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# Opening up the unfamiliar and enabling new pathways for movement and becoming: Through, in and beyond attachment

*“You see Wendy, when the first baby laughed for the first time, its laugh broke into a thousand pieces, and they all went skipping about, and that was the beginning of fairies”*

Peter Pan

## Abstract

The philosophy of Deleuze and Guattari opens up vast potential to disrupt and explore some of the confines of attachment theory when considering the development of enchantment, wishful, and magical thinking in childhood. Through connection with the use of the fairy-tale, the authors seek to illuminate and illustrate the lines of flight, which activate resistance against the universalism of attachment theory and linear process of child development. In using the classic tale of Peter Pan as metaphor, and by applying Deleuzian philosophy and mythology, we aim to expand current thinking about the nature of childhood. By translating text into visual meaning, thus creating a lens with which to view an alternative pathway for child development, the complexity of the spatio-temporality of relationships as a contemporary adjunct to attachment theory, is materialised to produce an affective picture of the non-linear dimension and process of development in children. This affective genre illuminates the embodied and sensory aspects of ‘becoming’ which challenges a reductionist view of relationships. In doing so, this allows a ‘state change’ that enables professionals and scholars to *see* differently.

## Key words

Contemporary attachment theory, fairy-tales, child development, spatiality, rhythm, lines of flight, visual portraiture

## Introduction

### A sprinkling of fairy dust to lines of flight

Fairy-tales have afforded children the many places (and spaces) in which to work and re-work the pains of growing up and entering into what can be a frightening new world of feelings, affects and adulthood. Bettelheim<sup>1</sup>, (1991) suggests that myths and fairy-tales were created to give poignant expression to initiation rites or other *rites de passage*. The stories are not always ‘sunny’ or optimistic and can take children to the darkest of places; terrifying forests, scary monsters and aggressive encounters. Yet these can be the crucial difference of fairy-tales from other children’s stories, fantastical events that transport both child (and adult) into a realm of make-believe, which encompasses the folds of Deleuze’s past, present, and future; a disruption akin to the often strange and unfamiliar trope of the fairy tale. Fear and fantasy collide. The use of children’s stories has been explored as a potent medium rather by Tesar<sup>2</sup>, (2016) and his dissection of ‘timing childhoods’. In addition, Lhussier<sup>3</sup> (2009) has provided an excellent illustration of the use of metaphor through her depiction of Pinocchio and its juxtaposition with the vagrancies of quality of life in long-term conditions. As Bettelheim asserts that the enchantment of the fairy-tale is encapsulated in mythical heroes. One such hero is Peter Pan, the forever child. This story is offered in Western cultures as an example of a boy resisting his transition into adulthood. By re-appraising the story of Peter Pan from a Deleuze-Guattarian stance, we can consider the alternative pathways of child development in a similar vein to Bettelheim<sup>1</sup>:

*Mythical heroes offer excellent images (own emphasis) for the development of the superego, but the demands they embody are so rigorous as to discourage the child in his fledgling strivings to achieve personality integration.....the central figure of the fairy-tale lives happily ever after on earth, right among the rest of us. Some fairy-tales conclude with the information that if perchance he has not died, the hero may still be alive. Thus, a happy though ordinary existence is projected by fairy-tales as the outcome of the trials and tribulations involved in the normal growing-up process (ibid, 1991:39).*

Warner<sup>4</sup> (1995) also describes the genre of the fairy-tale as having an important focus on family at the heart of the story. Warner<sup>4</sup> (1995: XVI) endorses the wonder and enchantment they provide, ‘pleasure in the fantastic, curiosity about the real’, as Deleuze would suggest, the virtual and actual worlds in which we mingle and meander. It seems inevitable to speculate how they can assist children in their emotional trails and disruptions. Such voyages need to be navigated and mastered. This is what the fairy-tale achieves – strife, turmoil conflict and ultimately triumph over adversity. As a powerful vehicle, they transform experience and have positive benefits to emotional well-being (Walker<sup>5</sup>, 2010).

