The Interpretation of Dreams Study Guide

The Interpretation of Dreams by Sigmund Freud

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Introduction

Sigmund Freud (1856-1939) is universally considered the "father" of psychoanalysis, and many date the birth of psychoanalytic theory from the 1899 publication of *The Interpretation of Dreams* (copyright 1900). Although Freudian theory, since its inception, has been relentlessly attacked from all sides, critics and proponents alike agree that Freud's ideas have exerted a profound influence on twentieth-century thought and culture.

Throughout *The Interpretation of Dreams,* Freud analyzes his own dreams as examples to prove his new theory of the psychology of dreams. Freud makes a distinction between the "manifest," or surface-level, dream content and the "latent," or unconscious, "dream thoughts" expressed through the special "language" of dreams. He posits that all dreams represent the fulfillment of a wish on the part of the dreamer and maintains that even anxiety dreams and nightmares are expressions of unconscious desires. Freud explains that the process of "censorship" in dreams causes a "distortion" of the dream content; thus, what appears to be trivial nonsense in a dream, can, through the process of analysis, be shown to express a coherent set of ideas. The "dream work" is the process by which the mind condenses, distorts, and translates "dream thoughts" into dream content. Freud proposes that the ultimate value of dream analysis may be in revealing the hidden workings of the unconscious mind.

The Interpretation of Dreams presents Freud's early theories in regard to the nature of the unconscious dream psychology, the significance of childhood experiences, the psychic process of "censorship," the "hieroglyphic" language of dreams, and the method he called "psychoanalysis."

Author Biography

Sigismund Solomon Freud was born into a Jewish family in Freiberg, Moravia, on May 6, 1856. His father, Jacob, was a wool merchant, and his mother, Amalie Nathansohn, was Jacob's second wife. When Sigmund was born, his father was forty and his mother only twenty. The family moved to Leipzig in 1859 and to Vienna a year later where Freud remained until a year before his death.

In 1873, Freud enrolled in the University of Vienna to study medicine. Upon completing his degree, he obtained a position as lecturer in neuro-pathology at the University of Vienna and set up a private medical practice in an office adjoining his home. In 1895, he co-published *Studies in Hysteria* with Joseph Breuer in which they described their new method of the "talking cure." In 1886, he married Martha Bernays with whom he had six children.

A watershed event in Freud's life was the death of his father in 1896 to which he responded by embarking on several years of rigorous self-analysis of his feelings toward his father. In the process, he developed a new method of interpreting dreams as an expression of unconscious feelings. The result of this self-analysis was *The Interpretation of Dreams,* which was first published in 1899 and which marks the birth of psychoanalysis.

A series of publications followed as Freud's reputation grew and in spite of the amount of controversy regarding his theories. In the *Psycho-pathology of Everyday Life* (1904) and *Jokes and Their Relation to the Unconscious* (1905), Freud developed the theory that everyday slips-of-the-tongue, as well as casual jokes, express unconscious desires that are repressed from direct expression; the term "Freudian slip" came to describe this phenomenon.

Beginning in 1902, Freud's office became the locus of a weekly meeting of Jewish psychologists known as the Psychological Wednesday Circle. In 1908, they renamed themselves the Vienna Psychoanalytic Society, which soon became an international organization.

Freud's introduction to American scholars was heralded in 1909 by his series of lectures given at Clark University, in Worcester, Massachusetts, along with his colleagues Carl Jung and Sandor Ferenczi. These lectures were later published as *Five Lectures on Psychoanalysis* (1910), which remains a classic introduction to Freudian theory.

Freud also published a series of case studies, which have come to be known by such names as "Dora" (1905), "Little Hans" (1909), the "Rat Man" (1909), and the "Wolf Man" (1918). He continued to develop his basic theories throughout the 1920s and 1930s. Significant publications during this time include *Beyond the Pleasure Principle* (1920), *The Ego and the Id* (1923), *Civilization and Its Discontents* (1930), and *Moses and Monotheism* (1939).

In 1938, Freud was forced to move with his family to London to escape the clutches of Nazi forces that had annexed Austria. Freud had developed cancer of thejaw (most likely from his lifelong habit of excessive cigar-smoking) and died of cancer in London in 1939.

Plot Summary

The Scientific Literature on Dreams

Freud provides an overview of the scientific and theoretical findings on the interpretation of dreams up to that point in history. He notes that the first written work on dream psychology dates back to the ancient Greek philosopher Aristotle's tract *On Dreams and Dream Interpretation.* However, he claims that no convincing theory of dream interpretation has yet been formulated; he asserts, "In spite of being concerned with the subject over many thousands of years, scientific understanding of the dream has not got very far." He laments that "little or nothing touching the essential nature of the dream or offering a definitive solution to any of its riddles" has been accomplished.

All Dreams Are Wish Fulfillments

Freud observes that, while scientific opinion has come to dismiss the idea that dreams can be interpreted, "popular opinion" has "stubbornly" held on to the notion that dreams do indeed have meaning. He asserts that, contrary to the reigning scientific opinion, he will prove that it is possible to interpret dreams using a scientific method.

He explains that dreams have an "ulterior motive" whereby their meaning is other than it appears on the surface. He proposes a method by which a patient is encouraged to relax the normal impulse to "censor" unwanted thoughts to more easily call to mind the associations that the dream evokes. Freud refers to this state of mind as "uncritical self-observation"; the process was later called "free association."

Freud then proceeds to analyze a dream of his own by isolating its separate elements and describing the amalgam of personal associations that cluster around each element. He concludes that this dream "represents a certain state of affairs as being as I would wish it to be."

Freud's fundamental conclusion about dreams is that "wish-fulfillment is the meaning of *each and every* dream, and hence there can be no dreams besides wishful dreams." Further, dreams are not meaningless but are in fact "constructed by a highly elaborate intellectual activity."

Dream Distortion

Freud further asserts that even anxiety dreams and dreams that seem unpleasant at the surface level are in fact, when analyzed, revealed to be imaginary wish-fulfillments. He makes a distinction between the "manifest" content of the dream and its "latent" content; thus, while the "manifest" content may be distressing, the "latent" content, when analyzed, is always the fulfillment of a wish.

He explains that the process by which the latent content is disguised by the manifest content is via the mechanism of "dream distortion." He compares this process to that of "censorship"—whereby, even in sleep, the mind of the individual works to cover up his or her real desires through the invention of "pretense." He describes these two opposing impulses—the urge to express a desire and the effort to censor the expression of that desire—as "two psychical forces," which together act as the "originators of dream formation in the individual." While one of these forces works to express the wish, the other "imposes a censorship on the dream wish and by this censorship distorts its expression."

He states that the anxiety experienced by a dream with a "painful content" is in part an expression of the dreamer's effort to deny the desires expressed by the dream: "everyone has wishes he would not like to communicate to others, and wishes he prefers not to admit to himself." Taking into account the process of dream distortion, Freud amends his conclusion regarding the meaning of dreams to the statement: "the dream is a (disguised) fulfillment of a (suppressed, repressed) wish."

Freud suggests that the ultimate value of dream interpretation to the psychoanalyst may be that it reveals insight into the workings of the unconscious mind.

The Material and Sources of Dreams

Freud points out that there are three primary sources from which the material of dreams is constructed. First, dreams always draw material from impressions made during the day before the night in which the dream takes place; he refers to this dream material as the "remnants," or "remains," of "impressions" made during the preceding day. Second, dream content can be drawn from what he calls "somatic sources"—actual physical impressions made upon the sleeper; for instance, a person who goes to bed thirsty may dream that he is drinking a glass of water. Third, Freud asserts, dream content is drawn from childhood experiences that may be long-forgotten in the waking mind of the dreamer.

He notes that it has often been observed that dream content frequently draws from seemingly trivial impressions, made either the previous day, during sleep, or in childhood. One tends to dream, not about the most important event of the day, but of the most insignificant matters. However, Freud insists that while the "manifest" content of dreams is trivial, their "latent" psychic meaning is never trivial. He explains this phenomenon as one of "psychical displacement," whereby important psychological matter is expressed in the dream by a process of "displacement" onto representative dream material that seems to be insignificant. Thus, Freud asserts that it is his "strict and single-minded opinion " that no dream is trivial in its "latent" content, for "the dream never wastes its time on trifles."

The Dream Work

Freud refers to the mind's process of dream formation as the "dream work." The "manifest dream content" includes the images, characters, dialogue, and so forth that appear in the dream. Freud describes the manifest dream content as being like a "rebus," or "picture puzzle"; as such, it is "given as it were in the form of hieroglyphs whose signs are to be translated one by one into the language of dream thoughts."

The first element of the "dream work" is the process of "condensation." Freud here refers to the phenomenon in dreams by which many ideas may be "condensed" into a single image; for example, a single character in a dream may, in the form of a "composite figure," be identified by the dreamer as representing three different people.

The second element of dreams is that of "displacement," whereby one element within a dream may stand as a substitute for an idea that it does not literally represent; for example, the figure of a queen in a dream may represent the mother of the dreamer.

The third element is that of representation□the phenomenon by which ideas are expressed through a dream in non-verbal ways. One task of the dream analysis is thus to translate dream images into verbalized "dream thoughts."

"Secondary revision" is the process by which the conscious mind of the dreamer intrudes upon the dream thoughts to impose an artificial coherence to the dream. For instance, it sometimes occurs that a dreamer, while still in the midst of a dream, has the thought, "After all, it's only a dream." This process of "secondary revision" continues after waking, when the dreamer attempts to recall the dream as a coherent narrative. The effect of this process is that "the dream loses its appearance of absurdity and incoherence and approaches the pattern of an intelligible experience." When the "secondary revision" does not impose this veneer of intelligibility, "we are helpless in the face of a meaningless heap of fragmentary material."

However, Freud states that this apparent coherence of the dream is the work of the conscious mind, the function of the agency of "censorship," which seeks to obscure the "latent" meaning of the dream, rooted in the unconscious desires of the dreamer. To analyze a dream, the coherence imposed by the process of "secondary revision" must be ignored so that the "latent dream content" may be accessed.

Chapter 1, Part 1

Chapter 1, Part 1 Summary

In the introduction to Part 1, Freud proposes to show a technique for interpreting dreams. He also offers to clarify the dream process and identify the forces that contribute to the creation of dreams. Freud defines the act of dreaming, gives an historical overview of the dream as it was regarded in history, and discusses the classification system for dreams and dreaming. Finally, the author challenges the likening of dreaming to other kinds of mental activity such as hallucinations and visions.

Freud discusses the relationship of dreams to waking states. For him, this dynamic includes ideas the dreamer has during the day carried over into the sleeping hours as all the "desires and loathings" of the dreamer. The "Father of Psychoanalysis" also recounts ancient theories that parallel his own regarding dream manifestation and cites the poetry of Lucretius as evidence.

Continuing, Freud discusses the conflicts and contradictions between dream and waking states, saying the contrasts are irreconcilable. He includes a hypothetical example of how the dream and reality are two opposing phenomena. This difference, he repeats, is unsolvable, though the dynamics of the dream are still grounded in real-life experiences.

Progressing with his explanation of dream-stimuli as a transition to his approach to sources of dreaming, Freud furthers his theory that dreams are experienced-based, which he posits is an uncontestable fact. To support this, he brings in the experiences and theories of Belgian philosopher Franz Joseph Delboeuf. Delboeuf has a dream wherein he knows the Latin names of several plants. When he is awake, however, he does not know that he knows this information, and, further, is surprised to find that the Latin names in the dream do match with actual plants.

Freud asserts that this proves not only the fact that we bring our conscious experience to the subconscious experience of dreaming, but also that much of the content of our dreams can consist of material of which we are unaware in our waking state. Freud calls such dreams "hyperamnesic." To reinforce his assertions further and to launch into the nature of memory as it relates to dreaming, Freud cites the recounting of the hyperamnesic dreams of French doctor Alfred Maury and of Dr. Frank Jessen's patient, Scaliger, and refers to the analyses of British psychologist Myers, F. W. Hildebrandt, Ludwig Strumpell, Volket, and Havelock Ellis, who all agree with Freud's fundamental approach.

Finally, Freud introduces the topic of why dreams are forgotten upon waking by conceding that dreams can be retained in memory, though those dreams we forget are due, in general, to our taking for granted that we always dream when we are asleep, and therefore, we have the *tendency* to forget. Then, Freud discusses a primary reason

dreams are forgotten, saying that whatever factors contribute to forgetfulness during the waking state will be those factors that contribute to forgetfulness during the dreaming stages. Referring to the work of neurologist Adolf von Str'mpell, Freud includes a discussion of how degrees of forgetfulness in the dreaming stages parallel the relevance of dream content to waking states. That is, how important a subject or event is to the person during the day is directly related to how much of that particular dream the person will remember. Included in importance of forgetting dream matter is how ordered or disordered the dream, with memories from the waking state, is. As is often the case, Freud reminds, the dream is rarely orderly.

Freud closes by noting that most people are not interested enough in dreams in general to make remembering a stronger response than forgetting. The author then returns to concerns of the dreams that are remembered, reiterating how remarkable it is that in spite of all the reasons for forgetting, so many dreams are remembered. He then gives examples, such as the dream that is utterly forgotten until later in the day, when some event or occurrence triggers a slight part of the dream. Freud concludes by reminding readers that the exact truth of the memory is also questionable because we "almost always take liberties with the truth" when recounting a dream, filling in the missing parts with elaboration and embellishment.

Chapter 1, Part 1 Analysis

Here begin Freud's classic dream theories, that dreams function as wish-fulfillment or contain fears of the subject, both of which may be conscious but are usually unconscious during the day and are expressed subconsciously at night. In the introduction, Freud defines the act of dreaming, which he asserts is mental activity of the person sleeping. He also expands his definition by citing Aristotle's understanding of dreaming, explaining that a dream converts perceived sensations into actual ones. The dreamer, for example, dreams he is walking through fire, so he actually feels heat.

Also, Freud gives a historical overview of the dream as it was regarded in history. This is important to his writings because he bases his theories on patterns of discovery and belief throughout history. For example, since the ancients put value on the dream as it predicted the future, Freud studies the future-telling properties of dreams. This, of course, translates for him as the goal of wish-fulfillment, which will be a primary assertion throughout the book.

Finally, the author discusses the classification system for dreams and dreaming, based on his studies. This includes how past writers categorized dreams as 1) those influenced by the past and present with no regard for the future and 2) dreams concerning the future, which Freud says includes symbolic dreams, fortune-telling dreams, and future-telling dreams.

Next, Freud discusses the relationship of dreams to waking states as it concerns memory. He explains the odd way a dream is based on something remembered while one is asleep but something that is not recalled during waking hours. He says we do not

have access to these memories when awake because our conscious does not have access - but our subconscious does, which is why it can recall and call the material into dreams. Freud calls this phenomenon "dream-hypermnesia."

Also in this section, the author identifies two more peculiarities about dream-memory: it is rooted in childhood experiences, and it is selective, drawing into dreams both important and trivial details. This will be crucial later in the book, when Freud discusses the impetus of dreams, what drives them, and what contributes to dream-formation.

Here, with the notion that dreams are experienced-based, the author identifies the stimuli involved in and during dreaming. Taking into consideration all dreaming conditions and possibilities, he determines the kinds of stimuli include the following: 1) external (objective) sensory stimuli, 2) internal (subjective) sensory stimuli, and 3) internal organic sensory stimuli. The first type includes anything affecting or disturbing our physical body and senses that leaks into our dreams in some form (mosquito, bells, smells) and proves to Freud that the mind is always in contact with the world outside itself. The second type responsible as a producer of dreams includes physical states such as hunger, which translates in dreams as pictures or other hallucinatory items. The third type of stimuli said to influence dreams includes physical pain and other symptoms that the waking person is not aware of.

Finally, the writer explains the phenomenon of forgetting dreams. He cites the following contributing factors: 1) our forgetfulness and our taking dreams for granted; 2) how orderly or disorderly the dream was; and 3) how faulty human memory is. First, how forgetful a person is counts toward how much a dreamer remembers. Next, the way a dream is composed is radically different from the way the waking conscious works, so the waking conscious is highly unlikely to be able to access such unfamiliar constructions. Finally, memory is fallible; it distorts, it omits, and it exaggerates, so the likelihood of remembering the dream as it actually unfolded is minimal. This section is important, for it sets Freud on the path of thoroughly examining the components of dream formation, laying the groundwork for his studies of the peculiarities and absurdities that contribute to the odd nature of the dream.

Chapter 1, Part 2

Chapter 1, Part 2 Summary

To start, Freud presents the odd logic of human regard for dreams, noting that if dreams are a part of our psyche, then it is seemingly contradictory that we regard those very dreams as foreign or alien to us, as if our own brain was not responsible for creating this strange thing in the first place. This strangeness could be because, as Freud citing Schleiermacher's theory states, while we are awake, we experience brain activity through ideas, and while we are dreaming, we experience through visual and auditory imagery. Dreams "think," he says, mostly in images. So it follows that the primary characteristic of dreams are those that "behave like" images, which he maintains are, in turn, more like perceptions than memory devices.

Then, besides the dream transforming the [waking] idea into an [dreaming] hallucination, the dream then presents the hallucination, or images, as representations,or parts of the whole that act out that idea by creating a context for the individual images - by creating a situation.

Again, Freud reminds readers, the situation, the dream, is a fine idea as far as the dreaming psyche is concerned and is strange only upon waking. Then the author explains that the waking brain is thinking in "verbal images" and is freely choosing what it thinks, comparing these to the perceived images of dreaming and the lack of choice of what the dream will conjure, finding the difference so profoundly alien that it can consider dreams and dreaming only as subjective. That is, the person is right in finding his dreams peculiar.

