again, in which the becoming-compulsive of the situation resembles the energy building up in the body to release it in a compulsive interaction. By extension, the compulsive capacities of the body then resonate with the extracorporeal affects that are situated within an explosion of the energy leaving the body with the interaction. As such, the coming together of the materialities of the memorial park and the compulsive body creates a desirous economy of energy.

As the energy flows that give rise to the libidinal economy that governs the assemblage of materialities in, of and with the park and its visitors only actualises with the sensory tissue of the human body, this economy becomes enacted by perceptions of these flows. As these perceptions move with the changing situation of the park–visitor assemblage, they create a geography of energy *percepts*. Developed by Deleuze and Guattari (1994) and based on Bergson’s object images (1911), the *percept* connotes perceptions comprehending a unique constellation of all that is present: a gathering of the subject, object and perception itself. As such, the percept is “anterior to the prescription of perceiving subject and perceived world” (Anderson and Wylie 2009, pp. 332) and therefore neither belongs to an object nor to a subject (Wylie, 2006). As such, a percept constitutes “a pure flow of life and perception, without any distinct perceivers” (Colebrook, 2002, pp. 74). Rather, it acquires its qualities by the capabilities and sensibilities of objects *and* subjects (Dewsbury et al., 2002). Situated ‘compulsive cultures’ then consist of the collections of all possible percepts that can be ‘taken’ when the human ‘steps into them’, without necessarily predetermining compulsive engagement. It invites thinking spatial constellations that culminate in compulsive touching, balancing and ordering.

Fragment 3

Looking up from the rat between the dead leaves underneath a rhododendron, John sees the odd movements of the figure. At a glance he sees he is not alone. Heads turn, attentive to the motions of the figure doing their balancing acts on the stone edge. Conversations pause, silence rises at the sight of the figure walking, pacing their steps in accordance with another body on the other side of the memorial structure. Are they a threat to us? To themselves? John registers the distinct lack of familiar humanity in the figure. Heads tilting to recognise the sounds a voice makes with the clattering water of the fountain: “Innnnnnnn hooooooo siiiiiiiiignooooooo viiiiiiiiiinceeeees”¹. Is this a sorry attempt to be funny - what to make of this? A walk interrupted by arms flailing and dirt flying off the marble rest for the statue. Are they vandalising the statue, and should we intervene? John’s body stills. Other eyes following the movements of the stretched out arm, measuring the thumb on the head of the angel statue, holding still, perfecting the angle.

The crude and rash movements of the figure are at odds with the peaceful appearance of the park; how can one treat the weathered wooden crosses with such vigour? Why does the plaque require such fierce brushing; it might roughen the shiny surface. What has the grass done to deserve piercing? And be careful with the plasticised notes, for the edges might tear! They carry so much grief from those still suffering the dead commemorated today, who have poured so many tears in crafting the message before pushing the card in its plastic holder. Why is the stone of the column scratched, why defy its magnificent grandeur by dragging one’s hair over its surface? Collective confusion.

What is it of the figure’s movements and interactions that makes furious? That tips the balance and breaches its instilled tranquillity, John ponders? Is the memorial ‘no more’ than its angles, its sets of lines, and the grittiness of the stone it is made out of? What constitutes its shock of grace otherwise? Does the water know that it flows in the city’s most beautiful fountain? Would the marble care if it would have one more or one less name inscribed on its surface - one more or less body in peace of death? Are the plasticised messages aware of the mighty message they carry, just flapping in the wind like that? Is the weight of the memorial structure carried by hope for a better future? Do the paths remain clean, the

¹ The Latin “In hoc signo vinces” means “In this sign you will be victorious”. This is written on the memorial structure (historypoint.org, 2018).

flowerbeds ploughed and hedges cut through divine care? Suddenly the park appears anew; the old subtle tingles, incandescence and vitalities have shifted.

As we would like to believe that it will propel its magnificence in resistance to future war being bestowed upon us, how can it here in front of us be so indifferent to dirt and algae on its surfaces, and not repel improper alterations to its sounds and organisation? With the memorial park standing exposed in the glorious commonness of its materiality, its touchability, also the ridiculousness of its theatre stands exposed. Our mundanity blares forth, the air of distance falls away, and we ourselves can no longer hide our ridiculousness as puppets on our shared stage. The wars, destructions and deaths can no longer be excused. John leaves.

Resisting Overcoding

Bodies with compulsive capacities are at risk of becoming involved in compulsive interactions with the park through its potential to be compulsively ordered, touched, and aligned. The park then becomes rendered on its lines, shapes, colours, and materialities that change and reformulate with each new moment unfolding, and upon which a compulsive situation can emerge. In short, the compulsive situations that erupt when the capacities of the body and the park become actualised lay bare the intimate material details of the park that become swept up in the 'grand' affects that are reproduced by the park. Or indeed, such is the plateau on which humans have learned to attune to the memorial park. The attunement to the park as its energy surges through the compulsive figure, and the desirous vitality of their coming together, erupts in unforeseen ways and is completely oppositional from the line of flight assembling the park on its State coded and political line of flight. If the body with the compulsive capacities aligns with the verticality of the columns, the war memorial 'obliges' and becomes decoded. As such, it becomes reified in its capacity to answer to the compulsive situation the body brings about. In their compulsive capacities, the body de-territorialises towards the memorial park, and the park de-territorialises towards the body, thereby reassembling and following a new line of flight (Deleuze and Guattari 2004). Rather than retaining its political function, the park can be understood to accommodate for such meaningless and apolitical compulsive interaction with the figure. In other words, the park actualises its own potential for engagement other than its design allows it to, thereby breaching the codes of conduct it has been allocated by the State, and not perpetuating the imposed moral order of the place.