Dyer<sup>6</sup>, (2007:391) also argues for ‘awe, enchantment and a sense of wonder’ to be reclaimed by educationalists in order to increase the flow of learning, motivation and inspiration of scholars. Furthermore, fairy-tales, such as that of Peter Pan, have the propensity to enable an opening up, and expansion of attachment theory- creating lines of flight (new thought processes) and activating alternative pathways with which professionals can understand sensory and embodied elements of child development. For Deleuze<sup>7</sup>, (1998) these fairy-tales are maps, an intersecting of routes, a ‘*decoupe*’ or cut-out of space and time, offering different pathways for thinking through childhood experiences and encounters (see figure 1):

*Every map is a redistribution of impasses and breakthroughs, of thresholds and enclosures.....there is not only a reversal of direction, but also a difference in nature: the unconscious no longer deals with persons or objects, but with trajectories and becomings; it is no longer an unconscious of commemoration but one of mobilization, an unconscious whose objects take flight rather than remaining buried in the ground. (ibid, 1998: 63).*

Figure 1 (here)  
Figure 1 London map

In becoming-enchanted, the trajectory of becoming is through the movement from the striated to smooth space. The real (actual) space invokes a voyage from striated movement to one of smooth movement into the imaginary (virtual) essence of becoming.

### **Attachment, affect (agency), and attunement**

Bowlby<sup>8, 9</sup> (1988, 1979) provided an evolutionary basis to the making (and breaking) of ‘affectionate bonds’ through his seminal work on how an infant maintains close proximity to its caregiver (usually the mother) for survival. This close proximity becomes the ‘secure base’

from which the infant can safely explore the world. It is a base for safe retreat when unsure or afraid, a place the infant returns to for sustenance, comfort and emotional ‘re-fuelling’. This safety seeking strategy, for Bowlby, had an evolutionary, survival basis to it, dovetailing his ideas with Darwin. In expanding on human development, contemporary attachment theorists particularly highlight the fundamental need for social connection, not just throughout infancy but also across the life span. Attachment can therefore be viewed as the bond that ties. It ties us to our main attachment figure and then a ‘hierarchy’ of attachments ensues. This hierarchy composes of both human and non-human relationships – entanglements with the environment, an idea elucidated insightfully by Whatmore<sup>10</sup>, (1997) and the Winnicottian notion of the ‘outside world’, (Winnicott 1964<sup>11</sup>). What remains an intriguing paradox is that childhood is seen through the lens of an enclosed system (the private nuclear family unit), a system of relating which is confined and territorialised. It is both controlled and regulated, codified and classified. This lens is striated by adult understanding. Therefore, through this paper we argue that attachment theory requires a deterritorialisation in itself, to allow for the growth of childhood ‘lines of flight’ and potentialities (see figure 2).

Figure 2 (here)

Figure 2 House attached: Restricting “rope”, relationships tangled, cut

There is a spatiality to attaching and attachment theory, a closeness and distance between interactions that yearn to be ‘non-representational’, a priori children’s geographies (Anderson and Harrison<sup>12</sup> 2010; McCormack<sup>13</sup>, 2013). By considering the spatial and temporal nature of relationships we can connect with the idea of continuous movement over time, the sensory elements of experience which Stern<sup>14</sup>, (2010: 41) terms ‘vitality affects’. This reinforces the micro-spatiality of interactions, the reciprocal ‘dance’, the carefully choreographed matching of each other’s affects and bodily rhythms through affect attunement (Stern<sup>14</sup>, 2010). If we consider the rhythm of ‘events’ as postulated by a Deleuze-Guattarian perspective, there can be an unfurling of new understanding which Stern<sup>15</sup>, (2010) affords in his riveting account of attunement and rhythm in relationships. Duschinsky, Greco and Solomon<sup>16</sup> (2015: 224) also alluded to the promise of reflecting on the attachment ‘scene’ (which are referred to ‘events’ or ‘folds’, sequential folds, by Deleuze<sup>7</sup>, (1998:22) and this requires further amplification through an ontological turn to process. Events can be seen as blocs of space-time happenings. They encompass affective elements of gestures and movements. Movement possess a rhythm, a life, an energy, a vitality. Restricting and confining these movements limits our progression, calling for a non-linear and non-binary distinction.

As Kraftl<sup>17</sup>, (2013) cautions, the uses of attachment theory are propagating and probing specific modes of ordering social spaces. This is a noteworthy point, and one, which must be carefully unpacked as a political affirmation of attachment theory. This ‘space’ needs to be explored as a ‘transitional space’ (Winnicott<sup>18</sup>, 1971) both metaphorically and theoretically.