Freud continues by asserting that this characteristic alone does not make dreams peculiar. Dreams are not merely devices of withdrawal from real-world life. If they were just that, he says, we could easily translate them from hallucinations into forms of thinking, into verbal images, and we could just as easily turn dream images into waking thoughts. Rather, it can be explained that dream peculiarity is due to limited brain activity during sleep. This justifies our low regard for the importance of dreams, he suggests.

Citing the words of existentialist Georg Wilhelm Friedrich Hegel and philosopher Eugenie Lemoine-Luccioni and many other thinkers of the era, Freud reiterates the notion that the dream is best characterized as incoherent and subjective, riddled as they are with associations and perceptions that are ordered haphazardly at best. Just as much as it is strange, Freud concludes, the dream is poetic, divinatory, and allegorical.

Freud notes how he will isolate the problem of how waking psychology plays a part in dream psychology. He then offers to prove the theory that dreams are not driven by morals. Citing the works of Volkelt, R. P. Fischer, and others in the field, he reiterates the instances in which dreams are rife with uncensored sexual scenarios; the

"willfulness" of dreams is a manifestation of subjective feelings, desires, and passions; and life and dreaming run in parallel.

In one statement, Freud establishes his own position, saying that one's morality will "persist" in one's dreams. In the same respect, Freud challenges the contradictions of thinkers like Hildebrandt, who he claims admits it cannot be denied that dreamers are responsible for the immorality of their dream content, even though Hildebrandt confirms that dreams are representations, are reflections compressed, and are peculiar and confusing as imagined elements.

The question continues to bother Freud, who asks what conclusions can be drawn about dreams that contain conflicting ethical values. He also pursues the notion that dreams are unreal, but feelings that occur during the dreams are real, questioning how much, then, of the entire dreaming process can be defined as "real."

Freud opens his next discussion by defining dream theory, explaining that such a theory is one that attempts to examine all characteristics from one perspective in the larger sphere of dream phenomena. He provides, as an example, the belief of the ancients that dreams were sent to humans to show them the "right" course to follow.

Then the author discusses categories of dream theories as they are concerned with the degrees and modes of brain activity of the waking state that are found during dream states. Freud closes the section by indicating his own dream theories might belong in the category with Scherner, whose approach, he suggests, might lead to scientific study of dreams to understand the vacillating and misunderstood nature of dreams.

In this final section of the first chapter, "The Relation between Dreams and Mental Diseases," Freud distinguishes the dreams of those in some state of "mental derangement" as being of three different kinds. To reinforce the study and understanding of each type, he provides documentation of observations made by him and others in each area, describing anxiety dreams for the first type, modified perceptions and dreams as insanity for the second, and pathological dreams and analogies of psychotic episodes as dreams for the third.

It is with the explanation of the third type that Freud returns to his conclusion that there is an "undeniable" relationship between dreams and mental illness, from the characteristics each share to the mysterious and confounding nature of each.

Chapter 1, Part 2 Analysis

In the early part of his explication, Freud discusses the general oddness of dreams as compared to the waking conscious. He acknowledges that it is understandable that humans have difficulty "taking responsibility" for their own dreams because the dream is so strangely formed that it seems to have nothing in common with the logical waking mind. This is because dreams are the shorthand of the psyche. They appear in the form of images and sounds that are compressed and are mini-versions of the event, story, people, and things of real life. They are delivered in allegory form, featuring only the

representations of the full "story" that is the dreamer's experience. Therefore, without thorough inspection and careful interpretation, Freud implies, the dream remains an alien thing.

Then, Freud sets up reasoning for why the dream is not motivated by one's morality. He gives evidence of this, for example, with descriptions of the covetous dream, the sexually depraved dream, and other dreams that include anything but ethical activities. This "annihilation" of values, for the author, is a turning away from the world on the part of the sleeping brain and is further proof that dreams are peculiar, odd, or alien to the waking psyche.

With the next section of the chapter, the psychoanalyst brings into focus dream theory and how those theories agree, disagree, and can be categorized to study dream activity further. Freud identifies the following three categories: 1) those theories that maintain full activity continue on in dreams; 2) those theories that hold dreaming contains lesser psychic activity; and 3) those theories that see dreams as holding only limited psychic activity that barely exists or does not exist at all in the waking state as fitting into the third category. Here, after explaining each theory using the works of his contemporaries, Freud finds the first theory to be the most valid. Freud also adds it his mission to prove such theories.

The first theory, then, as the author defines it according to his understanding of Scherner's approach, includes Freud's exploration of the following: a) the mind does not carry only its undiminished faculties into the dream; b) the dream causes excitation and reflection; c) thought, feeling, will, and imagination are transformed by/in the dream; and d) the dream is not intellectual in nature but works by components such as experience and wishes.

Finally, Freud categorizes the dreams of those with mental problems. The first kind, he says is the dream that represents or brings on psychosis. The second type involves changed dreams, changed because of the person's mentally diseased state. The third kind of dream that is related to the mentally deranged is the dream that is connected to the psychosis, and that reveals information about the psychosis. All three types, he concludes, contribute to studies of dreams, but the third type reinforces his notion of the relation of dreams and mental illness, and how they are based on shared conflicting, confounding, and other unusual characteristics.

Chapter 2

Chapter 2 Summary

Doctor Freud introduces Chapter 2 by taking a position on dream theory in general. He notes that most dream theories hold that dreams are not psychic activities but are merely sleep functions with symbols. He mentions that lay theories are illogical and lack the courage to deny the importance of dreams. Based on his assertion that such theories prohibit or inhibit interpretation, he challenges all theories except those of R. A. Scherner, with whom he agrees that interpreting dreams acknowledges their importance as psychic activities that are links to our psyche.

Because the theories Freud challenges are illogical or in denial of the value of dreams as tools for analysis, he says, the unscientific world is left without proper methods for interpretation, having only two limited methods, both of which he finds worthless.

Freud continues by noting that popular belief prevails, though he must "insist" that dream content has actual meaning, one that can be pursued by a legitimate dream theory and interpretation. He backs up this position by explaining how he came to the conclusion: he extracted promises from his patients to not only tell him their dreams but also include their own thoughts and feelings about those dreams as they relate to real-life possibilities. This provides the Father of Psychoanalysis with the material he needs to interpret dreams as reflections of waking reality and to prove the connectedness of a dream and a person's waking activities, thoughts, and feelings.

Explaining his process, Freud justifies his method as the truer method. He does concede that his approach is more complicated and more difficult than the cipher method, but he explains that his method also allows for interpretation of individual dreams as each applies to individual dreamers - instead of one set of codes applying to everyone. To prove his method is the better one, Freud then uses his own dreams and those of his children as primary examples of the need for individual dream interpretation.

Chapter 2 Analysis

In his introduction to Chapter 2, it is important to Freud to stress that dreams are more than just a collection of random or arbitrary pictures and are psychic activities that give the analyst insight into the dreamer's psyche. He challenges the two theories or methods that are useless to his interpretive purposes, identifying them as follows:

The first method is symbolic dream interpretation, which sees the dream as a whole entity that can be compared to some subject or topic in waking life - to make sense of it by analogy. This method fails for Freud because it is comparing the waking logical brain with the dream brain, which is, as he stated earlier, nothing like the waking brain.

The second method, which Freud calls the "cipher method," works with individual parts of one dream and relies upon a guide, a key, or a "dream book" for accuracy of interpretation. The key is never comprehensive or complete enough for Freud, who says the interpreter using this method relies on the unreliable and arbitrary to make sense of the symbols of dreams.

Because each dream is peculiar, is unlike the ordered psyche, and is subjective, Dr. Freud applies his own method, which incorporates the patient's ideas. He asks for possible connections, gets the patient to make associations, and requests waking life details, so that he might make individual interpretations as they work with general knowledge of dreams and dream formation.

Chapter 3

Chapter 3 Summary

To introduce the third chapter, Freud remarks how, after a great discovery, one should carefully consider the next steps to take. It is this way, he says, with mastering the first interpretation. He then reinforces the value of the dream, which he says is not like a musical instrument being banged upon by someone other than the intended musician. That is, the dream for the author is not meaningless or absurd; it is a significant psychic tool of wish fulfillment.

The first issue Freud addresses regarding the dream as wish fulfillment is the question of the way the dream is expressed, what is the "striking and unfamiliar" manner of expressing wishes, and furthermore, where does this symbolic material come from? In addition, Freud includes one more question he proposes dream analysts ask: whether this is a typical characteristic of dreams and whether or not there are any other types of dreams besides wish fulfillment.

For the author, the wish-fulfillment dream is a dream of convenience, one that takes the place of waking actions. To explain this theory, he provides examples of the dreams of his own, his friends, and his children. He closes the chapter with examples of famous proverbs about what animals dream of. Freud repeats how import dream symbolism is and notes that analysts should take heed of such sayings that reveal the simple truth of dreams as wish fulfillment.

Chapter 3 Analysis

Freud's central theme is that dreams are wish fulfillment. That is, the dream is acting on and acting out a wish, be it a childhood wish, an unconscious adulthood wish, or an unconscious childhood wish. So it is in Chapter 3 that the author states his theory and considers the variables of wish dreams, including the way the dream is so uniquely expressed, the process of transformation from wish to fulfilled wish, and the origin of the wish material. He frames these variables in questions that he will answer in depth in the following chapters.

Chapter 4

Chapter 4 Summary

In Chapter 4, Freud first acknowledges that he must not be so foolish as to generalize that there is only one kind of dream, the wish-fulfillment dream, for he would be met with much resistance by his critics. Interpreting dreams as wish-fulfillment theory is not a new idea, he admits, mentioning those writers who have discussed this type of dream before him. Besides, he notes, were he to insist that this kind of dream is the only kind, his theory would be easily refuted. Freud further makes the point that many recurring dreams are strictly painful dreams and appear to have nothing to do with wish fulfillment.

The author continues by citing examples of methods and philosophies that show the equally prevalent existence of the next type of dream: he quotes Eduard von Hartman, tells about the two ladies who have calculated the preponderance of painful or distressing dreams, and refers to the studies of Debacker on anxiety dreams in children.

Freud then returns his intention, which is to reiterate that "our doctrine" is not based on an interpretation of the obvious parts of dream content but is pointed toward the interpreting of thought content, which lies behind the dream.

To clarify and to his explanation further, Dr. Freud discusses "manifest" versus "latent" dream content, commenting that anyone who has not attempted to study both has just invalidated his or her criticism of his wish-fulfillment theories. He reminds readers of his Irma dream, explaining that this dream did not at first reveal its underlying meaning, that it did not at first appear to be a dream of wish fulfillment, necessitating a deeper probe than just the surface or manifest content of a dream.

With another interpretation of one of his own dreams and dreams of his patients, Freud furthers his study of manifest and latent dream content, distinguishing the two types as tendencies or systems that exist in every human - one making up the wish the dream is expressing and the other working as a censor and contributing to the distortion of the dream. The distortion for Freud, then, explains the contradiction of the wish-fulfillment dream and the painful, anxiety dream. That is, the distortion is a masking of the wished-for elements by the painful elements.

Chapter 4 Analysis

Dr. Freud's approach in Chapter 4 is to attend to the manifest and latent content he believes are present in all dreams. That is, his goal is to study the dream content on the surface to discover the meaning in the layers, the meaning in the deeper or hidden content. Using his own dreams and the dreams of his patients, the author analyses manifest and latent content by placing both in separate, manageable categories of mechanisms at work during dreaming. In the first category, he includes the wish dream

and its origins and meanings. In the second, he includes the censorship of dreams, which distorts facts, faces, language, speech, numbers, dates, and times.

To counter his theory that dreams are wish fulfillment, Freud intends to acknowledge the dreams that are not pleasant wishes come true but are instead painful experiences that cause anxiety for the dreamer. These dreams, he clarifies, are wish dreams, but they are dreams in which the wishes are muffled or muted by the distortion of the censor, which does not allow the wish to be expressed fully. Freud, however, explains in a later chapter how even painful, anxiety-elevating dreams can contain a wish.

Chapter 5, Part 1

Chapter 5, Part 1 Summary

To introduce Part 1 of Chapter 5, Freud reminds readers that the discovery of wish fulfillment through the Irma dream sparked interest in how general the theory of the dream as wish fulfillment is. In doing so, he says "we put aside" the other dream problems, but we can now return to them, temporarily pushing aside the wish-fulfillment theory. Furthermore, the intrigue of the latent content of dreams inevitably leads to a deeper study of dream problems, which requires a visit to the nature of memory in dreaming. This, in turn, leads to Freud's breaking down the "peculiarities" of memory with respect to dreams, treating each separately and by example.

First, he reinforces with evidence the understanding that dreams make explicit reference to the preceding day. The author distinguishes the references to times older than one day by explaining that the older references were somehow remembered or thought about on the day preceding the dream, and therefore are still only a day old. In the same respect, though, Freud acknowledges that remote memories are also included in dream memory, as are several other sources, important events, combined events, and representations of important events.

Next, Dr. Freud reiterates and explains the tendency of childhood memories to appear in dreams. These dream memories, he says, may or may not be "available" during waking hours. Another form of the childhood memory is dreamed as a recurring dream. It can be a dream first dreamed in childhood that is dreamed every year thereafter. The author mentions the dreams that involve childhood events or activities that are not recognizable as memories of childhood but are only represented or symbolized childhood memories in the dream of the adult. Freud also discusses the wish-fulfillment dream as it concerns childhood memories by explaining that childhood wishes are continued in adult dreams as wishes yet to be fulfilled.

Freud ends Part 1 of Chapter 5, by pondering the possibility of concluding that given the nature of memory and of childhood in dreams and given leave to generalize, he would say that manifest content is connected to recent experiences, and latent content is connected to (and uncovers) early experiences. Freud concludes that dream content is "satisfactorily explained" by returning to a study of dream distortion; that a dream may have several meanings with one meaning sometimes hiding another; and that wish fulfillment uncovered may be found to go as far back as childhood.

Chapter 5, Part 1 Analysis

For Freud in Part 1 of Chapter 5, the three "peculiarities" of the memory in dreams include that 1) the dream is typically based on the past few days; 2) the dream is based

on other than natural memory - including things unimportant or "disregarded," and 3) the dream also recalls long-forgotten memories from early childhood.

The author offers examples to show how the dream is based on something happening that day before the dreamer dreams about it that night. Included in this type of dream are the dreams based, not on experiences of the day, but on the dreamer's remembering or thinking about that experience on the day of the night the dream occurs. For example, the dreamer may remember a car accident of a year ago on Tuesday and then dream about it on Tuesday night.

Also, Freud explores what he deems are the other sources of memory for dream content: recent significant events directly represented in the dream, several recent events combined as one event in the dream, a recent event represented by another related event, or an event or thought or thought pattern that is important to the conscious dreamer but is treated with indifference in the dream. This part of his study points to his later discussion that dreams are based in waking life, past or present, and are not capable of crafting original, unfounded ideas or thoughts about anything that has not actually taken place in the dreamer's life.

This part of the work is a continuation of memory as a dream source. For Freud, childhood contributes valuable experiences and ideas for adult analysis, and here, specifically, for the analysis of dreams. Not only can a childhood wish or memory manifest in a present-day dream, but a dream dreamt in childhood can continue to be dreamt, as a recurring dream, every year from then on into the present. Given the characteristics, then, of each manner of memory in dream work, Freud ventures a generalization that present-day memories are part of manifest dream content because they are most recently accessible and closer to the surface, and childhood memories of all types are part of latent dream content because they are harder to uncover. For Freud, each function of the memory in dreaming is equally significant to interpretation and subsequent analysis.

Chapter 5, Part 2

Chapter 5, Part 2 Summary

In this chapter, the psychoanalyst considers all causes or sources of dreams. He begins with a discussion of what common laymen consider to be the sources, naming the stomach and indigestion, sleep positions, and occurrences during sleep. Freud notes that the layman fails to consider other possibilities. Three forms of stimuli are involved: sensory stimuli from external objects, internal stimuli from "excitation," and internal physical stimuli.

Freud comments that other writers neglect to include or make less important the somatic dream stimuli if they involve any psychic activity. He claims that while certain cause-and-effect occurrences between the senses and the body cannot be fully tested or proved. Evidence of internal sensory impact does exist in sensory images and in digestive, sexual, and urinary changes during dreaming. Therefore, writes Freud, nerve and body stimuli are physical sources of dreams.

The author then considers the distinctions made by others between nerve stimulus and other forms of dreams, but he challenges such limited approaches., External stimuli are not present often enough, and the true nature of the stimuli is not recognized in the dream but is usually mistaken for something else. Also, the dreamer's response to typical stimuli is never consistent. While discussing Strumpell's theory of the nerve-stimulus dream, Freud interprets for readers the theory that the stimulus is awkward, discordant, and not of psychic origin, and that while the stimulus is bodily, the response is psychic because the dreaming brain has only brain activity with which to respond. Acknowledging that this theory is popular and seductive at best, Freud claims that it is nevertheless easy to refute, and he does so in Chapter 6.

Freud goes on to confirm his predilection for the theorists who followed. These include the theorists who rejected the nerve-stimulus approach on the grounds of arbitrariness, infrequency, the absence of dreams throughout the whole night, the absence of dreaming about the body every night, and the evaluation of dreams not as useless activities but as important psychic activities. At the same time, he does allow that dreams contain symbols responding to physical stimuli, saying how, for example, water in a dream may represent the true need to urinate. However, he is adamant that to be valid, any such theories must include attempts to prove or support the following: that dreams are a valuable form of psychic activity; that dreams are indeed forms of wish fulfillment; and that dreams primarily use the memories of the previous day. In essence, then, the dream is an amalgamation of many kinds of stimuli.

