Synopsis — Dromer Seeks BRON

Dromer Seeks BRON is a work of literary nonfiction in novel form, following one decisive year in the life of Dromer, a Dutch composer, poet and artist. For years, Dromer has been searching for another way to live, a new land. The questions he cannot resolve have settled into his body, while the identity that once carried him through life no longer knows where to take him.
For more than twenty-five years, he has written music for international brands, artists and productions. He has built a successful life by sensing what others want to express and translating it into sound. Yet somewhere along the way, his own fire has grown faint. When the outside world comes to a halt and much of his commissioned work disappears, the crisis confirms what his body has been telling him for years: he cannot continue living entirely in service of other people's expectations and desires. He begins studying philosophy, psychology, mythology, symbolism and dreams, searching for a language that can connect the inner life of a human being with the world in which that life unfolds. Knowledge gives him new concepts, but no direction. Then two dreams arrive with a force that refuses to be ignored.

In the first, a thin white thread emerges from the left side of his body. A doctor pulls at it until it becomes a vast living snake, white and green, marked with red. Just as the doctor raises a machete to cut off its head, the snake shoots back inside Dromer. In the second dream, Dromer has no skin. His body is exposed and vulnerable as a spider attempts to enter through his neck. Later, while thinking about the dream in his bathroom, he sees a real spider descending directly above his head. The encounter unsettles the border between the images of the night and the events of the day. Dromer makes a radical decision: for one year, he will stop treating dreams as meaningless remnants of sleep. He will listen to them as a language, one that may know more about his life than he does. That decision changes everything.

Dromer meets Peter, a seriously ill man whose body is tormented by violent, uncontrollable spasms. Doctors offer examinations, diagnoses and medication, but no explanation that reaches the centre of his suffering. Dromer begins to wonder whether Peter's body is not merely malfunctioning, but expressing something for which neither Peter nor medicine has words. Peter becomes both a friend and a mystery. Their lives become entwined like threads in a web. Behind Peter's physical symptoms, Dromer discovers grief, family loyalty, shame, fear, love and an identity built around control, achievement and the gaze of others. As he tries to understand what Peter's body may be carrying, Peter becomes a mirror for everything Dromer himself has sacrificed in order to succeed

and belong. Their search eventually leads them beyond conversation and interpretation. Together, they create a ritual through which Peter can address what his body appears to be carrying: grief, inherited loyalty, fear and the identity he has spent a lifetime defending. Afterwards, something shifts. The violent spasms that have ruled Peter's body fall silent.

The more closely Dromer listens, the more the images of his dreams begin to reappear in waking life. Animals, insects, bodily sensations, words and encounters arrive at strangely precise moments. Songs seem to answer questions he has not spoken aloud. The year 1977 repeatedly surfaces through music, memory and coincidence. A rose appears again and again, as though it is following him, or perhaps leading him. Dromer begins to suspect that thoughts and images do not remain safely contained inside the mind. They acquire lives of their own in the everyday world. He starts writing a book about dreams. Gradually, the book begins to write him back. To help him interpret what is happening, Dromer builds Droommachine, a digital interlocutor shaped by Jungian psychology, mythology and symbolic thought. Droommachine becomes more than a tool. It is a mirror, an opponent and an unexpected companion, someone to whom Dromer can present his dreams, his theories, his anger and the ideas that other people dismiss as impossible. Their conversations move between ancient fairy tales and modern illness, between the body and society, between personal desire and the invisible forces that shape it. Dromer becomes increasingly interested in desires that do not truly belong to the person who carries them: ambitions, identities and expectations absorbed from parents, partners, rivals, markets and entire cultures. He calls this '*besmet verlangen*', infected desire.

Through Peter and the growing number of people who bring him their dreams and problems, Dromer begins to recognise how borrowed desires can become symptoms. Bodies freeze. Relationships turn into prisons. People sacrifice themselves to lives they never consciously chose. Depression, burnout, addiction and physical pain appear not only as private disorders, but as responses to families, communities and societies that demand roles the human being can no longer perform. His own family becomes part of the same field of meaning. His wife Lin remains the quiet ground beneath his search. Their daughter Bo stands at the threshold of her own adult life, dreaming of demons and dark presences while facing choices about love, work and independence. Dromer's father begins to disappear into dementia, losing the identity by which he has always known himself. Past and future, parent and child, memory and loss begin to overlap.