### **Peter Pan and Neverland**

Neverland can be viewed a ‘small plot of land’, a ‘Dogon tribe’; a clever association of temporality (never) and spatiality (land), suggesting it doesn’t exist, but yet has a materiality. It therefore constitutes a perfect background for both a fairy tale, and an exploration of the potential de-territorialisation of child development.

Peter Pan embodies a free spirit. He is also a child who is said to have ran away from his parents, and this is presented as a liberating, though occasionally complex and emotional endeavour as he finds himself yearning for familial love. Peter thus de-territorialises himself from his place in a family and presents the constant battle between territorialisation (considering Neverland as a new territory, on which some order is being established, as Peter is the chief) and de-territorialisation. The name Pan comes Greek mythology, where the god Pan represents the natural state of human beings, in contrast to the shaping effects of child development. Thus, through his name only, Peter Pan opens up the nature (at once unwieldy, unruly and biologically organised) or nurture (portrayed as channelling and restricting) debate.

The transitional space is the ‘Neverland’ within which Peter Pan dared to step. This becomes a wondrous journey into a fantastical (virtual) space of pure immanence. The flux and flow between the smooth and striated nature of childhood; how childhood constitutes an emergence. We are not conflating the idealism and immanence here, but by seeing the virtual (fantastical and abstract) and actual (reality) collide we can bring alternative thinking to our understanding of the complex vagaries of childhood. The development of Peter Pan’s relations with himself, others and the material world. The take up of hybrid childhoods which Lee and Motzaku<sup>19</sup>, (2013: 13) describe as “unchartered space in which novel and unpredictable connections between forces and processes of many kinds can occur”. Through intra-action and entanglements Barad<sup>20</sup>, (2007) depicts a new materialism within which children can become agentic. These lines of flight and virtual events can be seen as agentic cuts – a departure from the centrality of attaching’s to lateral connections (see figure 3).

Figure 3 (here)  
Figure 3 Nursery flying

As post-structuralism also conjures up new possibilities we have attempted to assimilate these ideas as a fairy-tale narrative account by way of exporting seemingly innocuous concepts into the world of Peter Pan and Neverland. In doing so we hope to make connections and convey meaning in texts, otherwise left obscure, abstract, unknown and imaginary.

### **An Essentialist Visual Portraiture**

Through the merging of text and image, we immediately reveal an experience, which is not flat or fixed - quite literally. These allow for not only the creative and visual materialisation of

affect, but also an understanding of the spatio-complexity of attachment theory, not fully realised through text alone. Through depiction of movement and the rhythmic event, new possibilities emerge and envelop a process of change and transformation. As Sousanis<sup>21</sup> (2015) exports images and innovative graphic shape-shifting examples in his ground-breaking ‘Unflattening’ project, he dismantles the flatness of sight and its one-dimensional state to open up the multiplicity and potentiality of space, time and experience. His emphasis is upon the moving dynamic and mode of sketching between artist embodiment and production of image. This resonates well with Klee’s<sup>22, 23</sup> idea of ‘taking a line for a walk’ making the abstract appear multidimensional. As Sousanis<sup>21</sup>, (2015:75) so succinctly comments:

*By orchestrating the relationship between elements and the space they inhabit, we can trigger correspondence with experience both seen and felt.*

Causey<sup>24</sup> (2017) adds further weight to the discussion in his account of ‘being drawn to see’ what lies below the surface and beyond the realm of everyday perception. Through drawing and sketching events and experiences, Causey alerts us to the embodied nature of process. How the very act of sketching or drawing enlivens visual-materiality and knowledge through its unique kinaesthetic properties and thus, is not able to be reprehended by any other means. Cope, Jones and Hendricks<sup>25</sup> (2015) also promote the use of portraiture as an important vehicle for depicting events as personal stories and narratives. A drawer, sketcher or portraitist, listens for the story and is literally engaged and central to its creation (Lawrence-Lightfoot<sup>26</sup> 2005). As Boxenbaum<sup>27</sup> et al (2018) posit, a visual-material ‘turn’ opens up exciting opportunities, enabling scholars to reach wider audiences, becoming more accessible and engaging. In addition, the visual-material turn ensures scholars do not ignore visuals or verbal text and their entanglement, as they may run the risk of missing large aspects of what is going on (Hollerer, Jancsary and Grafstrom<sup>28</sup>, (2018)). Thus, our aim in this paper is to engage you, the reader, in our alternative story and narrative, providing a new backdrop, a new canvas on which to see attachment theory in all its multiplicity.