Next, the doctor explains that while dream interpretation is severely restricted if the dreamer refuses to disclose the thoughts and feelings that may be relevant to the dream content, there are a number of dreams that are common to humans that don't require

additional individual input. These dreams all originate with the same sources, and, therefore, will be ideal for studying to discover the sources/causes of dreams.

Chapter 5, Part 2 Analysis

First, Freud faults others for ignoring or minimizing the importance of the dream as psychic activity. While he admits it is difficult to prove, certain proof does support his theory. He says, for example, that a person dreams of urinating because his physical body feels the need and sends a message to the brain, and the brain stimulates the dream in the only way it can, by creating a dream that the person is relieving himself. The author does clarify that when the stimulus is external or bodily, the response is psychic because the dreaming brain has no other way to respond.

Interestingly, Freud wants to defend the theory yet refute the characteristics of it that are merely pop culture jargon. He discounts the theory then, only as a concession, in four possible outcomes, and he explains how the nerve-stimulus dream is not valid and how external stimuli do not cause dreaming because there are too many possible responses to such stimuli other than dreaming. He writes that 1) he may overlook it, not being aware until he wakes that, for example, his foot is uncovered or he is sleeping on his arm; 2) he may perceive the sensation while asleep without dreaming it; 3) he may stop sleeping altogether to avoid or stop the stimulus; or 4) the stimulus causes dreaming but joins the other reactions occurring as well, thereby negating the stimulus as sole source of dreaming.

Freud is not negating the theory altogether, just on the grounds that it tends toward the arbitrary, is not frequent enough in appearance to be provable, does not take into account the absence of dreaming, and does not factor in the lack of dreams about the body every night if the nerve-stimulus theory was consistently valid. What Freud does endorse are the considerations that relevant symbols and images represent nerve-stimuli responses by the dream, provided such considerations return to his notion of dreams as psychic activity responding to many stimuli.

Freud explains that while dream interpretation is severely restricted if the dreamer refuses to disclose the thoughts and feelings that may be relevant to the dream content, there are a number of dreams that are common to humans that don't require additional individual input. These dreams originate, says Freud, with the same sources, and are, therefore, ideal for discovering the sources/causes of dreams.

This part reminds readers of the importance of cooperation on the part of the patient. Most interpretations, says Freud, suffer severe limitations without the associations, ideas, and information taken directly from the individual. In the same respect, a few dreams can be analyzed independently of the dreamer, because they are universally dreamt and therefore have general meanings. Freud identifies these dreams, explaining their universality and interpreting their meaning. They include dreams of accidental or unintended nakedness, dreams of the death of a loved one, and dreams of exams or tests for which one is unprepared.

According to Freud, dreams of nakedness are exhibition dreams. Dreams of a loved one's death are explained by early childhood wishes for the parent to be dead because of an unconscious or conscious hostility toward the loved one and/or by what Freud is most famous for, the existence in the dreamer of an Oedipus or Electra Complex - wherein the child once wanted his same-sex parent dead so he could partner with his or her opposite-sex parent.

Chapter 6, Part 1

Chapter 6, Part 1 Summary

In the first part one of the chapter, Freud begins by recalling the concerns with the content of dreams as a function of memories. He then reiterates that the bulk of interpretation of a dream is done on the latent, not the manifest, content. The author also reminds readers that the manifest dream content presents itself in symbols or what he calls "hieroglyphs." These symbols must be translated one at a time and on an individual basis and not as pictures but as images with meanings. Each image, says Freud, must be carefully translated by replacing each image with a word that will adequately represent or refer to that individual element, as well as the elements as a unified whole...as each relates or refers to the dreamer's life and mental state.

By comparing dream work to dream thoughts, Freud determines three major characteristics that are specific to the nature of the dream - condensation, displacement, and representation means. He treats each separately in Chapter 6, Part 1, thoroughly discussing the details of each as vital components in the dream-making process and as significant components to analysis of a particular dream.

In the first two-thirds of the chapter, the phenomena as he describes them include the condensed nature of dreams as representations in allegory form and the mysterious displacement that occurs frequently for the dreamer. In the last part, the author reiterates what he has thus far covered, including the nature and components that all contribute to dream making. Furthermore, discussing these integral parts by emphasizing the most important dream thoughts, Freud establishes the means by which dreams are represented. These means, determines Freud, are composite, egotistic, and inverting in nature.

Chapter 6, Part 1 Analysis

Consistently referring to his dream studies as the problem of dream work, Freud impresses upon readers the importance of the problems with memory as it concerns dream work. In addition, he stresses that the bulk of dream work is done at the latent level. That is, he emphasizes that the work of interpretation involves itself with what is significant under the surface of the dream itself. Here, the components at work contribute to dream formation, and to dream interpretation.

The author remarks at the amount of condensation taking place. He explains how the dream is merely a condensed and meager unit compared to the range and number of dream thoughts involved. Freud also denies the possibility that the restrictive and relative size of the dream is due to gross omission as a function., He explores the selection process if, indeed, a dream is a condensed version of thoughts by virtue of its leaving out most of those thoughts.

In addition, Dr. Freud's discussion of displacement takes a number of steps to illustrate. His first discussion focuses on how the set of elements that makes it into the dream does not function in the same way as the dream thoughts do. That is, the dream centers on entirely different areas than the dream thoughts do, as if the intended meaning has been placed elsewhere. Freud deduces that the value or focus of the dreamthoughts, then, is not retained as the value or focus of the dream representing those thoughts. This makes for more difficulties in interpreting and analyzing.

At the conclusion of Part 2, Freud acknowledges that different interpretations of different dream parts have different values. He also repeats these parts of dream formation as 1) the dream thoughts and memories, 2) the experiences contributing to the dream that comes later, and 3) all the associations and "paths" connecting the surface manifest dream content and the subliminal latent dream content.

Chapter 6, Part 2

Chapter 6, Part 2 Summary

In Chapter 6, Part 2, Freud resumes his discussion of dream work and interpretation, continuing with a discussion of representability. The author first reiterates the nature of dreams as compressed items in which the intensity of elements is displaced. This displacement, he repeats, is carried out as 1) replacement of one idea for another, 2) having relevance to the dreamer's associations, and 3) a facilitator of the condensing. He then adds another kind of displacement, one he says is discovered by analysis: the exchange of verbal content for mental content.

The concern here, Freud says, is the disguise of the dream as it translates abstract dream thoughts into colors and images. This method is beneficial, he says, as the conveying of thoughts would be difficult for the dream work, whereas expressions in condensed imagery are not so difficult. One thought is represented and extended through the dream by way of associated imagery. To explain this further, Freud introduces the example of poetry, explaining how the symbol or metaphor of a poem extends throughout the poem to express one predominant thought or theme.

Freud then mentions the change of images as facilitating more than one thought. The ambiguity of the image or word, he notes, permits expression of more than one dream thought. He then concedes to the many ways such a dream can be considered, saying that it is never definite whether the dream 1) is to be regarded as positive or negative, 2) is pointing to a memory or to history, 3) is symbolic of something significant, or 4) is to be evaluated and analyzed for its "wording."

Dr. Freud then makes a distinction between symbolic and verbal interpretations of the elements of a dream, saying that with symbolic interpretation, the interpreter has a more arbitrary source of possibilities from which to choose, while with verbal interpretation, the analyst approaches the dream with a definitive source of predetermined speech codes. He illustrates the differences by recounting the dream of a friend, which he analyzes using verbal cues and basing his interpretation on his knowledge of the woman's sympathies and people in her past.

With this example, Freud introduces the next component to dreams as representative, defining the "suitability" of dream thoughts being expressed by way of symbolic imagery that is verbal, which, he finds, contributes to the condensing nature of a dream and allows for subordinate thoughts to be expressed as well. Freud relates the work of Herbert Silberer, who termed the transformation of thoughts into images as "auto-symbolic." This is important, Freud notes, because it offers an explanation for the interpretation of the main thoughts, leaving the interpretation of sub-thoughts to verbal, or more deeply considered, consideration.

In this part, which concerns more discussion of representation through symbols in more "typical" dreams, the author reiterates the importance of symbols as interpretive tools and as conveyances of dream matter. He also discusses the importance of patients' understanding dream symbolism as it involves their healing and recovery. Freud notes that many patients have a keen understanding of dream symbolism and recounts how over the period of treatment, they had discovered a large number of these patients suffered with Dementia Praecox (what is known today as Schizophrenia) and so had originally inferred that all who understood symbolism were mentally ill. He clarifies this as not being the case with "all," noting that to understand dream symbolism is merely to be gifted with an idiosyncrasy for such interpretation.

Dr. Freud then clarifies the distinction between symbolisms in dreams as existing only in dreams by asserting that symbols are in the unconscious, not specific to only the dreams alone. He then begins his inclusion of the use of dream symbolism to express or depict sexual content in dreams, saying it is much like the symbols of shorthand that have a cipher manual depicting universally understood meanings. Reiterating that dreams are representative of latent content, Freud claims that while the symbols in one respect make interpretation easier, they also make it more difficult. The easy part, he says, is interpreting the symbols as everyone understands them, but the difficulty comes with interpreting symbols that lend themselves to the many associations possible on the part of the patient/dreamer. The especially crucial task, says the author, is to investigate closely enough that the interpretations do not fall prey to the arbitrary.

Once he completes his concession to the limitations of symbolic dream interpretation, Freud begins his exploration of sexual dream content, first laying the groundwork by detailing the representative sexual symbols of childhood: the king and queen as father and mother and the prince or princess as the dreamer. In addition, notes Freud, the father figure can be one who is important to the waking person. The author then lists a number of objects that represent the male and female genitalia, including sticks and rods for the male part and empty rooms and boxes for the female parts. Freud extends the list to smooth walls, landscapes, and reptile tails, as well as representations of actions such as beating a child and walking through a suite of rooms. The list also includes undergoing states of baldness, getting haircuts, being beheaded, and losing teeth.

Included as a sexual component in dreams, says the author, are those mythological symbols that are decidedly representative of sexual organs and activities. Making reference to the work of Stekel, Freud's contemporary, he explains the ethical significance of sexual dreams, explaining that the symbolic device used by the dream protects the dreamer from direct expressions of that which is typically unacceptable. Reminding readers that both methods of interpretation are necessary, Freud offers examples of common sexual symbolism, including the hat as a symbol for a man; the little one as the symbol for genitalia; being run over by an automobile as representative of having sexual intercourse; buildings, stairs, and shafts, as genital representations; castration dreams; staircase dreams; and dreams of a chemist and of "normal" persons.

These examples provide for Freud an introduction to his Oedipus Complex theory, which he thoroughly explores as the dream of one who in childhood repressed the natural desire to kill his father and sleep with his mother, a complex that involves the sexual symbolism Freud explains throughout the chapter and beyond.

Chapter 6, Part 2 Analysis

The conclusion Freud draws with respect to displacement is that the dream as substitution is primarily a "chain of associations." These associations are made and displayed as translations of the abstract (thoughts) to the concrete (images and words/dialogue). The benefit here for Freud is clearly that dream work is made easier by the richness of concrete terms, which are easily understood, more accessible as expressions of associations.

When the dream material changes, it displays ambiguous representation, allowing the expression of multiple thoughts. That is, by images, dreams can be interpreted for their main thoughts and themes; and by universally recognizable items that can be named, the dream interpretation can include the additional "subordinate" thoughts and concerns of the dreamer. To stress his theory, Freud gives examples from his analysis of a dream of his woman friend and the dream symbols of Silberer's studies. For instance, his friend dreams she is at the opera wherein there is a high tower with a railing. Standing at the top of the tower structure is a conductor who resembles Hans Richter. Freud notes that the symbolism of the dream includes the notion that Hans Richter was a failed conductor who lost his position when he went insane. The dreamer puts him in a high place to elevate him above all the others, but in the verbal interpretation the railing might indicate a cage-like construction that ensnares the mad and pacing beast.

To provide for symbolic and verbal interpretations, Freud notes a symbolic image and action as Silberer had written about it. The dreamer dreams he is cutting cake. The cutting or slicing through the cake, says Freud, symbolizes the act of "working one's way through...." Further analysis, using the verbal method, results in additional meaning. The cake is a layer cake, Freud says, which suggests that to work one's way through, one is going to go through "several layers...of consciousness," etc.

Finally, the author stresses the value and significance of dream symbols in dream interpretation, commenting how he had known of them from the start but had come to appreciate their importance more and more as time and practice in analyzing dreams continued. He also recognizes the frustrations of how limiting symbolic interpretation can be. Freud then launches into what is one of his central psychoanalytic theories, sexual development and psychosexual history as it pertains to the patient and to the patient's dream content.

Chapter 6, Part 3

Chapter 6, Part 3 Summary

First, Freud introduces the next component of dream making, mentioning the difficulty of using dream examples when they are related out of context. He previews the subject matter of this part by noting that it will concern "peculiar and unusual methods" of representation in dreams. The psychoanalyst provides examples of a dreamer who is the victim of a servant painting a house and throwing animals at her, a dreamer who dreams of a child with a deformed cranium that must be molded into new shapes, and a dream of a trip during a storm to a hotel that is soaked through.

Freud continues with more dream examples, each of which he numbers and follows up with both verbal and symbolic interpretations. To lay the groundwork for a discussion of more characteristics of dream distortion, here he discusses the inversion of dream content, the transposing of dream content into childhood, the simple dream that indicates auto-eroticism, the literal verbal representation of a dream, the symbolic representation of day and time in childhood, the dreamer represented by other people in the dream, the dream representation of the unconscious, the representation of the attitude of the dreamer, people represented as animals, and the dream representing refractory material as presented by barely related persons.

Adding a mention of numbers and calculations as they appear in dreams, the author discusses more examples of numbers representing one value being applied to another, of a significant monetary amount representing two different expenditures with the same value, and of calculating ages with terrible calculating skills. His discussion of such dreams, he writes, is to prove that dreams do not calculate but merely include numbers and the act of calculating.

Freud considers the element of speech and discusses speech construction in dreams, saying that the dream cannot create or craft speech; it can only arbitrarily pick up segments of speech heard or used by the dreamer in the past. By explaining the origin of the text heard, spoken, or read, Freud clarifies the transition or translation of such dreams into thoughts, those changed in the dream, and those that stay unchanged in the dream. These thoughts, expressed in waking life aloud, are often uttered in the dream about a representation of the thing or person under discussion by the dreamer. Freud provides examples that show how a person who cannot stand the next-door neighbor will dream that night of the food of the next-door neighbor and declare, "I can't stand it."

In the next part of his discussion, the author draws attention to absurd dreams, wherein the focus is on intellectual performance. He introduces the section by commenting that because this element of the dream is very common, it cannot be neglected as topic for discussion any longer. Freud then begins by producing examples that reveal such absurdity, which, he says, is apparent at first observation but which "disappears" upon

closer examination. Included in the examples are 1) remembering an incident and being surprised - in the dream - that one remembers; 2) dreaming dreams that contradict reality; 3) dreaming the unconscious expression of repudiation one does not feel/think consciously; 4) examining the purposeful absurdity of dream work; and 5) listing the nonsensical string of syntax gathered from arbitrary dream thoughts without transitions.

The author notes that the rate at which death dreams, or dreams of dead loved ones, appear is alarming but easily explained as having the wish fulfillment component. The common thoughts of the grieving person or the person who has survived a loved one are expressed in dreams by representative hypotheticals. That is, the "What would he say if he were still alive?" question is answered in the fulfilling dream. Furthermore, the dream that is intended to include absurdities is one that functions in favor of the dreamer. To illustrate this, Freud gives the example of his suggestions to his brother about traveling that find a way into their dreams as an opposing suggestion but are there, Freud says, to make it possible for his brother to be in his dream.

Regarding the dream wherein sentences are tossed together without connection, Freud discusses the benefit of the absurd dream, saying that the censor is the element in dreams that frees dreamers to speak untruths. Using allusions to Hamlet and the court jester, he explains that throughout history those who have dared not say what's on their minds have masqueraded as comics or madmen. The same goes, he says, for the dreamer who cannot speak or dare not think his actual thoughts. Instead, the dreamer is liberated in dreams and is allowed to make no sense. The dreamer is allowed thoughts and speech normally prohibited during waking reality.

To conclude this part, Freud summarizes the true nature and purpose of intellectual activity in dreaming. He says that everything in dreams that appears to be intellectual is, in fact, not but is instead what he considers dream thoughts that find their way completely as latent dream content.

Chapter 6, Part 3 Analysis

Part 3, Chapter 6, furthers Freud's discussion of dream distortions, including distortion of numbers, dialogues, individual words, and even letters in a given phrase or word.

Again discussing the stimuli that contribute to the distortion of dreaming, this time the absurd dream, Freud explains that in the dream where the man remembers and acknowledges what he remembers in the dream, it is again a case of careless verbal construction - since dreams cannot distinguish or create logical speech. In regard to his own dream of his father as political hero for Hungarians, the absurdity points to the contradictory nature of the dream content as opposed to what was the actual political state of Hungary at the time of the dream. As well, the second dream example returns to Freud's earlier concept of the dream as wish fulfillment, as he explains in this section, with this dream "embodying the wish." He unconsciously *wishes* his father had been a hero.

Furthermore, Freud says, some dreams "need" an absurdity to make possible the hidden thought expression, such as that which appears in his dream of advising his brother to do the opposite of what he advised when awake just so the dream could make it possible for the brother to appear in the context of the dream.