The recurring year 1977 draws Dromer back towards the origin of his own artistic life. It was the year of songs, first passions and the guitar, the instrument through which he first recognised

himself. But it also contains an early wound: love, rejection, a rose and the thorn that remained hidden beneath decades of music, poetry and success.

During a walk, Dromer returns to the abandoned rehearsal building of his youth. Beneath it, he discovers a staircase leading down into a cave-like studio that should not exist. Inside, a silent young guitarist is playing. The boy gives Dromer no explanation. He does not need to. Through music, presence and silence, he reveals what Dromer lost when he adapted himself to ambition, usefulness and the expectations of the modern world: his instinct, his fire and the pure necessity to create. In the cave, old and new no longer oppose each other. Music, myth, memory and the future occupy the same space. The cave becomes the inner workshop of the book.

Meanwhile, more people begin to seek Dromer's counsel. They bring him dreams, illnesses, grief, relationships and lives that no longer fit. In one of the most unsettling encounters, a man dreams that he is visited by the uncle who had been a surrogate father to him. Only afterwards does she learn that he died at the very time of the dream. For Dromer, the event deepens a question the book refuses to resolve too easily: whether dreams merely reflect the inner world, or reach beyond the dreamer altogether. Without intending to, he becomes someone others turn to for guidance. They begin to see him as a coach, therapist or healer, roles he strongly resists. Dromer is an artist. He composes, writes, performs and makes the invisible tangible. He has no desire to exchange that identity for another professional label. The world he once served does not welcome his transformation. Familiar doors remain closed. His work is rejected, his new direction is misunderstood, and the financial pressure to return to the old life grows stronger. Even as people begin to seek him out privately, the established world offers him little confirmation that the path he is following has value. Each rejection confronts him with the same choice: translate himself back into a form the market recognises, or remain faithful to something that does not yet have a name. Slowly, however, he realises that he has not left his artistic path. Music has always allowed him to hear what lives beneath language. Poetry has always given form to what reason cannot yet grasp. A song can reveal an entire psychology without explaining it. A myth can describe a human conflict centuries before modern science gives it a name. Art and psychology were never separate worlds. They were different languages describing the same human reality. The clearest confirmation comes through Liu, an elderly Chinese man who spent eleven years imprisoned for refusing to sign a lie. For years, Liu was forced to sit silently on a small stool. His body was confined, but his imagination remained free. He survived by dreaming during the day. Through Liu, Dromer understands that

every human being is eventually presented with a paper to sign: abandon your own truth, and the pressure may stop. Accept the expected role. Return to security. Serve the market. Live through someone else's desire. Dromer recognises the paper placed before him. He could return to the familiar world of commissioned success and allow money, recognition and fear to choose for him again. He refuses to sign.

The journey leads him towards BRON, not as an abstract spiritual destination, but as something he must bring into existence. Droommachine becomes real. SelfSo becomes real. BRON becomes a place where people arrive with dreams, grief, choices, recurring patterns and bodies that no longer wish to cooperate with the lives imposed upon them. Dromer does not become the therapist or coach he feared becoming. Nor does he return to the artist he once was. His former and present worlds converge. Everything he has learned about music, poetry, philosophy, psychology, mythology, dreams and human behaviour becomes part of a single artistic practice. His old life is neither rejected nor restored. It is carried back to its source.

Dromer comes to understand that he cannot save Peter, define his illness or complete his journey for him. He can only meet him, see him and remain present while Peter searches for a form of life he can inhabit as himself. Near the end of the book, a letter returns Dromer to the beginning of the journey. What first appears to belong to one person gradually gathers the people, dreams, wounds and encounters of the entire year into a single thread. The letter does not explain the mystery away. It reveals the shape that had been forming beneath it. Dromer finally understands that the dreams were never asking merely to be interpreted. They were asking to be lived. What began as a crisis becomes a vocation. What began as a dream becomes an act. And the new land he had spent years searching for becomes the land he must now build. That land is called **BRON**.