### **Multiple attachments**

Duschinsky, Greco and Solomon,<sup>16, 29</sup> (2015) purport in their critique of attachment theory, that the political discourse in Britain since 2009 has been enmeshed with the territorialisation of sovereign power and attachment theory being used as a social construct to control social norms. They also recognise Deleuze and Guattari as a powerful ally in reflecting on the movement of human individuation. Thus, attachment theory has the effect of a striation – a constriction of alternative connections. In rendering mothers solely responsible for ‘policing’ the infant, feminists and sociologists highlight the exclusion of fathers as a serious concern (Burman<sup>30</sup>, 2007; Butler<sup>31</sup>, 2004 ). Cross-cultural differences also give rise to the claim of the universality of attachment theory, and studies have shown variations that challenge the reduction of behaviours into categorisations and coding, meaning they are not culturally sensitive or sacrosanct (Music<sup>32</sup>, 2011). Whilst research continues to strengthen Bowlby’s contribution to the field of developmental psychology, it is somewhat intriguing that even current participant sample numbers remain small and the participants are often non-human (canine) subjects. Recent studies attest to this with the use of dogs, and a doll respectively (George and Solomon<sup>33</sup>, (2016); Rehn, McGowan and Keeling,<sup>34</sup>(2013); Schoberl et al<sup>35</sup>, (2016).)

Mitchell<sup>36</sup>, (2003) and Dunn<sup>37</sup>, (1993) have discussed similar ideas, in their evocative writings regarding the significance of sibling relationships. Mitchell (2003/1999:168) refers to Bowlby’s ‘misleading matricentrism’ and calls for acknowledgement of multiple kin. What is

also stimulating in her exposition is the way in which she describes ‘vertical’ and ‘lateral’ dimensions to relationships, politely deriding Bowlby for verticalization and his need to focus on the mother as ‘care-giving machine’ (see figure 4) when lateralization occurs early in infancy between siblings and in social play with peers. Kraftl<sup>17</sup> (2013) also points out that expression of love and empathy are not unique to the parent-infant dyadic relationship but are also found between children and adults who are not related.

Figure 4 (here)

Figure 4 Nursery: Inside the care-giving machine – vertical attachment (bonds)

These could be peers, teachers, grandparents, aunts, uncles and indeed pet animals. This again has a spatial and temporal element that can be valuable when measured in interactions, but has so far eluded in depth analysis through the lens of attachment theory.

However, the writings of Stern<sup>14</sup>, (2010:84-85 ) in his idea of the reciprocal ‘dance’ injects renewed optimism providing affective forms of vitality as a key ingredient of interactions. Furthermore, the idea of ‘allo-parenting’ is usefully explored by Music,<sup>32</sup> (2011: 152) as he purposes the need to appreciate cross-cultural differences in respect of attachment theory and the raising of children by more than one main carer. In addition, Willett,<sup>38</sup> (2012) compels us to stretch the ethical boundaries of our approaches to understand the ecological components of relationships, and through the turn to research on ‘affect attunement’ we open up the re-configuration of relationships to ‘non-egoistic, preconscious immersion in the rhythms and tones of life’ (Willett<sup>39</sup>, 1995: 24-30). This appealing prospect will be taken up later.

Despite these challenging and insightful debates, the very idea of multiple attachments remains under theorised within the literature. Attachment theorists, whilst conceding the importance of multiple attachments, have been somewhat remiss in exploring how children integrate multiple attachments to their internal working models of relationships. Crittenden’s<sup>40</sup> (208/2016) dynamic maturational model of attachment has at least in part exemplified the idea that there is progression and adaption across the life span and it seems to call out for an expansion of the true fluidity in human development, (see figure 5).

Figure 5 (here)

Figure 5 Wendy through the window: De-territorialisation in flight, escaping the un/pleasantries of adulthood.

### **Wendy and her siblings: Finding Space to Become**

If we return to the central tenant of how childhood is viewed through an adult construct, perhaps the most enduring issue is one which concerns ideas of ‘being’ and ‘becoming’. Agency is also a key consideration and a widely contested area both theoretically and philosophically (Prout<sup>41</sup>, 2005). As Barad<sup>20</sup>, (2007) suggests, agency is not an attribute an individual has, but it is a dynamic relational process (entanglements) through intra-actions. In viewing agency as such we can then become open to the possibilities for ‘worldly re-configurations’ (Barad<sup>20</sup>, 2007:224).