Chapter 6, Part 4

Chapter 6, Part 4 Summary

In introducing Chapter 6, Freud commences with a new section on dream work, as well as with a new component of dreams. Citing the findings of Stricker, he says that the "affect" cannot be denied, though the dreamer might, upon waking, deny the subject matter of the dream that instigated the affect. In addition, dreams appear, according to Strumpell, typically without actual or appropriate emotional value. The dreamer either feels no attachment to the dream content or feels the wrong emotions as a response to the content. Freud then adds a third characteristic, that affect can be correct or appropriate to the dream content. Dream interpretation, he writes, proves this.

First, Freud discusses a final additional component to dream formation, that of the criticism expressed by the dreamer during the dream. Criticism of this sort is not, he says, directed at the dream itself but is applied appropriately to the dream content as a response by the dreamer, who is the person in the dream. As an example, Freud cites the comment by the dreamer inside the dream, "After all it is only a dream." Freud claims that because the dream has already been found out, has already been acknowledged as a dream and therefore has slipped past the censors that transpose the dream thoughts into representative objects, people, and events, the criticism by the dreaming person is used to alleviate or prevent anxiety and pain in the dream.

Chapter 6, Part 4 Analysis

Freud begins with a focus on a new component, affect. This is the emotional response or emotional state that the author discusses in terms of its being absent, inappropriate, or correct.

For the first type of affect, then, the dream of not being afraid of "dream" lions is used as the example, as is a woman's dream of not being moved by the sight of her nephew in a coffin. The lack of affect, what he calls the displaced affect with traits akin to displaced dream thoughts, is explained by an example of a dream wherein Freud is a naval officer standing with Herr P., the governor. Both men fear invasion by enemy warships. The governor gives Freud specific instructions on dealing with the invasion should it happen, but then he drops dead. In the dream, Freud does not show any reaction. In the same dream, however, when he and his brother stand watching ships that are actually cargo ships, they are afraid. Then, seeing a "comically truncated" ship, they glibly call it the "breakfast ship." Freud explains the displacement as a result of his having positive memories of traveling, which leaks into his attitude toward the ships at the end of the dream.

The origin of dream thoughts having a basis in waking life, Freud says, influences his positive affect toward the ships, his negative affect toward the ships, and his dreaming

of the exact same words he once heard in waking life. All of these give credence to his theory that dream content transformed is latent dream thoughts revealed. The detachment of affects from the ideas in the dream is the most interesting aspect, writes the author. Wherever there is an affect in the dream, he states, there is affect in the dream thoughts, though the opposite, he says, is not necessarily true: dream affect does not always appear just because dream thoughts are expressed by the dream content. This is explained with another dream example, that of his dreaming of excrement by which he is not disgusted, because the psychoanalyst reminds, positive and gratifying thoughts "cooperate" to give a pleasant dream experience. That is, where contradictory elements exist in the dream, each cancels the other out, resulting in no reaction at all on the part of the dreamer. This aspect Freud calls the "compromise formation," which he rationalizes is due to his theory of wish fulfillment, including the notion that nothing painful is "intended to be represented in our dreams."

In the same respect, continues Freud, another way the dream work succeeds in disposing of affects is by minimizing them or inverting them, neutralizing their impact. Together with other aspects of supplying opposite affects or displaced aspects, then, dream work always endeavors to meet the task of wish fulfillment, working harder at representation when the negative is stronger.

Finally, Freud approaches the last of the factors that contribute to dream formation, that of the criticism expressed by the dreamer during the dream. This is distinguished by the author as the criticism of the dreamer in the dream who is commenting critically on some person, event, or experience the dreamer is part of.

It's important to note that as Freud says, this aspect of dream formation is rare. It occurs only in extreme conditions, where the representation and the disguises are missing or have failed to do the dream work.

The author also insists that this fourth factor works as a kind of wish fulfillment, too, by way of an uninhibited allowance to create necessary content for the dreamer, be it based in childhood or by way of "indulging" the dreamer with daytime fantasies re-enacted or realized in night dreaming. Likewise, this final factor also works with traits of dreaming, such as ambiguities, absurdities, and confusing and incoherent elements to provide the necessary secondary dream content.

Chapter 7, Part 1

Chapter 7, Part 1 Summary

In Part 1 of Chapter 7, Freud begins with the re-telling of a dream that one of his patients had after hearing the story of the same dream at a lecture. The dream involves a father of a dying son who hires someone to pray over the son at night amidst many lighted candles. The father leaves the door ajar and retreats to sleep in his own room, where he later dreams that his son has come to his bedside saying he is burning. The father bolts awake and finds the arm of his dead son's body is indeed on fire, having been ignited by a fallen candle, which the now sleeping hireling has failed to prevent.

Freud uses this dream to discuss the challenge of the problematic nature of dream interpretation, which, he reiterates, must not be based on false or exaggerated assumptions, must be logic-based, and must be allowed to prove valid consistently over time. The author then reiterates the very problems that threaten careful dream study, naming them and citing them as those things, including memory, that threaten to "undermine the very foundation of our efforts at dream interpretation."

Freud includes in this section a guide of sorts, so that the reader may interpret his own dreams. The author points out the nuances of dream interpretation for the reader, discussing how a holistic interpretation is required once the initial interpretation is done and remarking on what he calls fractional interpretation of dreams--the attempt to interpret one's dream by looking at one fragment at a time.

He then returns to dream forgetting, asserting that the cause of forgetting is likely linked to the nature of sleep. Sleep, he says, makes dreaming possible by means of reducing censorship. Censorship is resistance. It is therefore possible, he writes, that the dreams can be remembered and brought to consciousness, without their having to be reduced, minimized, or damaged by dilution. In another respect, he adds, it may be possible to discover the dream thoughts without too much difficulty and without intervening or intruding on the dream-interpretation process.

In his section concerning regression, Freud first summarizes the components of dream formation as he has presented them thus far. Then he reiterates the function of the dream as wish fulfillment, noting that the most common characteristic is the representation of the dream thought by an object or event, and the next most common trait is the transformation of dream thoughts into images and, as they always appear, in present tense. This leads him to a discussion of the sensory response, which is a reflex activity, and to the perceptions left in the form of memory traces that work as memory. Following this process, Freud identifies memory fixations, which he claims are like memories recreated in dreams because they are unconscious. These unconscious associations, making their way from the original event to the dream to the waking memory are part of a process Freud says can be considered progressive. Therefore, he continues, the dream is regressive in nature.

To further explain dreams as regressive, Freud points to the frequent reappearance of childhood or infantile events, experiences, and sensations. These regressions, he also claims, even precede dream wishes.

In the third and final discussion of Part 1, Freud returns to the wish-fulfillment component. He reiterates that while it is wish fulfillment that in its very nature presents additional challenges to interpretation, it is also wish fulfillment that reveals the deepest meanings to the dream the analyst, for, he says, even when the dream is a painful or anxiety-inducing one, it is wish fulfillment that impels it to form, to come into being, as a dream.

Chapter 7, Part 1 Analysis

Freud makes clear the functions of dream interpretation and all that it involves. At the same time, he repeatedly points to that which is problematic, that which is a challenge, is difficult, or is impossible. Part 1 of Chapter 7 focuses on the problems: the forgetting of dreams, regression, and wish fulfillment as complications for the dream analyst. Equally challenging, he insists, is the tenuous nature of memory. The memory is limited, falsely and distortedly reproduces the dream with less than perfect accuracy, and makes the dreamer second-guess himself when attempting to recreate in words the content of the previous dream.

As a psychoanalyst, however, Freud would consistently attempt to remedy the problem of the memory by asking for repeated accounts and by using the changes, faltering, and guarded stages of the retelling as material for stating the interpretation of the particular dream. He pinpointed and defined the weaknesses of memory and retelling as having as much value as the readily available matter. The disguises, the attempts to evade, and the expressions of doubt were, for Freud, all-important indications of the psychic state of the dreamer, too. All experiences, elements, and emotions, in the end, pointed back to the dream as a wish dream of one sort or another.

Chapter 7, Part 2

Chapter 7, Part 2 Summary

As the subtitle to the last part of *Interpretations of Dreams* suggests, Freud covers the waking caused by dreams, a final discussion of anxiety dreams, and a general discussion of the function of dreams. Following the dream process, he determines that a scene or wish/fantasy in the unconscious progresses toward the pre-conscious, which struggles through the censors to be perceived. All dream activity, he says, takes place during the waking-up stage of sleep. The waking-up stage takes time, he writes, and in that time the dream occurs.

The unconscious and pre-conscious perform many functions, such as thinking ahead, making resolutions, and finding solutions. These functions work throughout the day, and are continued into the night during sleep as what Freud calls "day residues." Day residues make up the bulk of the dream. With the unconscious excitation process, it can go one of two ways, says the author: the unconscious left to itself breaking through as a satisfied day residue in a wish dream or the unconscious being disallowed by the pre-conscious makes for an anxiety dream.

Furthermore, Dr. Freud elucidates the process of the unconscious and pre-conscious in terms of primary and secondary processes. After conceding to being unable to depict fully in writing his own progress in the study of dream processes, he attempts to clarify his position on the function of dreaming. He points out that dreams, just as they have no abilities to create speech, ideas, or storylines, have no part in the creation of fantasies. It is rather, he maintains, the unconscious fantasy or wish that contributes to the forming of dream thoughts.

Also in this section, the author summarizes the characteristics of the transformations that make the dream. Individual ideas are endowed with the capacity to excite. These ideas pass among each other, building and increasing their power but joining in compression to represent single ideas or units as dream content. By way of preconscious associations and by way of unconscious memories, the dream content builds in intensity.

If contradictory thoughts appear, says Freud, they do not try to replace each other but instead work side-by-side to be combined and condensed into dream thoughts. All of these make up trains of thought, and the trains of thought are either processed successfully as dream thoughts accepted and passed through to the wish dream or broken through in conflict as anxiety dreams.

In the concluding pages, Freud elaborates on the unconscious and the conscious, ending with a point on reality. The unconscious and conscious are not units, necessarily, but processes, which together create a reality that we can accept. The transformation of unconscious thoughts does not imply a jumping of locations in the mind. Rather, the

unconscious, an unfamiliar reality making itself realized, or conscious by way of the pre-conscious, is characterized by its "enervation." To clarify, Freud cites Lipps' description of the unconscious as a large circle with the conscious, a smaller, circle, within it. In the same respect, conscious life and dream life, he insists, are not separate and opposing entities. One is a continuation of the other. To conclude his dissertation, then, Dr. Freud admits that dream study takes its value in the study of the psyche as it contributes to an understanding of neuroses, hysteria, and other mental aberrations. Through dream studies, he concludes, comes an understanding of the individual, his or her peculiarities, and the dynamics of the forces of psychic life.

Chapter 7, Part 2 Analysis

In the final chapter of *Interpretation of Dreams*, Sigmund Freud reinforces and justifies his studies of dream work as it impacts the human psyche. The author completes the discussions of waking caused by dreams, anxiety dreams, and the performance of the unconscious and the pre-conscious, which is what is known today as the subconscious, in the context of the human psyche and human mental illnesses.

Freud traces the path of the dream. He considers the unconscious as holding the dream wish or any unresolved or remembered events/problems. The unconscious then works to get "accepted" by the pre-conscious, which has also been working all day at resolving problems, and which at night is in charge of filtering or censoring the material that gets through. If the unconscious material is passed through, it is transformed into manageable symbols and ideas or thoughts. It is condensed and compacted, having such great intensity and comprehensiveness that for it to be dreamed, it must be condensed into representative information units.

All this, the process of building, compounding, censoring, and compressing, is done in the period of time when the sleeping person is beginning to wake up. Freud likens the process to a fireworks show, wherein the setting up and powerful components take a long time, but the discharge and display take only a second. In the same respect, he notes that still dreaming is compatible with sleeping. It is because of the process occurring and building as it does that we can sleep all night and wake only when the dreams have finished.

During the process of dream formation, how much of the unconscious desire or wish is suppressed points to how neurotic or normal the person is. Freud, who coined the term "hysteria" after *hyster*, the womb, found that the symptoms of hysteria or neurosis were the result of the compromise that takes place between conflicting thoughts. Instead of being allowed expression, the questionable thought or idea is considered a "disturber of sleep" and is repressed or bound. In waking life, Freud found the analogous process occurring. The conflicting parts create symptoms of anxiety, phobia, or other neuroses, the symptom being the brain's answer to what would otherwise be a painful episode. The symptom is the response to the conflict and/or suppression of unconscious wishes and desires, but it is also the mechanism of protection from the full-blown outbreak.

Additionally, the final considerations of the unconscious and pre-conscious as primary and secondary processes include a reiteration of the confirmation that dreams are a continuation of daytime and/or childhood concerns and are dream thoughts that address residual, unfinished business of the day. Dreams are important, never dealing with minor or trivial matter, says Freud, and dream content contains such great amounts of material that the material has to come through as distorted and condensed, as representative symbols of the complete unconscious wishes. It is as if the unconscious thoughts are files that have to be "zipped" by the hypermnesia, the psychic remembering of the earliest of memories, thoughts, and desires. The dream analyst then must "unzip" the total package and peruse the contents, one smaller file, or dream wish, at a time and in conjunction with all other files/thoughts. The associations and connections are as important as the single unconscious thoughts.

It is also important for Freud to defend the dream process as one that is seemingly absurd, but it is, in actuality, quite "wise" to simulate, imitate, this absurdity and make it accessible, even if in code. So finally, to close the book in Section F., Dr. Freud acknowledges the primary and secondary processes at work in waking-to-dream completion. He reminds readers of the main components of dream work, including transformation, censorship and repression, and symbolic allusions as representation.

Freud's dream theory was often fiercely opposed in his time, in the early 1900's, so he also points to his aggressive tendencies toward getting the theories explained. As well, he uses two more patient dreams and one of his own dreams to reinforce his approach. In one example, he identifies symptoms of what appear to be an early molestation (the girl feels pain of something sticking into her and shaking her), and in a second example, he analyzes a boy with what today might be known as Tourettes symptoms, finding his visions or fantasies of symbols of weapons are representations of repressed rage against a cruel father. The dreams reach back in a reasonable manner to the unreasonable thoughts that have been suffocated for one reason or another. By studying the mechanisms of the dream, the author concludes, one penetrates the reality of the past, where the dream finds its origins.

Characters

Josef Breuer

Josef Breuer (1842-1925) was an Austrian physician with whom Freud co-wrote *Studies in Hysteria* in 1895. Their findings were based on Breuer's work with a patient, referred to by the pseudonym "Anna O.," who suffered from hysteria. Breuer found that Anna O.'s symptoms were relieved after he put her in a state of mind resembling hypnosis and she described an early childhood experience that had brought on her illness. Anna O. called this process the "talking cure," a term that Freud and Breuer adopted to describe their new method. By the late 1890s, Freud, in his characteristic way, found that his intense ten-year-long friendship with Breuer had cooled, in part due to differences regarding psychoanalytic theory. However, Freud considered Breuer, and not himself, to be the true father of psychoanalytic theory. In *The Interpretation of Dreams,* Freud refers to Breuer by the pseudonym "Dr. M." in describing his appearance in the "Irma" dream. Freud had this dream the night after writing down the case history of a patientnamed Irma to present it to Breuer for further consultation. In the dream, Breuer appears with several colleagues who examine Irma. In this same dream, Breuer appears as a "composite figure" with one of Freud's brothers; he makes the association between the two that "I was out of humor with both of them" for rejecting suggestions he had recently made to them. Freud concludes that the dream is in part a wish-fulfillment in which he portrays "Dr. M." (Breuer) as an incompetent physician, thus reassuring *himself* of his own professional competence, which had been put into question (in his waking life) with regard to his only partial success in treating Irma.

Brücke

See Ernst Wilhelm von Brücke

Fleischl

See Professor Ernst Fleischl von Marxow

Wilhelm Fliess

Wilhelm Fliess (1858-1928), a Berlin physician, was a close friend of Freud's and an important professional influence. An unfortunate incident occurred in 1895 when Freud referred a patient of his, a female hysteric, to Fliess for an operation on her nose. Freud at that time subscribed to Fliess's theory that the nose and the sexual organs were linked. Because of his own theory that hysteria was sexual in nature, he thought that by operating on her nose, Fliess might be able to cure the patient of hysteria. After the operation, however, the patient suffered from near-fatal nosebleeds. When a different physician examined her, he found that Fliess had accidentally left half a meter of gauze

in her nasal cavity. This was quite an embarrassment to Freud, who nonetheless felt obliged to defend his friend's professional competence. The figure of Fliess, referred to as "my Berlin friend *FL,* " appears in several of Freud's dreams, as described in *The Interpretation of Dreams.* One of these dreams is sparked by criticism in a professional journal of Fliess's recent book. Freud, fearing professional criticism of his own work, has a dream in which he stands in for Fliess and the book critic is discredited. Freud's dream is thus a wish-fulfillment that those who may come to criticize him professionally are unfounded in their opinions. Freud uses this as an example to demonstrate that "there is no dream that is not prompted by egoistic movies." In this dream, for example, the dreamer (Freud) "makes my friend's case my own." Another dream is sparked by Freud's concern that Fliess may soon die as the result of a recent operation. The dream recalls associations with a past habit on the part of Freud of arriving late to work. In Fliess's case, Freud fears he may arrive in Berlin (where Fliess lives) "too late"□that Fliess will already be dead. *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1877-1904,* edited by Jeffrey Masson, was published in 1985.

Amalia Freud

Amalia (maiden name Nathansohn) Freud (1835-1930) was Freud's mother. In *The Interpretation of Dreams,* he describes a dream in which one figure, a woman in a kitchen rubbing dough between her hands to make dumplings, evokes associations with his mother. In another dream, from age seven or eight, he dreamed that his mother had died. In these dreams, his mother is associated with both nourishment and death. Freud's strong childhood attachment to his mother and his corresponding feelings of jealousy toward his father became the basis of his theory of the *Oedipus complex,* one of the fundamental theories of psychoanalysis.