Indeed, it is not just that the moral codes of heroism that the park is designed to celebrate and always returns to in eternal obedience to the State cease to exist, thereby somehow exposing an underlying truth. Rather, it is the violence and vitality of the materiality of the park itself that smooths the striation of the affective regime through the machinic potential of the body with the compulsive capacities. As if these capacities have lain dormant until actualised with the compulsive capacities of the park upon entrance. Nonetheless, the becoming-compulsive of the park and body is not spontaneist, but revolutionary as it constructs a new Park–State–Citizen configuration (after Deleuze and Parnet, 2002). The performativity and actualisation of the compulsive capacity located in the human body reassembles the park into a desirous assemblage reproducing the situation and the park with it as something other than, and decoded from, the grand representations in line with the State's intentions.

Precisely in the compulsive situation, the continual affectivity of the grandeur dissolves, the desirous assemblage that the park is designed for falls apart, as if a veil were lifted, the dramatic stage lights turned off and the rehearsal lights on. In these situations, the park and war memorial are not awe-inspiring representations of a military past, as cleansed from the gore of death and destruction, and singularised as warfare and sacrificial death (Walls and Williams, 2010). They do not press upon their visitors notions of

life, death, nationhood, and sacrifice – heavy from their grandeur – recollecting pasts and reaching into futures. Rather, they rematerialize as and reterritorialize through their situational and momentary performativity; constitutive of a rawer world that befalls all who are present; as an instantaneity with which they impose on citizens' personal life. The symbolism of these notions struggles to retain its actualisation, and keeps visitors captured through an array of *percepts* when the play of the lines, colours, shapes, and forms holds sway as materiality that does not differ between bodily flesh, grass, and the crumbly stone. Their history ceases, and their future no longer surpasses the present moment; all are thrown back on themselves, as if seeing oneself anew as entangled in a Park–State–Citizen assemblage.

The extent to which the compulsive interactions are affective beyond the immediacy of the act might vary, but as seen in 'Fragment 3', they can gather other citizens, thereby impressing and including them within the violence of the compulsive situation. As the lines, colours, shapes, textures and forms can be rearranged in accordance with any human body, the statues, vegetation, and all other presences are no longer separate. Not separate in terms of the differences between them, but as united in their articulation of pure difference itself, because all presences have the potential to become other in a thousand ways (after Deleuze and Guattari, 2004). In their eternal otherness, the compulsive moment sweeps up all presences, and all citizens become constituting part of the desirous assemblage that undoes the carefully crafted State overcoding. We might then even say that the compulsive form denotes an excess of the flows of energy actualised in the compulsive percepts to an assemblage including a wider audience that might not immediately be graced with compulsive sensibilities.

Concluding Remarks

This chapter situated the compulsive figure in the State's overcoded space of a memorial park in order to understand the affective resonances compulsive interactions would produce in such a heavily striated place. It coined the compulsive process as an analytical tool to trace the socio-political effects compulsivity might have in a civic space such as a memorial park. Through the vocalisation of compulsivity as energy that the body picks up, channels, and reproduces, the human body with compulsive capacities can be conceived of as a conductor of extracorporeal affects. Through a Deleuze and Guattarian invocation of Desire, this chapter then followed the compulsive becoming of the park, and the subsequent deterritorialising effects on its overcoding.

In terms of the effects of the compulsive co-becoming of the presences in the park, its State overcoding is able to capture its visitors through its stringent use of materiality and its accessibility to produce its nationalistic penchant that flows forth from this. Nonetheless, precisely through its materiality and open invitation to the State's citizens its overcoding can be breached. The compulsive figure opens up the possibility to become addressed by the material elements of the structure, garlands, plaques, statues, and wooden crosses on a different stratum. Attuning to this stratum thus eliminates the State's overcoding to retain its grip on its visitors. In similar ways to the Schizophrenic, the compulsive then names the repression of the desire produced with the assemblage of which the body takes part (see Arsić 2007). The compulsive then demonstrates how the striation of the memorial park becomes so heavy and intense that instead of crumbling, bending, or cracking under the pressure, the overcoding of the park ruptures in its entirety. Although this situates the compulsive figure in tandem with the schizophrenic figure, the schizophrenic refrains from pledging allegiance to any territorialisation, whilst the compulsive forms allegiances outside the overcoding of the State, and reterritorializes situations on different plateaus. This makes the compulsive figure not capable of assembling reactionary desire, like the schizophrenic, but a revolutionary one. One that is more vital, materialistic in this sense (see Deleuze 1991) and, as such, a nomadic war machine.

Thinking with compulsive figures as nomadic war machines has a number of effects on the State's strategy for warfare. Posen (1993) argues that with the increasing number of deaths with the evolving technologies of warfare, States require new methods of capturing citizens for the war (Shaw, 2003). The current increase in the State's interest in biometrics (e.g. Van der Ploeg, 2003; Amoore, 2006; Maddern and Stewart, 2008) and the rising influence of the neurosciences on public policy (Davies, 2016; Pykett, 2015) suggest that citizens are increasingly becoming rendered through impersonal and biological lenses. Rather than recruiting citizen-soldiers, recruitment efforts could currently be understood as targeting bodies. Returning here to John Clayton's argument, in addition to those who suffer from war, also the perpetrators of war are rendered as a killable mass. In turn, this fits the State's neoliberal agenda as it can increasingly distance itself from the violence of war, even when it commands all aspects of it.

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