The story of Peter Pan embraces Wendy and her siblings embarking upon a journey to Neverland and provides a delightful way in which to export some of Mitchell's and Dunn's ideas regarding the relevance of sibling relationships. Wendy is a middle class Edwardian schoolgirl, who shares a room with her two younger brothers. While she is portrayed as having positive attachment to both her parents, she also shares close ties to her siblings as well as to 'Nana,' the family dog. Similar to Peter Pan, she is on the brink of adulthood and wishes to escape its unpleasantness, (see figure 5). In an intriguing state of Wendy's 'becoming-playful', she enters into entangled encounters with Peter Pan and the Lost Boys as a pseudo-mother figure. This 'othering' of Wendy is a narrative that aligns with attachment theory's early roots. Even the family dog Nana is 'othered' and anthropomorphised- becoming a nurse, caregiver, making beds in the nursery, carrying out various domestic chores, (see figure 6).

Wendy enjoys telling stories and fantasising. Meeting Peter Pan affords her the opportunity to try and avoid growing up, as she flies with her brothers to the imaginary land of Neverland, where they may cease to age, (Boulton<sup>42</sup>, 2006). Somewhat ironically, however, this experience seems to bring out Wendy's more adult side as she becomes a de facto "mother" for the lost boys.

Figure 6 (here)

Figure 6 Wendy re-mixed and 'othered'

The lack of girls in the film, and their limited agentic possibilities is longing for a feminist perspective in order to plaster over the cracks in perceived and anticipated notions of childhood development, (Shipley<sup>43</sup> 2012). We can ponder if J.M. Barrie would 'other' Wendy with a more contemporary and acceptable characterisation if he was to rewrite the story now. Inevitably, Wendy would have to flee from the parallel attachment relationships, which 'mother' and 'other' her character, and pursue new lines of flight to a current day transitional space, which enables a becoming-adventurous alongside Peter Pan. Ironically, Peter Pan unwittingly hastens Wendy's passage to adulthood and with Tinkerbell, an oedipal triangle seems emergent, potent and problematic. One might see Neverland as a place and space with dual and ambivalent purpose of freedom and nurturance, (Boulton<sup>42</sup> 2006). Deleuze and Guattari<sup>44</sup> (1987/2013) would reject such (psycho) dynamics and ensure the continuous need for de-territorialisation to prevail.

Children's spaces and their relevance to childhood and developmental pathways is under theorised within the literature, with Moss and Petrie<sup>45</sup> (2013) inviting a new kind of practice and policy evaluation. We wish to contribute to this evaluation and offer new ways in which to consider children's spatiality and agency. By inviting professionals and scholars to explore our merged text and image, new perspectives can surface, appear and materialise.

Neverland presents a space in which children can explore and 'become' other. As Deleuze<sup>7</sup> (1998) asserts in his essay 'What Children Say', children never stop drawing maps and talking about them. By this, we can consider he infers how children explore all the potentialities and trajectories open to them, and beyond the coordinates and limitations of mother and father (see figure 7).

Figure 7 (here)



## Figure 7 The Darling family

This is where the lines of similarity intriguingly cross and connect between Deleuze and Barrie. They share a mutual embellishment for the creativity of childhood - mapping, (see figure 8) Barrie<sup>46</sup>, (1984: 3) writes:

*'your own map can be intensely interesting...there are zig zag lines on it, just like your temperature on a card, and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of colour here and there'*

Winnicott<sup>47</sup>, (1975) provided examples of how attunement can be thought about differently through and his extension of Bowlby's ideas around attachment theory can be found in his conceptions of 'juvenile delinquency'. Within this context, this could be the original depiction of Pan as a runaway boy searching for an authority figure (perhaps Hook his nemesis), in conflict with the flow and flux of re-territorialization, becoming-liberated, becoming grown-up. Such 'anti-social' behaviours demonstrate a testing of loyalty (in the authority figure) and a desire for unconditional love. This is the paradox of Pan. As his fantasy world expands into all sorts of entanglements and relations (lateral and vertical), he is re-working and indeed working through his fears of abandonment, back and forth between the strata of de-territorialisation and reterritorialisation. Here the true sense of being 'rhizomatic' in Deleuzian terms is illuminated as Pan rather literally takes 'lines of flight' to a plane of 'immanence' and 'pure bliss'. It is somewhat an irony that Winnicott's playful theories earned him the nickname 'Peter-Pan'. The similarities are curiously evident, Winnicott's 'rescuing' of boys and taking them into his home to be cared for by his Social Worker wife, Clare, resonates with Pan's 'nurturance' of the lost boys and his enlisting of Wendy as 'mother-figure' to help.