Anna Freud

Anna Freud (1895-1982) was Freud's youngest child. In *The Interpretation of Dreams,* Freud describes a dream from Anna's second year of life. She had gotten sick in the morning and was given nothing more to eat for the rest of the day. Her nurse had attributed the illness to eating too many strawberries. That night, Anna was heard to utter in her sleep: "AnnaF[r]eud, strawberry, wild strawberry, scrambled eggs, mash." Freud observed that this was clearly the expression of a wish-fulfillment on the part of the child, who had been denied food of any kind and strawberries in particular: "the menu no doubt included everything that would have seemed to her a desirable meal." Having been told that she had eaten too many strawberries, Freud notes, "she took her revenge in her dream for this annoying report." As an adult, Anna maintained a very close relationship with her father, becoming his constant companion toward the end of his life. She also made a name for herself as a psychoanalyst in her own right, pioneering in the fields of child and adolescent psychology. From 1925 to 1928, she served as chairman of the Vienna Psychoanalytic Society. In 1938, she fled Nazi-

occupied Vienna with the Freud family to settle in England. In 1947, she founded the Hampstead Child Therapy Course and Clinic in London, serving as director from 1952 until her death in 1982. *Anna Freud: A Biography,* by Elisabeth Young-Bruehl, was published in 1988.

Jacob Freud

Jacob Freud (1815-1896) was Freud's father. Freud's process of mourning his father's death in 1896 inspired the years of self-analysis that resulted in the writing of *The Interpretation of Dreams.* Throughout the book, Freud mentions several dreams that include either direct or indirect associations with his father. In many of these dreams, Freud expresses concern that he impress his father with his professional accomplishments. Freud recalls that his father had once said to his mother of the young Sigmund, "nothing will come of the boy" (as in, he will never amount to anything). He explains the impact of such a comment on his unconscious mind:

It must have been a terrible blow to my ambition, for allusions to this scene occur in my dreams again and again and are invariably connected with enumerations of my successes and achievements, as though I wanted to say: 'You see, something did come of me.'

Freud's early childhood attachment to his mother and his consequent jealousy toward his father became the basis of one of his fundamental theories of psychoanalysis: the *Oedipus complex.* Freud drew from the Greek myth of Oedipus, who, as ordained by fate, unwittingly kills his father and marries his mother. Freud theorized that a universal developmental stage for all (male) children is the feeling of strong sexual attachment to the mother and a corresponding desire to kill the father, whom he sees as his arch rival.

Joseph Freud

Joseph Freud was Freud's uncle. Freud had negative associations with his uncle, who was imprisoned in 1866 in connection with counterfeit money. He recalls that his father had always told him his uncle Joseph "had never been a bad man, he had been a numbskull." Freud describes a dream in which his uncle Joseph appears as a "composite figure" with two of his colleagues. He concludes that this association served the function of identifying one of these colleagues as a "criminal" and the other as a "numbskull" (although Freud makes clear that, in his waking life, he has nothing but the highest regard for both men).

Martha Freud

Martha (maiden name Bernays) Freud (1861-1951) was Freud's wife, whom he married in 1886 and with whom he had six children. Freud describes several of his dreams that call to mind associations with Martha. In one dream, his patient, Irma, suffers from abdominal pains, which remind him of a symptom suffered by his wife long ago. He

observes that this dream included many indications suggesting his concern for the health of his friends, patients, and family. In one of Freud's most famous examples of his own dreams, a simple scenario in which he has just written a monograph on a certain unspecified plant, Freud is able to connect this reference to the plant *cyclamen,* which is his wife's favorite flower. He notes that reference to this flower gives him a sense of guilt because he rarely brings flowers to his wife although she would like it if he did.

Martin Freud

Martin Freud was Freud's second child and eldest son, born in 1889. Freud mentions a dream of Martin's, when he was eight years old, in which, having read stories from Greek mythology the previous day, he dreamed he was "riding in a chariot with Achilles, and Diomedes was the charioteer." Freud uses this as an example of the way in which children's dreams can be interpreted as simple wishfulfillments. Martin Freud's *Sigmund Freud: Man and Father* was published in 1958.

Mathilde Freud

Mathilde Freud was Freud's eldest child, born in 1887. He describes two of Mathilde's childhood dreams in a discussion that demonstrates the simple wish-fulfillments expressed in the dreams of children. Mathilde is further mentioned in Freud's discussion of his important dream featuring a patient of his named Irma. By association, the dream calls to mind his daughter Mathilde in two different ways: an illness observed in Irma in the dream resembles an illness suffered by Mathilde several years earlier; the name Mathilde also calls to mind a patient of Freud's by the same name whose treatment he had handled badly.

Oliver Freud

Oliver Freud was Freud's third child, born in 1891, whom he named after the famous English statesman Oliver Cromwell (1599-1658). Freud mentions an indirect reference to Oliver in a dream concerning his own ambitious nature. He had named this son after "a great figure in history who had attracted me powerfully when I was a boy." He explains that his own aspirations to greatness were transferred onto Oliver with the act of naming him after a "great figure in history." Freud comments, "It is not difficult to see how the vaulting ambition which the father has suppressed is transferred in his thoughts onto his children."

Sigmund Freud

Sigmund Freud (1856-1939) is universally considered the "father" of psychoanalysis, a term that he first used in 1896. Upon his father's death, Freud began a process of intensive self-analysis, which resulted in the writing of *The Interpretation of Dreams*

(1899). This "magnum opus" (as many have called it) puts forth Freud's early theories of the unconscious, which he was to develop throughout the remaining forty years of his life. *The Interpretation of Dreams* includes extensive, detailed analysis of many of Freud's own dreams, as well as those of his friends, family, and clinical patients. He asserts that, contrary to the current scientific opinion, dreams are meaningful and that though they often seem nonsensical and absurd, dreams actually function according to a logic and language different from that of waking life. It is the task of the analyst to "translate" the language of dreams, which re sembles a form of "hieroglyphics," or word-pictures, into everyday speech. Through this process, analysis of dream-content can reveal valuable insight into the workings of the unconscious mind.

John

Freud's nephew is referred to in *The Interpretation of Dreams* simply as John. Although John was Freud's nephew, he was a year older than Freud, and the two had been constant playmates throughout their childhood. Freud mentions John in describing a dream that makes reference to "very early scenes of the childhood quarrels" between the two boys. He describes his "complicated infantile relationship" to John as one which became a template for his later relationships, both personal and professional, to other men:

Until I was almost four we had been inseparable, had loved each other and fought each other; and this childhood relationship has been decisive ... for all my later feelings for companions of my own age.

Freud's assessment of the effect of his relationship with John on later relations is that "all my friends are in some sense incarnations of this first figure." He elaborates upon this dynamic:

An intimate friend and a hated foe have always been necessary to my emotional life; I have always been able to create for myself afresh embodiments of both, and not infrequently my childhood ideal went so far that friend and foe coincided in one person□no longer at the same time, of course, or switching repeatedly from one to the other, which was probably the case in my earliest childhood years.

Biographers frequently refer to this dynamic in Freud's life, particularly in discussion of his famous irrevocable falling-out with his once intimate friend and devoted disciple Carl Jung. A similar dynamic was enacted in Freud's relationship to friend and colleague Josef Breuer.

Ernst Wilhelm von Brücke

Ernst Brücke (1819-1892) was a German professor of physiology at the University of Vienna from 1849 to 1891. While in medical school, Freud worked in Brücke's physiological laboratory and through him was influenced by the work of Hermann von Helmholtz. In *The Interpretation of Dreams,* Freud describes one of his dreams, which

takes place in Brücke's laboratory where Freud has been assigned the task of dissecting his own pelvis. Upon analysis, Freud associates the dissection of his pel-vis with the process of self-analysis, which resulted in the writing of *The Interpretation of Dreams.* The dream also calls to mind an occasion when he was a student and Brücke reprimanded him for arriving late to the laboratory several times. Freud concludes that the dream is in part a wish-fulfillment that he submit his book for publication before it is too "late"□that is, before he grows old and dies.

Professor Ernst Fleischl von Marxow

Ernst Fleischl (1846-1891) was a close friend of Freud's. His death from cocaine addiction was both personally painful and professionally embarrassing to Freud for several reasons. One of Freud's earliest scientific accomplishments was the discovery that cocaine could be used as an anaesthetic, a finding that he published in 1884 (before anyone realized that cocaine use is both habit forming and unhealthy). Freud had encouraged Fleischl to use cocaine (instead of morphine to which Fleischl was already addicted) as a painkiller to alleviate his health problems. Fleischl subsequently developed an addiction to cocaine, which eventually led to his death. Freud mentions several dreams in which Fleischl appears, either directly or by association. In a dream that includes several references to food and nourishment, Freud associates the name Fleischl with the German word *fleisch,* meaning "flesh" or "meat." In another dream, Fleischl appears in a laboratory where Freud studies among several colleagues. In the dream, these colleagues are acknowledged to be dead.

Themes

The Unconscious

Freud makes an important distinction between the conscious and the unconscious mind. The concept of the "unconscious" was not itself Freud's invention and had already been in use at the time of his writing. However, Freud developed his theory of the unconscious far beyond any previous understanding of it. He makes a distinction between "manifest," or conscious, dream content□the surface-level content of the dream, which can be described by the dreamer upon waking□and the "latent," or unconscious, "dream thoughts," which are only revealed upon analysis. He demonstrates that, through dream analysis, it is possible to access the workings of the unconscious mind, which is less accessible in the waking thought process.

Childhood Experiences

One of Freud's original insights was his assertion of the importance of early childhood experiences on the unconscious mind, as expressed in dream thoughts. He observed that, while dreams draw manifest material from the "remnants" of the previous day, this material could always be linked back to associations drawn from early childhood. More specifically, Freud asserted that the wishes expressed through dreams are always rooted in infantile desires that have been repressed and yet remain an active part of the unconscious psychical life of the adult. Thus, childhood experiences play a significant role in the unconscious mind of the adult dreamer. For example, in analyzing his own dreams, Freud recalled significant events from his childhood, including interactions with his mother and father, as well as a formative friendship with his nephew (who was a year older than he) during his youth.

Psychoanalysis: The "Talking Cure"

The Interpretation of Dreams (1899) followed Freud's book *Studies in Hysteria* (1895), which was co-written with Josef Breuer. In *Studies in Hysteria,* Freud and Breuer put forth their findings that patients suffering from hysteria experienced some relief from their symptoms through a method one patient (given the pseudonym "Anna O.") termed the "talking cure." In a hypnotic-like state, the patients in these case studies described significant childhood experiences that had first brought on their symptoms. Freud and Breuer observed that, through the process of the patient describing these memories, some of the symptoms of hysteria were dispelled. They concluded that hysterics "suffer mainly from reminiscences." This was the beginning of what developed into Freud's method of psychoanalysis, in which his patients were encouraged to describe dreams and childhood experiences that could be clues to their unconscious desires and fears. In *The Interpretation of Dreams,* Freud extended this method, based on his finding that many patients in the process of "free association" spoke of their dreams.

Censorship and Free Association

Freud makes much of the process of "censorship," which functions to conceal unconscious desires from the conscious mind of the individual. Thus, desires and wishes that are deemed unacceptable or inappropriate are "censored" from the conscious thoughts. Further, although unconscious desires are expressed through dream thoughts, the work of censorship functions to distort the content of dreams so that, even in sleep, the wishes and desires of the individual are disguised. Freud later referred to the psychic agent of "censorship" as the "superego."

Freud's method of dream analysis essentially functions to undo the process of censorship to bring to light the buried desires of the individual. The process of treating patients, including the dream analysis, thus requires that the patient be put in a state of mind that relaxes the process of censorship□ catches the censor off guard, so to speak. In earlier work, Freud and Breuer used hypnosis to this effect. However, Freud found that, if the patient lies down on a couch and is put in as unguarded a state as possible, a similar result could be reached without hypnosis. Freud called this state one of "unguarded self-reflection" and the process one of "free association," whereby the patient was encouraged to freely express whatever mental associations came to mind in the course of analysis.

The Language of Dreams

Freud's aim in *The Interpretation of Dreams* is to demonstrate that dreams are by no means nonsensical or meaningless but in fact operate in a rational fashion, according to the "language" of dreams. To make sense of dreams, however, the analysis must involve a process of translating the dream into a comprehensible language of "dream thoughts." Freud compares the language of dreams to that of hieroglyphics, which communicate in a series of images that can be translated into spoken language. He further compares the process of dream analysis to that of deciphering a particular word-image puzzle called a "rebus," which is the presentation of a series of apparently unrelated visual symbols, each of which must be interpreted individually to represent a word or sound and then recombined to form a coherent sentence. Freud asserts that the dream analysis similarly requires a process of isolating individual elements of the dream to tease out the multiple associations that each evokes in the dreamer. He explains that dreams only appear to be absurd, trivial, and nonsensical when they are assumed to operate according to the same logic used in waking life. He asserts that the logic upon which dreams operate is *not,* contrary to surface-level appearance, "more negligent, more unreasonable, more forgetful, more incomplete, say, than waking thought"; rather, the logic of the language of dreams "is qualitatively something completely different from" waking thought processes "and so at first not comparable to it." However, when translated through dream analysis, the thought process of dreams reveals glimpses of the rich unconscious life of every dreamer.

BOOKRAGS

Style

Narrative Voice

Freud made a bold move in choosing to write *The Interpretation of Dreams,* a "scientific" treatise, in the *first person* narrative voice□meaning that he inserts himself into the text as an individual, using the pronoun "I." Freud's theoretical insights, which he puts forth in *The Interpretation of Dreams,* are a direct result of several years of intensive self-analysis; thus, he analyses his own dreams as examples to prove his theory of dream interpretation. He explains that to demonstrate his theory, he found that his own dreams provided "an abundant and convenient fund of material coming from a more-or-less normal person and relating to a variety of occasions in daily life," in part due to the fact that "the conditions for self-observation are more favourable than the conditions for the observation of others." He acknowledges at several points throughout the book the personal risk and embarrassment involved in so publicly delving into the depths of his own psyche, thereby revealing many personal feelings about his friends, family, and colleagues:

Reporting my own dreams, however, turned out to be inextricably tied to revealing more of the intimacies of my psychical life than I could wish or than usually falls to the task of an author who is not a poet, but a scientist. This was painful and embarrassing, but unavoidable; I have bowed to it then, so that I should not entirely do without presenting the evidence for my psychological conclusions.

So strong was his sense of embarrassment at exposing himself in this manner that Freud withheld the book from publication for a year after he had completed writing it.

Nonfiction Genres: Scientific Treatise and A autobiography

Many critics have acknowledged the tension in *The Interpretation of Dreams* between Freud's efforts to present his groundbreaking theory in an *objective* manner acceptable to the scientific community and his choice to present personal material from a *subjective* perspective, based on experiences from his own life. Ritchie Robertson, in an Introduction to the 1999 translation, observes that the book is in part a "semi-disguised autobiography" of Freud, revealing much about his childhood, family of origin, social milieu, and adult relationships. At the same time, Freud took pains to satisfy the requirements of the scientific community, beginning the book with an overview of the "Scientific Literature on the Problems of Dreams" although he was not particularly interested in this material. Translator Joyce Crick refers to this grafting of scientific and personal narrative in *The Interpretation of Dreams,* calling it a "treatise-cum-autobiography." Crick describes several different "registers " in which the book is written. The "theoretical," or scientific, mode is written in the "discursive, formal language of the argued treatise, presenting evidence, argument, rebuttal, qualification, inference. "

Another maj or "register" in which the book is written, according to Crick, is the "narrative" mode, used in the "preambles" and descriptions of Freud's dreams.

Literary References and Allusions

Freud is well known for the rich array of literary references on which much of his writing relies. His central theoretical construct of the *Oedipus Complex,* for example, is based on the Greek myth of Oedipus, and the plays *Oedipus the King* and *Oedipus at Colonus,* by the ancient Greek playwright Sophocles (496-406 B.C.). Throughout his prolific body of psychoanalytic theory, Freud draws many examples from the plays of Shakespeare, particularly *Hamlet.* In *The Interpretation of Dreams,* he makes reference to some twenty different literary figures from throughout history, including French, English, and Greek, as well as German, literature. His reliance on examples from world literature in part explains the lasting impact of Freudian theory on the field of literary theory andcriticism in the late twentieth century where his influence is as pervasive and enduring as it is in psychology. One may even regard Freud's dream analysis as parallel to literary analysis, as he makes much use of word play and verbal allusion in dissecting the narrative content of his dreams. Some critics have even come to regard Freud himself as a kind of poet of the mind, interpreting the everyday experiences, dreams, and memories of each individual as a literary creation, rife with literary allusion, symbolism, and allegorical or mythological meaning. Jonathan Lear observes, in a 1995 article in the *New Republic,* that one of Freud's greatest contributions is the realization that "creativity is no longer the exclusive preserve of the divinely inspired, or the few great poets," for, "from a psychoanalytic point of view, everyone is poetic; everyone dreams in metaphor and generates symbolic meaning in the process of living."

Historical Context

Freud's Austria

Freud's home of Vienna is the capital of Austria, which was part of the Austro-Hungarian empire, ruled by the Habsburg Dynasty, from the thirteenth to the twentieth century. The Habsburg Empire included areas that are now parts of Poland, Hungary, Czechoslovakia, and Austria.