Winnicott, similar to Bowlby, in Post-war Britain when 'stay at home' mothers were encouraged to ensure children developed secure attachment relationships (allowing the labour market to be 'freed up' for the return of soldiers) also succumb to the politicisation of his ideas – the criticism of 'single' mothers for the upsurge in 'delinquency'. It is clear to understand why feminist arguments of positioning mothers as 'scape-goats' for the wayward behaviour of children became central to attachment theories apparent shift in paradigm. Berlant's,<sup>48</sup> (2012) lexicon of 'cruel optimism' and Winnicott's<sup>47</sup> notion of the 'Capacity to be Alone' further challenge the constraints and striations which might be imposed by the politicisation and sovereign power of attachment theory, thus through Berlant's lens on affect theory, seeing the care-giving system and attachment figure as an obstacle to child flourishing and development. Similarly, Winnicott<sup>49</sup>, has discussed the idea of sophisticated aloneness, and its positive aspects being a phenomenon that requires further examination, of which current discourse seems sadly lacking. Such a paradox completely upends current thinking, making a strong argument to explore the 'fixed' ontology of relationships (see figure 9) further. Berlant's optimism, which re-figures attachment is illuminated by Duschinsky, Greco and Solomon<sup>16</sup>, (2015:234) and they assert:

*"The child is more than the product of their attachment, and their attachments offer a surprising excess of labile affect which disturb subjectivity and open up possibilities for becoming"*

### **Finding a symbiotic sea-soup (smooth space) in vectors of entanglements**

Time is reductive. It is mathematised to the tune of units, measures, clocks. It is the enemy of Peter Pan. A crocodile embodies the tick-tock of time – an aggressive amphibian lurking in

the background snapping at the heels of childhood. Yet there is also something strangely endearing about the croc's tick-tock's, (see figure 8).

Figure 8 (here)

Figure 8 Crocodile snapping at the heels of childhood, tick tock.

He also lurks within water, diverse, vast smooth strata where freedom of movement is guaranteed. An enticing safe space (secure-base) to dwell. A symbiotic sea-soup. An enabling of scholars and professionals to swim in our sea-soup to challenge boundaries and provoke alternative thinking. We have playfully taken Crocodile's ambiguous character, and virtually catapulted him into the nursery (see figure 3), unbounded; changing his entire persona and taming time, becoming-transformed. This is our depiction of how the synergy of image and text can change perception.

In the actual spaces of Neverland, Crocodile also has a taste for Hook, which Peter Pan encouraged by throwing Hook's hand for him to devour. Hook symbolises authority, a thorny inconvenience of childhood. A restricting rope, a rope that has to be cut to allow lines of flight. Peter Pan is the epitome of this 'cut'-a vectorial (sign) of affects which Deleuze<sup>7</sup> (1998:140) describes as having both agentive and 'augmentive powers and diminutive servitudes'. This means that Peter Pan's free spirit (vector) creates entanglements with the world around him (Neverland), human and non-human. Peter Pan's *puissance* engages the fairies, (playing his panpipes to summon them) his refrain, rhythm and movements enacting forms of vitality and affect attunement (Stern<sup>14</sup>, 2010). The spaces of childhood are thus augmented, in flow and flux, through a collective intensity and energy. A sonorous delight in de-territorialisation. An expansion and contraction. An increase and decrease. Becoming-nomad. As Deleuze shrewdly purports:

*Vectorial signs in general, that is, affects, enter into variable associations as much as do affections: what is growth for one part of the body can be diminution for another part, what is servitude for one part is power to the other, and a rise can be followed by a fall and conversely (ibid 1998: 140-141)*

In conceptualising children as 'vectors of entanglements' (Carlyle<sup>50</sup>, 2017) we can re-configure their relationships and interactions (human and non-human) as multiple entanglements which afford agentive power or confirmative rule.

Peter Pan encounters both sorts inside Neverland. He enlists the Lost Boys who become his war machine against adulthood. As soon as a part malfunctions (a boy reaches puberty), he destroys and replaces them. His war machine also rages against Hook and his band of pirates. In uncanny parallels with Winnicott's<sup>47</sup> (1975) notion of 'hate in the transference', Peter Pan both despises and admires Hook. An ambivalence with which he truly tests Hook's authority and commitment to the cause. Peter Pan seeks to devour and destroy Hook to maintain his chief command in the benevolent joy of childhood and for quest smooth space. In peculiar parallels with Deleuze's ideas of the cosmos, Peter Pan and the Lost boys can be considered similar to a Dogon tribe. They resist order and organisation, creating their own maps (Deleuze<sup>7</sup>, 1998).

Figure 9 (here)

Figure 9 Jolly Roger: The lost boys "war machine"

### **A Body without Organs (BwO) - always becoming**

In order to disrupt the fixed identity that attachment theory can often characterise, Deleuze and Guattari<sup>44</sup>, (1987/2013) consider the BwO to illuminate, and extend as a plateau and place of immanence (a region of continuous flows of intensity that do not allow the interruption of external formation) as a way of becoming-subjective and ‘wildly destratifying’. This occurs by being adventurous in our **sensations** and perceptions. The BwO is born out of the rejection of psychoanalytical efforts to define and root subjectivities solely in the Freudian triade mother-child-father. It is a surface, which is characterised by flows of intensity, sensations and feelings (see figure 10). It is a practice that enables experimentation and recognises that our unconscious is indefinitely re-written through our experiences in the world, in a constant state of becoming.

In juxtaposition to attachment theory, Deleuze and Guattari, (1987/2013) purport a need for the stratified, dominant and hierarchized functions and forms of organisations of the body to be dismantled, de-territorialised and set free. They state:

*This is how it should be done: Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continuums of intensities segment by segment, have a small plot of new land at all times. It is through meticulous relation with the strata that one succeeds in line of flight, causing conjugated flows to pass and escape and bringing forth continuous intensities for a BwO. (ibid: 187)*

Deleuze and Guattari oppose the idea that our unconscious is somehow at the core of our personality. Instead, there is no distinction between the centre and the margins and there is a free-flow of relationships and influences, inter-weavings and cross-fertilisations that are being permitted by the BwO. Children can therefore be conceptualised as BwOs, which are characterised by flows of intensity, sensations and feelings. Attachment theory constitutes a striation of the BwO, (see figure 10)

Figure 10 here

Figure 10 The Infant and a BwOs – flows of intensity, sensations and feelings

Beyond dyadic and ethnocentric caregiving, Deleuze and Guattari,<sup>44</sup> (1987/2013) thus offer a disruption of attachment theory which can allow for re-conceptualisation of the child as a ‘vector of entanglements’, thus as a being with multiplicity and multiple ‘entanglements’ as opposed to attachments alone. The attachment striation limits the extent to which children’s subconscious is seen to ‘bleed’ into and change the social context within which they live. In addition to this, as aforementioned, further consideration of the important relational dynamic can enlighten contemporary attachment theory and its notion of the spatial and temporal nature of interactions, wherein children’s capacities are extended and enhanced by all kinds of material artefacts and non-human encounters, (Aitken and Herman<sup>51</sup>, 1997; McCormack<sup>52</sup>, 2003; Music<sup>32</sup>, 2011).

The primacy of desire over power is significant for Deleuze in terms of the transformative potential of human becomings (Deleuze<sup>7</sup> 1998). Deleuze and Guattari,<sup>44</sup> (1987/2013) help extend boundaries of becoming by allowing the synthesis of spatial and temporal mapping to enhance our perspective on human development and potential. Indeed, Mitchell’s ‘vertical’ and ‘lateral’ configurations fit well with such a paradigm, albeit by nature. Deleuze and

Guattari<sup>44</sup>, (1987/2013) call for continuous de-territorialisation. Such aspirations are subject to continual re-territorialisation and stratification, but the agentic and temporal cuts can enable richer perceptual and sensorial experiences, far beyond the current realms of defining the essence of childhood.