The Eighteenth Century: Maria Theresa and Joseph II

From 1740 to 1780, the Habsburg Empire was ruled by Empress Maria Theresa, the first woman to occupy this position. In 1737, her husband, Francis Stephen of Lorraine, inherited the title of Holy Roman Emperor Francis I. Thereafter, the house of Habsburg was known as Habsburg-Lorraine. Maria Theresa's right to rule the empire was challenged in the War of the Austrian Succession, which lasted from 1740 to 1748. Upon victoriously settling this power dispute, Maria Theresa successfully instituted wide-reaching reforms in the military, financial, and administrative concerns of the empire, strengthening and consolidating her power in all of these areas. She also implemented a public school system designed to offer education to the lower echelons of society.

Freud mentions the empress Maria Theresa in a dream, which features an image from the reproduction of a woodcut that appeared in a book about the history of Austria. In Freud's dream, his father stands in the place of the empress, surrounded by a crowd. He concludes that his dream is a wish-fulfillment on his part, as a father himself, "to *be a pure and great presence to one's children after one's death."*

When Maria Theresa's husband died, her son Joseph II aided her in ruling the empire until her death in 1780, when he became emperor. Joseph II, continuing his mother's policy of reform, reigned until his death in 1790. One of his more significant accomplishments was the declaration of the 1781 Edict of Toleration, which extended religious tolerance to Jews and Protestants. This was a particularly significant change for the Jews of Austria, allowing them to enter universities and occupy trades from which they had previously been banned. In 1781, Joseph II also extended important legal rights to the peasants.

In one dream, Freud makes a statement that refers to the inscription on the pedestal of an equestrian statue to Emperor Joseph II. He concludes that this dream expressed his wish to "raise a monument to my friend," recently deceased, whose name was also Josef.

The Nineteenth Century: The Revolutions of 1848

In February 1848, a revolution centralized in Paris inspired rebellions that broke out in major cities throughout Europe, many of them in the Habsburg Empire. In March, an uprising in Vienna, calling for liberal reform, led to violent confrontation between protestors and authorities. As a concession, the emperor removed from office Klemens Fürst von Metternich, the minister of foreign affairs, whom many viewed as an oppressor and enemy of the people. Nonetheless, rebellion and violence continued in Vienna throughout the year. Rebellion had simultaneously broken out throughout the empire, with varying degrees of success, in Hungary and Italy and among the Slavic and German populations. In May, the emperor and government fled Vienna, fearing for their safety. They returned to the city in August, however, and in October, the Habsburg army regained control of the city, executing many of the revolutionary leaders. Some effort was made on the part of the government to formulate a constitution, but the emperor ultimately defeated this initiative. One genuine concession on the part of the emperor was the full emancipation of the peasants and serfs.

Freud describes a dream he had in which the general atmosphere "makes something of the impression of a fantasy transporting the dreamer to the revolutionary year of 1848." He explains that this element of the dream had been sparked by the national celebration in 1898 of the fifty-year anniversary of the revolution. In one part of the dream, Freud identifies himself with one of the student leaders of the 1848 rebellion.

Count Thun

Count Franz Anton Thun was the governor of Freud's native land of Bohemia from 1889 to 1895 when he resigned. From 1898 to 1899, he was prime minister of Austria. In 1911, he was made a prince and was reinstated as governor of Bohemia until 1915 He died in 1916. Count Thun's checkered political career was the result of opposition by both Czech and German nationalists agitating against the rule of the Habsburg Empire.

Reference to Count Thun is made in Freud's "revolutionary" dream, described above. In his "preamble" explaining the actual events of the day, which contributed to the dream content, Freud explains that he had seen Count Thun in a train station on his way to see the emperor. Freud recalls a joke frequently made in the popular press, referring to Count Thun as Count *Nichtsthun,* which means Count "do-nothing" in German. Freud explains that, while in fact Count Thun was going to a "difficult visit to the Emperor," Freud himself is the real Count "do-nothing," as he is on vacation, taking his leisure. Freud concludes that the "spirit of rebellion" that infuses this dream is in part a wish-fulfillment to rebel against the authority of his father, who is associated with Count Thun.

The Twentieth Century

Beginning in 1848, the Habsburg Empire was ruled by Francis Joseph, who reigned until his death 1916. He was succeeded by Charles, whose reignlasted only two years.

The empire was formally dissolved in 1918 in the wake of World War I whenPoland, Czechoslovakia, and Austria became independent nations.

In 1938, Hitler invaded Austria and declared it a part of "Greater" Germany. Freud's books had been among the first to be burned in Nazi Germany, and the Freud family was put under house arrest for several months until they were given permission to leave the country. Freud, then eighty-two, was forced to sign a document stating that he had not been illtreated by the Nazis; with great irony, he added, in his own handwriting, "I can most warmly recommend the Gestapo to anyone" (as quoted in the *Encyclopedia of World Biography*). The family took refuge in London where Freud died a year later.

Critical Overview

The Interpretation of Dreams, Freud's magnum opus, was first published in 1899 but was given a copyright date of 1900 to associate it with the new century. This proved prophetic, as the book's impact on twentieth-century thought and culture has been immeasurable.

In a Preface to the third (revised) English edition, Freud himself said of his seminal work— which, he observes, "surprised the world"—that it represents "the most valuable of all the discoveries it has been my good fortune to make," adding that "insight such as this falls to one's lot but once in a lifetime."

Initial Reception

Freud was gravely disappointed by the initial reception of *The Interpretation of Dreams,* which was, according to Ritchie Robertson in an Introduction to the 1999 translation, "muted but respectful"; it sold only 350 copies in the first six years of publication. However, as Freud's reputation as the founder of psychoanalysis grew throughout the first decade of the century, a second printing was called for (1909), and a third was in demand within a year. Over the next ten years, he revised the book for eight different editions, adding a preface with each new printing.

Criticism and Controversy

Freudian theory, though highly influential and much celebrated during Freud's lifetime, was, from its inception, controversial and subject to extensive criticism. Since his death, psychoanalytic theory has been attacked on many fronts. In 1953, Nathaniel Kleitman discovered the phenomenon of rapid-eye-movement (REM) during the dream state of sleep. This and subsequent neurological and sleep-lab research over the past half-century have led many to conclude that Freud was wrong in most, if not all, of his theories of dream analysis. Feminist theory, as early as the 1950s, attacked Freudian theory for being gender biased and having a disastrous effect on societal attitudes toward women. In addition, the development and increasing use of drugs to treat depression and other psychological disorders has tended to throw psychoanalysis as an effective method of treatment into a dubious light.

Freud's Legacy

Peter Gay, author of the much-celebrated biography *Freud: A Life for Our Times* (1988), has made the oft-repeated assessment that "today we all speak Freud," meaning, "his ideas—or ideas that can be traced, sometimes circuitously, back to him—have permeated the language." In a 1999 article in *Time* magazine, Gay quotes the poet W. H. Auden, who, upon Freud's death in 1939, stated, "If often he was wrong and, at times, absurd, to us he is no more a person now but a whole climate of opinion." Gay goes on to assert that although Freud remains controversial, "on one thing the

contending parties agree: for good or ill, Sigmund Freud, more than any other explorer of the psyche, has shaped the mind of the 20th century." He adds, "The very fierceness and persistence of his detractors are a wry tribute to the staying power of Freud's ideas."

A 1989 article in *Psychology Today,* marking the fiftieth anniversary of Freud's death, includes comments from leading psychologists concerning Freud's legacy to the twentieth century. Though he remains highly controversial within the profession, "Most agree that we owe a great deal to Freud." Jerome L. Singer describes Freud's legacy as that of "a lifelong exploration that has stirred the imagination of thousands of thinkers in this century." Will Gaylyn concurs that Freud "has influenced our language, perceptions and institutions more than anyone else in the twentieth century." Robert Jay Lifton similarly considers Freud "a great figure who was responsible for one of the great intellectual breakthroughs in our history."

In a 1995 cover story in the *New Republic,* Jonathan Lear, while acknowledging the many legitimate criticisms of Freudian theory, psychoanalysis, and Freud himself, asserts that Freud's most significant contribution to twentieth-century thought withstands criticism of these specifics. He describes Freud as "a deep explorer of the human condition," in the philosophical, religious, and literary tradition of Plato, Saint Augustine, Shakespeare, Proust, and Nietzsche. Freud shares with these great thinkers the "insistence that there are deep currents of meaning, often crosscurrents, running through the human soul which can at best be glimpsed through a glass darkly." Lear notes, "Psychoanalysis ... is a technique that allows dark meanings and irrational motivations to rise to the surface of conscious aware ness." He thus attributes the popularity of "Freud-bashing " in the late twentieth century to "a culture that wishes to ignore the complexity, depth and darkness of human life." He concludes that "none of the attacks on Freud addresses the problems of human existence to which psychoanalysis is a response."

Criticism

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Critical Essay #1

Brent has a Ph.D. in American culture, specializing in film studies, from the University of Michigan. She is a freelance writer and teaches courses in the history of American cinema. In the following essay, Brent discusses expressions of Freud's Jewish identity.

Although Freud was not religious, his identity as a Jewish man in the Austro-Hungarian Empire of the mid-to-late nineteenth century was central to his psychic life, as revealed through the interpretation of his own dreams. He describes strong impressions, dating back to early childhood, which engendered in him a deep sense of injustice in the face of anti-Semitism and a fierce desire to persevere in his professional ambitions, despite the restrictions Austrian society placed on its Jewish population.

While Freud eventually became famous as the "father" of psychoanalysis, he began his career as a doctor, making his living from both a private medical practice and as a lecturer in neuropathology at the University of Vienna. Anti-Semitism (prejudice against Jews) caused the delay of a well-deserved promotion at the university for years after Freud had made a name for himself through a number of noteworthy publications. The equally deserved promotions of several of his colleagues were similarly denied or delayed due to their Jewish identity in the increasingly anti-Semitic climate of Austrian public affairs.

In *The Interpretation of Dreams,* Freud describes several dreams that address his ambitious nature (the "wish" to be successful) in the face of the virulent anti-Semitism, which cast a shadow over his hopes and "dreams" of personal success, as well as over the future of his children. Although he makes the disclaimer, "I am not, as far as I know, ambitious," his biographers frequently comment that Freud, in fact, was exceptionally ambitious.

In one dream, Freud associates two of his colleagues with his uncle Josef. He states in the "preamble" to this dream that he had just learned his own name had been proposed for a promotion to the prestigious title of *professor extraordinarius.* Freud explains that he had made a point of not getting his hopes up because he had witnessed the disappointment of several Jewish colleagues who had been denied such promotions. The day before the dream in question, he had also been visited by a colleague who had just learned that, once again, his own promotion had been denied due to "considerations of religion."

The "manifest" content of the Uncle Josef dream consists of two parts. Freud describes the first part as the thought: "My *friend R. is my uncle*□I *feel great affection for him";* the second part of the dream consists of the image of a "composite figure, " combining suggestions of his uncle, his friend R., and another friend, whom he refers to as N. This dream, though very simple at the level of "manifest" content, reveals upon analysis a complex cluster of associations expressing the wish that he be promoted on the basis of his own merit rather than being denied promotion on the basis of his religious identity.

Freud explains that the uncle referred to in the dream is his uncle Josef. He notes that he had always had negative associations with this uncle, who in 1866 was sentenced to ten years in prison in connection with the circulation of counterfeit money. He recalls that his father had told him his uncle Josef "had never been a bad man, he had been a numbskull." Thus, through a string of associations, his dream equates his friends R. and N. with his uncle Josef to the effect that it represents R. as a "numbskull," like his uncle, and N. as a "criminal," like his uncle. ((He makes it clear that, in his conscious mind, he respects and admires both of these colleagues and has no desire whatsoever to regard them in a negative light.)

Both R. and N. had recently been denied promotions at the university, no doubt because they were Jewish. Freud concludes that this dream is a wish fulfillment in the sense that it provides an *alternative* explanation for these men not getting the desired promotions□thereby discounting the real reason of their being Jewish. Because Freud himself was hoping for a professorship, he wished to imagine that he would not be denied the promotion simply because he was Jewish. He explains, ' 'if I acan ascribe their rejection to other grounds which do not apply to me, my hopes will remain undisturbed." By imagining his Jewish colleagues to be incompetent or otherwise unqualified, he could conclude that his own qualifications were all he needed□as he is neither a "numbskull" nor a "criminal" and therefore "can look forward to my appointment as professor" without concern for being held back by anti-Semitism. (Although Freud did eventually receive the desired promotion, it was delayed for several years because of his Jewish identity.)

Freud further analyzes a series of dreams that take place in and around Rome and that center on wish fulfillments in regard to the status of Jews in Austrian society.

He mentions that, in a recent visit to Italy, he was disappointed when, having traveled to within eighty miles of Rome, he was obliged for various reasons to turn back before reaching the "Eternal City" he had always wanted to see. Freud makes the connection between his own experience of having to turn back just outside of Rome and the historical experience of Hannibal (247-183 B.C.), the ancient Carthaginian general who fought in the Second Punic War against Rome. Hannibal, though considered a great conqueror, brought his army within three miles of Rome but never successfully entered the city. Freud explains that, in being prevented from seeing Rome, he himself was "following in Hannibal's footsteps; like him, I had not been granted a sight of Rome."

To demonstrate the importance of childhood experiences on the dream life of adults, Freud discusses several strong associations with Rome that date back to his childhood and that continue to influence his dreams. In his dreams of Rome, Freud identifies himself with Hannibal. He notes that Hannibal had been his "warrior ideal" and ' 'favourite hero" while in grade school. When, in high school, he became increasingly aware of the forces of anti-Semitism and ' 'the consequences of being descended from an alien race," the figure ofHannibal, considered a "Semitic" general, "rose even higher" in his esteem.

As Rome is the seat of the Catholic Church, Freud associates it with anti-Jewish sentiment; thus, Hannibal, a Semitic warrior who came close to conquering Rome, became equated in his mind with the efforts of the Jewish (Semitic) people to overcome the oppressive powers of Christendom, as represented by the city of Rome: ' 'Hannibal and Rome symbolized to me the opposition between the tenacity of Jewry and the organization of the Catholic Church." Hannibal becomes an image of Jewish perseverance against the forces of anti-Semitism. (Yet he adds that the current efforts of Jews to overcome anti-Semitism seem as ill-fated as were Hannibal's efforts to conquer Rome.)

Freud elaborates upon the childhood roots of his strong psychical associations with Rome and with Hannibal, as expressed in his dreams. He recalls that, when he was ten or twelve years old, his father related to him an experience of anti-Semitism from years earlier in their native Bohemia. Freud's father, Jacob Freud, had been wearing his finest clothes and a new fur hat when a Christian, passing him on the sidewalk, knocked his hat into the street, shouting, "Jew, get off the pavement!" Passively submitting to this degrading treatment, Freud's father merely stepped into the street to recover the hat. Freud recalls hearing of this passivity on the part of his father with dismay, noting, ' 'That did not seem to me very heroic of the big, strong man who was leading me by the hand."

The young Freud at that time contrasted his father's passiveness with an incident from Hannibal's life in which *his* father "makes his son swear before the domestic altar to take revenge on the Romans." Again, Hannibal becomes a symbol for Jewish resistance against the oppression of Christian society, as represented by Rome. Freud notes that after he had been told of the former incident in the life of his own father, the courageous and vengeful Hannibal "had a place in my fantasies."

Freud then traces his strong associations with Hannibal, the would-be conqueror of Rome, even further back in his childhood memories. He states that one of the first books he ever read as a child was a history of France and that afterward he stuck labels on the backs of his toy soldiers, designating each by the names of Napoleon's military marshals. He notes that his ' 'declared favorite" of the French marshals among his toy soldiers was André Masséna (1758-1817), a leading general in both the French Revolution and the Napoleonic wars. By a parallel in military accomplishments, Freud later associated the armies of Napoleon with those of Hannibal. Like Hannibal, Masséna represented a Jewish war hero, as he was popularly believed to have been Jewish (although in fact he was not).

Thus, Freud's many dreams of Rome represent a wish, deeply rooted in his childhood psyche, that Jews become triumphant members of society, rather than the increasingly oppressed population of the Austro-Hungarian Empire, which they became over the course of his life.

Ritchie Robertson has pointed out, in an Introduction to *The Interpretation of Dreams,* that the book is as much a work of autobiography on the part of Freud as it is a scientific treatise on the theory of dream psychology. Freud's identity as an ambitious Jewish

professional, with high hopes for the future success of his children, is central to his "dreams" of Jewish perseverance in the face of anti-Semitism.

Source: Liz Brent, Critical Essay on *The Interpretation of Dreams,* in *Nonfiction Classics for Students,* The Gale Group, 2002.

Critical Essay #2

In the following essay, Frieden examines the role of analyst as both "seducer" and object of transference in psychoanalysis.

Once Freud questions whether the interpreter can provide a neutral statement of a dream's meaning, he implicitly acknowledges the hazards of interpretive manipulation. Because the dream report invariably distorts and revises, Freud can hardly maintain his bipartite model. Even before interpretation begins, the dream report already modifies the dream.

The analogy between dreams and (censored) texts encourages an application of Freud's methods of dream interpretation to his own writings. His bipartite model of meaning conceives the manifest contents as an outer layer that conceals the latent contents; Freud's psychoanalytic approach implies, at the same time, that the dream work is itself essential. For a literary analysis of Freud, this would mean privileging the modes of figuration and conceiving Freud's texts neither as a set of explicit propositions (for example, "The dream is a wish fulfillment") nor as a complex of hidden thoughts (the personal ambition and sexual dynamics revealed by his self-analysis), but as figures, examples, the turns and detours in Freud's particular rhetoric of war and love.