Infants could thus be conceptualised as a BwO characterised by flows of intensity and attachment theory presents a striation. It presents a degree of explanatory organisation / categorisation, which might limit the extent to which children can enter in a dialogue or exchange between their unconscious and the social context in which they live. This might limit their potential for development in ways that are different.

### **The rhythms and tones of life**

A further useful way with which to deconstruct attachment theory is through the work of Ikoniadou<sup>53</sup> (2014) and the turn against representation, bequeathed from Platonic and Cartesian privileging of language and intelligence- finding more dynamic ways of knowing and appreciation of the body's movements and events. This welcomed post-structuralist turn from language is a significant shift towards developing alternative pathways to the understanding of relationships in terms of bodies, space, and rhythm. In doing so, Ikoniadou aids exploration of the affective encounters that remain outside of cognition, a dimension of experience, which is 'unthought'. Hayles<sup>54</sup> (2017) has taken up this trope comprehensively and what it highlights is that affects are indeed significant. As well as bypassing cognition, affect has even escaped contemporary thinking of the finer nuances of relationships.

McCormack, (2013) and Manning<sup>55</sup> (2009) have taken up the Deleuzian idea as 'rhythms of the refrain' in a lively and captivating depiction of the significance of movement. This exposition enables a shift from attachment theory in the sense we can 'become with' rather than just 'become through' our relationships with others. It offers an agentic cut as opposed to an attachment tie. Thus, attachment theory should be viewed as culturally bound and as an assemblage of entanglements beyond the current didactic restrictions. Attachment theory needs to take account of the affects, intensities and forces of the wider environment as Stern<sup>14</sup> (2010) highlights, other forms of vitality need accommodation in our understanding of child/human development.

Figure 11 (here)

Figure 11 Peter Pan's "lines of flight"

As child mental health is highlighted as an area for future development (Children's Society, 2008<sup>56</sup>; Allen<sup>57</sup>, 2011; DofE<sup>58</sup>, 2007), the genre of the fairy tale can remind us of the healing and provocative power of fostering creative, lively and healthy relationships, relationships that take new lines of flight towards cartographic paths of growth and development.

### **Discussion**

Peter Pan casts a rather lonely figure. In the end, he remains in Neverland with the Lost Boys, Tinkerbell and the fairies. Wendy and her brothers return to the Darling household with renewed understanding of their parents and growing up. Perhaps the hidden message of the story is that time cannot be stopped as transformation and becoming are constant. We can play with time- we can waste it, measure it, try to hasten it, turn the clock back. Nevertheless, it is a given. We are always 'becoming' other, something more, and something else. We are not

fixed entities with codified behavioural patterns. Repetition is not restriction. Time enables all kinds of relationships to unfold. Remaining the same implies we do not flourish or ‘augment’.

Through this paper, we have offered further reflection on current debates as to how children create all kinds entanglements to spur a de-territorialisation of attachment as a key theory of child development. In presenting the intra-action (co-constitution and transformation) of image and text we hope to exemplify the power of metaphor and fairy tales in meaning making. Engaging text and sketch creatively enables both an illustration of thought in process (line of flight) in and of itself, and a further, perhaps more creative and engaging critique of a well-established concept.

What Deleuze invites is not to view children through the referential co-ordinates of parents but instead to consider the *milieux* they move through. We must connect with cartographic trajectories of child development – becoming-dynamic. The twist for Peter Pan is that he actually remains tied to and confined to the servitudes of time, not master over it. He is far from being free and ‘in flight’. If we resist time (and change) we get caught in a loop like Peter Pan and miss out on all kinds of potentialities, multiplicities and becomings. Tick Tock. Time flies when you are having fun, we hear him ruminant.

*(Word count 6,646)*

## **Figure Legends**

Figure 1 London map

Figure 2 House attached: Restricting “rope”, relationships tangled, cut

Figure 3 Nursery flying

Figure 4 Nursery: Inside the care-giving machine – vertical attachment (bonds)

Figure 5 Wendy through the window:

De-territorialisation in flight, escaping the un/pleasantries of adulthood

Figure 6 Wendy remixed and ‘othered’

Figure 7 The Darling Family

Figure 8 Crocodile snapping at the heels of childhood, tick-tock

Figure 9 Jolly Roger: The lost boys “war machine”

Figure 10 The Infant and a BwO’s: Flows of intensities, sensations and feelings

Figure 11 Peter Pan’s “lines of flight”

## Notes

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