In many respects, the talking cure resembles a battle and a seduction. Freud encourages the transference neurosis while concealing his own emotions. By presenting the mask of a blank screen, he allows full play to the man or woman who mis-takes him for another; by avoiding any concession to the countertransference, Freud assures that he will emerge from the emotional drama unscathed. Freud is thus a seducer in the tradition of Don Juan, who characteristically dominates the passions of others without allowing his own passions to become enslaved. His seductions entail a lack of mutual feeling, in which misguided men and women perceive a nonexistent mutuality. In order to rechannel the patient's (impatient) passion, Freud exploits the authority of the analyst. If the frequency of the sessions and the intimacy of their dialogue is not sufficient to assure that the analysand will fall in love with the analyst, Freud discourages the formation of other emotional bonds during analysis.

Figures of war predominate at certain stages in Freud's discussion of psychoanalysis and dream interpretation. According to one early assertion, psychological normalcy may be determined by the degree of suppression (*Unterdrückung*) of the unconscious by the preconscious; the unconscious must be subjugated to the dominion (*Herrschaft*) of the conscious and preconscious mind. Freud's language introjects a metaphysical battle between the forces of light and darkness, good and evil, heaven and hell. A skeptical age transforms the opposition between life and death□or the worldly and the otherworldly□into that of waking and sleeping. The divine and daemonic mechanisms are within us.' 'Flectere si nequeo superos, Acheronta movebo'': Freud cites Virgil's *Aeneid* on the title page of *The Interpretation of Dreams.* ' 'If I cannot bend the powers above, I will move those of the underworld.'' He later attributes this drive to the repressed impulses. But Freud ultimately proposes to mobilize and conquer the

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unconscious powers by delivering them to the rational control of the higher powers, the I.

Another essentially military metaphor is *Besetzung,* typically translated as "cathexis" but more aptly translated as occupation, deployment, or investment. This is one of the key metaphors that date from Freud's *Project* of 1895, although the range of this term shifts in accordance with other developments in psychoanalytic terminology. The early passages refer to ' 'cathected neurons (*besetzte Neurone*)"; assuming an energetics of the psyche, Freud accounts for alterations in quantity by writing of full and empty neurons. After he has explained general psychological events in terms of neural energy transfers, Freud can account for dreams in relation to the emotional investment or wish fulfillment they represent. This terminology continues to operate in *The Interpretation of Dreams,* when Freud discusses the energy transfers and deployments associated with regression and wish fulfillment.

The patient's *Besetzungen* ("cathexes")— charged with love and hate, eros and thanatos, positive and negative transferences—suggest an economic model, but Freud's heart is not merely a neutral cipher on which the patient places a wager. His deceiving heart cannot be conquered. *Besetzen* means to lay siege, to deploy one's psychical forces around another, perhaps even to cut off supplies and force a surrender. A reversal occurs: at first, the patient's *Besetzungen* resemble a military encirclement of the analyst. But Freud slips out of the trap, demonstrating that the campaign was really a battle within the psyche, between the patient's present desires and past affects. The theory of transference insists that all emotional investments in the analyst are irreal, displaced from prior emotions. The patient' s laying siege around the analyst turns into an encirclement of the patient by the past. Freudian *Besetzung* implies a military campaign in which the patient is always conquered, occupied (*besetzt*) by the transference neurosis, in a kind of demonic possession or passion play. To become emotionally attached to a person or thing is, in Freud's implicit rhetoric, to engage in strategic warfare. The psychoanalytic patient's surrender is hastened by the imposed condition of abstinence during cure. Deployment and the overcoming of resistance are central to the Freudian method of treatment; the cure mimics a battle of the sexes.

Besetzung is further related to a matrix of terms that Freud does not explicitly consider. The root verb is *setzen,* to set or posit; emotional life, Freud's choice of words implies, is a kind of self-positing. An *Einsatz* is a wager or bet; we place ourselves on the line when we invest in people and objects. The root noun is *Satz,* a sentence (in grammar) or movement (in music); our psychical energy plays itself out by transferring earlier commitments to new positions. The *Satz* does not merely rule over the *Setzungen* by which we posit our work and our passion. To the extent that love repeats previous patterns of emotion, it is a carryover *(Übertragung)* or repetition *(Wiederholung)* that brings back the past in order that we may relive it. The error behind every transference lies in the fiction of replacement, when we act as if another figure could stand in the place once held by the original. The dream itself is an *Ersatz* for hidden thought processes. But *Ersatz* is always a lie that ultimately betrays its counterfeit nature; and the other resists our transferences. *Besetzung* also names the cast of characters in a dramatic production. Wearing a mask of impassive, free-floating attention and sitting

beyond the patient's range of vision like a stage director who observes and intervenes in a rehearsal, Freud oversees the play of passions during which the patient remembers, repeats, and (perhaps) works through former emotional commitments. These linguistic resonances lead toward a conception of love and hate as translations *(Übersetzungen),* positive and negative transferences or carryovers *(Übertragungen)* of words and affects. Beyond conscious control, our *Besetzungen* speak a language of desire inside us, or in our relations with others.

The most revelatory essay in this metaphorical field is "On the Dynamics of the Transference," which employs the terms *Besetzung* and *Libidobesetzung.* Freud argues that transference, when it arises during psychoanalysis, can be enlisted in the service of treatment. He opens by observing that every human being develops a particular cliché in the experience of love. Freud could have called it simply a repetition, but he chooses to frame this peculiarity in the linguistic terms of ' 'a cliché (or even several), which in the course of life is regularly repeated, newly printed out *(abgedruckt)."* Life follows the literary patterns of a printed and reprinted cliché. Childhood relationships are the prototypes, and adults□like belated authors in literacy tradition□are exposed to the danger of simply reproducing their exemplars.

Freud's novel method of cure allows the patient to transfer his or her love cliché onto the analyst within the confines of the analytic session. This transference is immediately associated with resistance to the treatment, and so necessitates a shift in the metaphoric texture, from the image of energy transfer to that of libidinal occupation or deployment em>(Libidobesetzung). Initially, when the patient transfers emotions or linguistic clichés onto the analyst, Freud becomes the object of unexpectedly intense emotional attachments. He strives to remain a blank screen on which the patient's past is projected and analyzed, but countertransference threatens to destroy the illusion of neutrality. The cure searches for blocked libido, and in so doing engages in a mutual struggle. The deployed forces of both patient and analyst maneuver to attain their ends: ' 'Where the analytic research comes upon the withdrawn libido in one of its hiding places, a battle must break out." This battle is highly sexualized, both in its origins and in the metaphors Freud uses to describe it.

The scenario is essentially one in which a man struggles to overcome a woman's resistance to his sexual advances. The scene of *Besetzung* thus reverses, for the patient's initial investment in the non committed analyst has become a full-fledged war. Freud elaborates the metaphors of war at the close of his essay: ' 'This battle *(Kampf)* between doctor and patient, between intellect and the life of the drives (Triebleben), between recognition and the desire to act *(Agierenwollen),* plays itself out almost exclusively in connection with the phenomenon of transference." Noting the great difficulties entailed, Freud adds that nevertheless ' 'on this field the victory must be won."

Freud's great initial discovery, which shocked his collaborator and senior colleague Josef Breuer, concerned the sexual etiology of hysteria. Freud explained neuroses as the consequence of sexual disturbances. If health resembles a freely flowing hydraulic system, illness appears to result from dammed energies. In the complex drama now

called psychoanalysis, a neurotic returns to the points of resistance and blockage in order to overcome these obstacles to health.

The libido cannot be freed unless it is first engaged. Hence, after Freud discovers the phenomenon of transference, he enlists its aid in the treatment. From one point of view, therapy begins as does a gambling session in which the house calls to the patron: "Place your bets!" And the patient places more than a monetary fee on Freud's desk. The serious wager is emotional: the patient makes a bid for love; desire errs. To lose, in this context, is to facilitate a discovery of the mechanisms of erotic error. Pokerfaced, Freud insists that he is merely a blank screen or mirror, the empty illusion onto which the neurotic projects desire, and he proceeds to show that the patient has mistaken the object of love. In Freud's office, desire comes to learn the unreality of its objects; the repetition of emotions is replaced by analytic working through. Place your bets! Not with any prospect of winning the game, but only to discover that your strategies are insufficient and that the house always wins. Accumulating capital throughout the twentieth century, the house that Freud built has become an increasingly potent institution.

At the start of a psychoanalytic treatment, Freud seems to say: invest in me, bet on me, occupy me, bring your abandoned dreams or hidden wishes, and throw your past loves into the cure. The scene of battle is full of surprises, however, for Freud feigns a weak position in order to provoke an effort at conquest. From a position of illusory weakness, Freud turns the tide of the battle, craftily redirecting the patient's deployments back toward their source. After Freud conquers the patient's heart, he points the subdued psyche to the hidden cause of its ignominious defeat. The patient is necessarily the loser□unless a victory over the past ensues.

The repressed paradigm is defeat at the hands of parental figures. Suddenly Freud urges a revolutionary alliance, a joint overthrow of the mother country (or *Vaterland*). Psychoanalysis makes forgotten loves actual, ' 'for ultimately no one can be slain in absentia or in effigy." This concluding metaphor oddly typifies psychoanalytic treatment, because the distinction between real and imaginary slaughter does not obviously correspond to the difference between repeating and working through. Analysis does, nevertheless, attempt to "slay" parental figures in their absence. Freud suggests that the transference is necessary in order to reawaken slumbering affects that may then be re-educated. Continuing the prior images, a part of the patient appears to capitulate; the working through of repressed libido is figured as a murder. At best, a memory trace of the parental cliché has been destroyed, freeing the repressed energies for new investment. But if the cure appropriates and destroys the patient's love cliché, how can this mangled narrative be replaced? Like a totalitarian regime, psychoanalysis succeeds when it rewrites the history of its subjects, and when the conqueror convinces the conquered that figurative seduction is beneficial.

Out of the metaphorical battles between Freud and his patients arise questions concerning the relationship between psychoanalysis and power. Despite his efforts to maintain scientific neutrality, Freud's methods evidently involve him in rather irregular maneuvers. The founder of psychoanalysis not only engaged in symbolic battles with

his patients; he also fought endlessly against his rebellious disciples, and in so doing he expressed his ambition to remain the absolute father of his figurative children.

Freud most explicitly discusses power and ambition when he interprets a minimal dream of "R." that also raises issues concerning the Jewish condition. His preparatory account refers to Jewish doctors in Vienna who have been denied the title of Professor because of "denominational considerations." Prior to the dream, Freud writes, he was nominated for this title, but the experience of his senior colleagues led him to fear the worst. Freud observes somewhat irrelevantly that he is, as far as he knows, "not ambitious." Yet his interpretation of the dream of R. centers around a mixture of positive and negative feelings, tenderness and hostility, toward this colleague. By distortion into its opposite, the latent hostility is transformed into manifest tenderness.

Freud explains this dream distortion by analogy with the social situation of two people in which ' 'the first possesses a certain power, and the second must show respect because of the power." He observes that this condition is rather the rule than the exception: "The politeness which I exercise every day is in large part such a dissimulation; when I interpret my dreams for the reader, I am obliged to make such distortions." Ambition and hostility seethe beneath the surface of Freud's scientificpersona; Freud conceives dream distortions on the model of social pretenses. Freud also compares the dream work to the activity of a political writer, who "has to tell unpleasant truths to those in power," and disguises his opinions to escape censorship. Freud suggests that every individual psyche operates as does a political regime. Long before writing his metapsychological essays on the tripartite psyche, Freud postulates the efficacy of distinct mental powers: ' 'The first forms the wish that is expressed in the dream, while the second exercises censorship on the dream wish and through this censorship forces a distortion of its expression." The self internalizes social hierarchies that assure a disparity between its deepest intentions and manifest expressions.

Freud relates a revealing episode of humiliation at a train station. That Freud was sensitive to such experiences is evident from his memory of an affront to his father□as a Jew. A certain Count Thun haughtily passes him on the platform while traveling to see the kaiser. Freud denies that he envies the count, for he is on vacation and pleasantly conceives himself to be the real Count Nichtsthun ("Do-Nothing"). YetFreud is preoccupied by the evident social hierarchies. Full of' 'revolutionary thoughts" that oppose social divisions, Freud resolves to protest any signs of favoritism. In fact, a certain government official does claim a half-price, first-class seat, and Freud receives an inferior compartment without a lavatory. Freud's uneasy reactions, and the dreams that result, show the significance of the issues involved in this experience. Social hierarchy has found its way into the recesses of the psyche, and this anecdote might be read as an allegory of tensions within Freud the individual.

Freud the interpreter cannot be entirely separated from Freud the seducer. Janus-faced, he looks back in time with a pretense to uncovering past causes that explain the meaning of dreams; through transferences and free associations, he simultaneously engages the dreamer's imagination in ways that project toward future possibilities. Provoked by Freud, the dreamer invents variations on the dream text. The transference

ensures that, to some extent, Freud's interpretation of these inventions will be realized or enacted.

The recognition that Freud sometimes employed self-fulfilling prophecies does not disqualify his results. Medical standards forced him to deempha-size this aspect of the analysis, at least in his public statements; he knew that transference was the strongest "weapon" of cure, and had good reason to exploit the power of his interpretive influence. At the same time□to meet the expectations of scientific method□he dissimulated this influence. His ancient precursors provided the prophetic model he felt obliged to reject, since he was closer to them in practice, if not in theory, than he could admit.

Freud uncovers the psychological and rhetorical mechanisms that facilitate thematic awareness. Neither themes nor figures, taken alone, constitute his texts; meaning arises out of the interaction between manifest and latent elements. Freud's discussions themselves show distortions analogous to those of the dream work: his examples, allusions, reversals, qualifications, denials, censorships, revisions, metaphors, and analogies all resemble the processes he discusses. This recognition does not justify a moralistic critique. Freud's diction is unusual only in its eloquence; as with all authors, the rhetoric of his manifest contents appears to distort and recast elusive, ' 'authentic" meanings. Authenticity and literal meaning are retrospective illusions fostered by an awareness of tropes and transferences.

Psychoanalysts have pragmatic reasons for borrowing and systematizing certain Freudian concepts while revising and rejecting others, but Freud discouraged his followers from conceiving psychoanalysis as a system. A literary approach takes Freud at his word, or takes seriously the ways in which his words signify, by considering the varied forms of his theories, figures, disavowals, and concealed polemics. According to Freud, the tensions expressed by symptoms, slips of the pen or tongue, and transferences characterize everyday life. To read Freud as Freud read is to observe the distortions or disfigurements that are essential to expression and to discern the movement of texts rather than the congealed meanings they seem to produce. This undertaking runs counter to the forms of psychoanalytic practice that demand routines and standardization: while Freud strives to develop scientific techniques, he also associates dream interpretation with the unpredictable methods of art criticism.

The Interpretation of Dreams is at once a treatise, an episodic novel, and a collection of case studies in which theories, confessions, and fantasies compete. Applied to his own texts, Freud's methods of dream interpretation reveal a system in flux, distorted by condensations, displacements, graphic illustrations, and revisions. Freud searches for concealed wishes, and his own writings acknowledge moments of censorship that veil hidden meanings. As the manifest content of a dream is no random husk behind which the kernel of meaning may be found, however, so Freud's particular dream examples, and the poetic structures of his work, are significant. As the manifest content of a dream is no random husk behind which the kernel of meaning may be found, however, so Freud's particular dream examples, and the poetic structures of his work, are significant.

Freud's psychological theories are inseparable from the verbal texture of his essays. Recent studies observe some flagrant distortions that have resulted from translation of Freud into English. Yet the present goal is not prescriptive, because no fully adequate translation of Freud into another language is possible. Freud himself anticipated the difficulties that would beset the translator of *The Interpretation of Dreams.* Rather than work toward a better English version of Freud's texts, we may modestly observe linguistic pathways through which his texts operate. The metaphorical range of Freud's ideas cannot be controlled or reduced to a univocal system; at best, the interpreter attends to meaning on multiple registers.

Critics of Freud have repeatedly questioned the scientific status of psychoanalysis. They argue that Freud fails to impose the highest experimental standards upon his nascent science; some current researchers seek to show that psychoanalytic ideas may be verified or falsified, at the same time that other authors emphasize the necessarily speculative, unprovable character of psychoanalytic theory. If we accept the inevitability of figuration, however, there is less reason to be dissatisfied with Freud's procedures. Freud's *Interpretation of Dreams* is consequently more a book about interpretation than it is about dreams. According to his theories, repression and the concomitant disguise necessitate interpretations that return to the hidden form of the distorted dream contents.

The interpreter of Freud's text can hardly extract fixed theses: as the dream work is essential to the dream, rhetorical devices are essential to the dream book. *The Interpretation of Dreams* tells elaborate stories toward an autobiography of its author, in which the demands of scientist and novelist contend. Beyond conscious control, rhetoric governs the psyche and its textual presentation. The operations of the distorting dream work are analogous to figures of speech. What lies beyond, in the textual unconscious? In a footnote, Freud cites James Sully's image of the dream as a palimpsest that' *'discloses beneath its worthless surface-characters traces of an old and precious communication'* ' (quoted in English and italicized by Freud). Freud's own writings on dreams are palimpsests over ancient sources.

Source: Ken Frieden,' 'Interpreter and Seducer," in *Freud's Dream of Interpretation,* State University of New York Press, 1990, pp. 37-46.

Critical Essay #3

In the following introductory essay, Bloom examines critical responses to Freud's dream interpretation, including reading Freud's work as literature.

Charles Rycroft explains his use of the word ' 'innocence' ' in the title of his *The Innocence of Dreams* as a reference to ' 'the idea that dreams back know-ingness, display an indifference to received categories, and have a core which cannot but be sincere and is uncontaminated by the self-conscious will." Such an explanation is itself innocent and hardly accounts for the polemical force of the title, since the book is largely written against Freud where Freud is strongest, in the interpretation of dreams. The actual rhetorical force of Rycroft's title is that it contains an implicit interpretation of Freudian theory, in effect making the title of what Freud called the "Dream Book" into *The Guilt of Dreams*. So many years after the publication of *Die Traumdeutung* (1900), it is an admirable act of audacity for an experienced psychoanalyst like Rycroft to dissent so completely from the Freudian theory of dream interpretation. But whether Rycroft has much more than audacity to offer in this book is a question that thoughtful readers must decide by returning to the text of Freud. That impetus to return, like analytic audacity, has its own value, and also must be judged a service that Rycroft has helped perform.

These are still the days, in many critical circles, of' 'French Freud," meaning Jacques Lacan and his influence. Lacan and his admirers assert continuously that the principal virtue of Lacan is that he *has* gone back to the problematics of a serious reading of Freud's text as text. Whether one credits this assertion, or takes precisely the contrary view with Richard Wollheim, who insists that Lacan gives us psycholinguistics and not Freud's psychoanalysis, the issue is clearly one of accurately *reading* Freud. Rycroft takes no part in this debate, but I fear that his performance as a reader of Freud will encourage the disciples of Lacan. Unlike Wollheim, whose *Sigmund Freud* (1971) is a close and formidable reading, and unlike Philip Rieff in this country, Rycroft gives us an account of Freud that I am compelled to judge as a weak misreading. My judgment, if correct, will not remove all value from Rycroft's book, since its constructive aspect stems not so much from his argument against what Freud truly never said as it does from his own experience as an analyst.

Rycroft starts out by setting himself against the analogical method that is always central to Freud's work. So Rycroft argues: "Freud maintained that dreams are neurotic symptoms or, to be more precise, are analogous to neurotic symptoms." This is to begin by missing a crucial point, precisely stated by Rieff in Freud: *The Mind of The Moralist:*

The inclusiveness of Freud's idea of a symptom should be kept in mind: ultimately all action is symptomatic. There are "normal" symptoms, like the dream, as well as somatic symptoms like a facial tic or a paralyzed leg.

Rycroft believes that for Freud "dreams and neurotic symptoms betoken failures of repression." Freud's largest actual statement about dreams has a different emphasis: *'*

'a dream is a (disguised) fulfillment of a (suppressed or repressed) wish." Though Rycroft does not say so, I suspect that his reaction away from Freud on dreams begins with his distaste for the crisis-like aspect of *The Interpretation of Dreams,* which seems to me the book's most literary quality. The crisis for Freud was double, involving both the death of his father and the agonistic relationship with Fliess. Doubtless Freud's greatest work pays a price in darkened knowledge because of its origin in Freud's path-breaking self-analysis. Freud's own dreams became for him "normal" occurrences of what in others he would have judged to be the "psychopathological." It can be argued against Freud that the dream need not have been the inevitable paradigm of hallucination, but though the choice was arbitrary, it was analogically workable. Most powerful interpretive models tend to be arbitrary in their origins, but become inescapable in later interpretive traditions. It was *for Freud* that dream-interpretation proved the royal road to the Unconscious. Coming after Freud, we inherit his insight at the expense of his dominance over us.

Rycroft's fundamental dissent from this dominance comes in his account of the Primary and Secondary Processes, an account which is again not Freud's own. But rather than contrast each of Rycroft's summaries with the actual Freudian text, a wearisome process, I advance to Rycroft's list of the four defects he finds in the Freudian relation of Primary Process to dreaming. These are:

1) Since everyone dreams, Freud implicitly argues that everyone is neurotic.2) To assume that acquiring the capacity for rational or Secondary Process thinking depends on repression of the Primary Process "implies that human beings enter the world totally un adapted to meet it, an inherently improbable assumption."3) By supposedly relating imagination and creativeactivity to the Primary Process, Freud had to charaterize them as "in principle neurotic, regressive and symptom-like."4) Freud's formulations belong to his "mechanisticassumption that the mind is a mental apparatus withinwhich energy circulates.... Unfortunately, however, we really have no idea what mental energy is or whatthe concept means."

Of Rycroft's four objections, the first has been met already by Rieff s accurate account of Freud's idea of a symptom. The second is indeed Freud's tragic premise, and ultimately explains why there is a civil war in the human psyche, so that the Unconscious and not nature or the state is what mostinescapably threatens each of us. The third, to which I will return later, is wholly inadequate to Freud's quite troubled and finally evasive view of art. The fourth begins by accusing Freud of a reductionism that he proudly espoused and then goes on to a complaint that Freud met quite cheerfully by acknowledging that his theory of drives was the necessary mythology that psychoanalysis *had* to exploit. To sum up Rycroft's objections, their common element is an inability to accept what is most basic in Freud's theories of the mind, which means that Rycroft has become another "humanistic" revisionist of Freud, or most simply, if Rycroft is still a psychoanalyst, then Freud was something else.

If I myself were to criticize Freud's theories of dream-interpretation, I would start with what seems to me his most striking notion about dream-thought, which is that such thought is truly marked by clarity, although its clarity has been repressed. For Freud, the

manifest' 'text" of the dream, its telling by the patient to the analyst, carries the stigma of being the work of the Unconscious, but the ' 'latent" content or true significance of the dream is itself not Primary but Secondary Process labor. Something Secondary and rational has been repressed, and the work of analytical interpretation undoes the repression and yields a clear account of a "normal" thought. Jung scorned the Freudian idea here in both respects. For Jung, the true thought at the origin of the dream *and* its true interpretation must both come up out of the Primal or Gnostic Abyss of a truly creative Unconscious. Though I accept Freud and not Jung on dreams, there is little doubt but that Jung shows more affection for dreams than for their interpretations, whereas what delights Freud is what he can make out of dreams. It is in this rather ironic sense that Rycroft actually teaches ' 'the innocence of dreams."

Wollheim, who seems to me as faithful an expositor as Freud could find, usefully emphasizes that the element of wish *in* dreams is not expressed *by* dreams, and so Freud was able to posit what he called the dream-work as something that disguised wish. This must mean that wish is repressed *before* it gets into the dream. Such a conclusion also serves to devalue dreams and reminds us again that the Freudian Unconscious is a deliberate reduction of the rich, dark Abyss of the ancient (and now Jungian) Unconscious.

What gives Freud the interpretive self-confidence to so reduce dreams, and to insist so mercilessly that dream-thought, as opposed to dream-work, is at one with his own rationalizing interpretations? Part of the answer, and another vulnerable aspect of Freudian procedure, is that Freud's dream-text for interpretation is partly written by Freud himself, since it is a version of dream that emerges from the analytic session. This means that it is subject to the dynamics of the transference, and so is a telling that takes place within the context of the analyst's authority.

Rieff gallantly attempts to rescue the dream from the full consequences of Freud's authority by seeing every dreamer as a natural poet and intellectual precisely in the effort to outwit his interpreter, the force of culture as personified in Freud: ' 'The chief quality of the dream as *interpreted* is not so much its meaning as the elaborateness of its meaningful disguises." Upon this, two observations: first, that Freud would have disagreed with Rieff here, though my own sympathies are with Rieff, and second, it is exactly this aspect of Freudian interpretation that partly justifies Lacan. If there is so large a gap between the elaborations of manifest content and the simplicity of latent content, then dreams (in their Freudian context of the transference) provoke the Lacanian strong misreading of the priority of signifier over signified or the contrast between rich figuration and poverty-stricken meaning. It is worth recalling that Rieff anticipated many of the major insights of the Lacanian school and indeed set their pattern when he remarked:' 'In radical opposition to constitutional psychology, Freud puts language before body."

Rycroft would have profited by pondering Rieff again before he too easily dismissed the cunningintensities of Freudian dream-interpretation. Freud characteristically condemns the dream as an unfaithful translation of the dream-thoughts, and so ' 'a highly incomplete and fragmentary version of them." Rieff invokes Hazlitt, with his dictum that'

'poetry represents forms chiefly as they suggest other forms, feelings as they suggest other feelings." Commenting upon this as analogue to Freud, Rieff catches the essential agonistic relationship between Freud and the dream:

Assuming a dream never means what it says, that it is always a substitute for something else which cannot be said and leads to further associations which are in themselves substitutes, Freud may compliment a dream so far as to call it an "exceptionally clever dream production." But this is the compliment paid by a gracious antagonist; Freud treated a dream as an opponent in the work of interpretation, trying by its cleverness to outwit the interpreter.

This means that a dream, however elaborate, is only a substitute for a truer text, indeed an interpretive substitute and so particularly suspect. A dream, in the Freudian view, is thus a belated text, an inadequate commentary upon a missing poem. Its plot is probably irrelevant; what matters is some protruding element, some image that seems hardly to belong to the text. In this sense, Freud is a legitimate father to Lacan and Derrida, with their deconstructions of the drive, except that he would have urged them to the abysses of the dream and not of his own texts.

Rycroft, once he has moved on from Freud to various types of dreams, their relations to sleep, and to cultural patterns, transcends the drubbing I have been administering. This makes me wish he had not taken on Freud, but that is the burden of the writing psychoanalyst, who is tempted to a battle he is doomed to lose. Rycroft is drily persuasive when he writes that neither he nor anyone he has known seems to have had what Ernest Jones would classify as a true nightmare, the criteria of Jones's *On the Nightmare* (1910) being too severe for mere reality to satisfy. Similarly, Rycroft is able to use the later Freud against the author of *The Interpretation of Dreams* on the difficult issue of anxious dreams. Anxiety is a subject by which Rycroft's intellect is kindled, and he makes an original contribution (at least to me) when he shows that it is possible to dream *about* anxiety without necessarily having a dream that itself causes anxiety. I wish he had done more, in this book, to demonstrate that Freud's later modifications of his theories of defense and anxiety render his ideas on dreams less valid or stimulating.

Freud is a weaker antagonist on the subject of sleep and the physiology of dreams, which seems to me Rycroft's best chapter. Freud was not much interested in sleep, and he assumed that the function of the dream was just to keep the dreamer from waking. Here Rycroft has the universal advantage of all latecomers: more facts. Freud did not know that there was normal sleep, with several depths, and also paradoxical sleep, during which the sleeper in some ways hovers near wakefulness. Evidently most dreams, perhaps even all, take place during paradoxical sleep, which seems to be as much a necessity as normal sleep. Rycroft will not go so far as to say we sleep in order to dream, but he goes back to the great neurologist Hughlings Jackson (died 1911) who thought that sleep both got rid of the previous day's useless memories and consolidated the necessary ones, probably during dreamless sleep. If Jackson yet proves to be correct, then one function of dreams is quite unlike anything Freud conceived, since without dreams we would be burdened by more data than we could bear.

In a witty, brief penultimate chapter, Rycroft offers a reprise, saying that the manifest content of his book is his attempt to go back beyond Freud (and Jung) to what he calls the traditional, literary view of dreams, with the difference of holding on to certain Freudian ideas, particularly body symbolism in dream imagery and the genetic inheritance of the family romance. The latent theme of the book then would have to be, as he says, the question of the origin of creative or imaginative energy. This is the subject of Rycroft's final chapter, but unfortunately there is little here that is either new or important. Rycroft falls back upon unanalyzed Coleridgean Imagination and undiscussed Keatsian negative capability, while he largely dismisses Freud upon art and artists. Psychoesthetics is a still inchoate field, but Rycroft seems to know nothing of it, whether British, American, or French.

I conclude, in a coda, by suggesting what I wish Rycroft had discussed, if only he had felt more respect for the Freudian achievement in dream-interpretation. Rieff s assertion that psychoanalysis parodies the traditions of religious hermeneutics is still valid and provocative. But psychoanalysis is also a reductive parody of poetry, which may be another way of saying that poetry has always been a transcendental kind of psychoanalysis, a mode marked by patterns of transference and counter-transference, or of influence and in anxieties. Freud spoke truly (and also somewhat anxiously) in his repeated admissions that the poets had been there before him. Certainly Lacan, at his rare best, gives us what the poets have given more fully and freely. Dreams, like psychoanalysis, parody and reduce poems, if we follow Freud by treating dreams in terms of their latent content or "meaning." But dreams, in their manifest content, in plot and imagery, share in the poetic elements that tend to defy reduction and reductiveness.

Freud wanted and needed his reductions, his quest being scientific and therapeutic. As a therapeutic diviner of dreams he is beyond all competition, ancient and modern, and this more because of than in spite of his interpretive overconfidence. But dreams are not poems, not even bad poems, and Freud was too wary to expend his formidable energies in reducing poems. Rycroft has an honorable nostalgia for treating dreams with a more literary respect than Freud accorded them. It would be more interesting to accept Freud's voluntary limitation and then to see just what kind of an enabling act was constituted by this pragmatic disrespect for dreams. Beyond this acceptance, and this seeing, might come a fresh awareness of the multiple ways in which poetry and psychoanalysis converge and yet differ as modes of interpretation. Freud found his peers in the poets because of their *power of interpretation,* but his aims were not compatible with the largest ambitions of poetry, as I think he came to understand.

Source: Harold Bloom, Introduction, in *Sigmund Freud's ' 'The Interpretation of Dreams,"* edited by Harold Bloom, Modern Critical Interpretations series, Chelsea House, 1987, pp. 1-7.

Critical Essay #4

In the following essay, Wollheim surveys and analyzes Freud's study of dreams.

I shall begin with Freud's study of dreams, which is in many ways the most distinctive and the most remarkable single element in his vast survey of the mind. It is the topic of his most important work, *The Interpretation of Dreams,* which, besides being what its title indicates, is also a work of confession, in that Freud committed to its pages many of the findings of his self-analysis. And Freud continued to feel a special attachment to dream-interpretation, both for the exactness of its findings and for the precious evidence it provided for the deeper workings of the mind in normality and abnormality alike. The view expressed in the maxim *' 'The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind"* is one from which he never wavered.

Let us start with the most general statement about dreams, which is repeated with slight variations at several places: *' 'A dream is a (disguised) fulfilment of a (suppressed or repressed) wish."* One feature of this thesis, which calls for immediate comment, can best be brought out by considering an objection to it, now standard: If the wish that finds fulfillment in a dream is invariably disguised, how can we tell of its existence? Or, How can we tell that there is disguise, unless we know of the existence of the wish and what it is? The point that this objection effectively makes is that the thesis falls into parts□ the assignment of a fulfilled wish to each dream, and the predication of disguise or concealment of that wish□and, consequently, it insists that there should be separate evidence for each of the two parts of the theory. I shall respect the objection, or its implicit point, to the extent of expounding the two parts of the thesis successively.

First, then, that dreams are wish-fulfillments. This, we can see, is itself a composite thesis: for it traces dreams to wishes, and it asserts that these wishes belong to the primary process. They belong, that is, to that mode of mental functioning within which, characteristically, no distinction is observed between a desire and its satisfaction□indeed, even to use these terms is perhaps anachronistic, in that as yet the difference has not manifested itself. For the wisher the experience is unitary, and, in consequence, dreams cannot be said merely to express a wish, for, wherever the wish belongs to the content of the dream, so also does the fulfillment of the wish. ' 'A dream does not simply give expression to a thought, but represents the wish fulfilled as a hallucinatory experience." And Freud goes on to say that if the wish ' 'I should like to go on the lake" instigates a dream, the dream has for its content' 'I am going on the lake."

Freud at various stages considered the objection that not all dreams are wish-fulfillments, and that surely some derive from other types of mental state; the most obvious counterexamples being anxiety dreams. But, with minor exceptions, Freud held to the universality of his thesis, and he was at pains to point out that in every case brought against it there is either an inadequate analysis of the dream or an inadequate conception of the wish. It was in development of the second point□the first we shall

have to take up at greater length□that Freud was led to make a distinction in Lecture 14 of the *Introductory Lectures.* "No doubt," he wrote,

a wish-fulfilment must bring pleasure; but the question then arises "To whom?" To the person who has the wish, of course. But, as we know, a dreamer's relation to his wishes is a quite peculiar one. He repudiates them and censors them□he has no liking for them, in short.

Freud then went on to distinguish between two separate people amalgamated in the dreamer, one of whom has the wish whereas the other rejects it, and it is only the former who is satisfied. Freud's distinction could be made, less dramatically, as one not between two different people, but between two different roles□the man insofar as he has the wish, and the man insofar as he rejects it; or, weaker still, we could contrast the satisfaction of the man and the satisfaction of the wish; and the point would hold. A wish can be satisfied, even though the man who has it isn't. Of course, we might press for an explanation why this was so, and the answer in the case of dreams is obviously connected with the deviance of wish or its discrepancy from the man's other wishes. It is no gross anticipation of Freud's argument to say that we are here approaching□though now from the other side, from consideration of its consequences, not its causes□the issue of the "incompatible" idea with which Freud had been struggling since the first drafts for the "Preliminary Communication." For the wish that, when satisfied, leaves the wisher unsatisfied is "incompatible."

Secondly, the wishes expressed in dreams are disguised. Here we come to a central notion of Freud's, that of the dream-work. To understand this notion, we must first understand a distinction upon which it rests and which he claimed was always to some degree or other misconceived by his critics: that between the ' 'manifest content" and the ' 'latent content" of the dream. The manifest content is that which we experience or remember; it constitutes the subject of the dream report. The latent content is that which gives the dream its sense or meaning: it is sometimes called the "dream-thoughts," where these are contrasted with the dream content. On the distinction two points are to be observed. First, the dream-thoughts are not restricted to the wish that instigates the dream. Rather they include the whole setting or context of the wish. Secondly, the distinction between manifest and latent content is a functional distinction: that is, it refers to the role the thoughts play, so that the possibility is open that the manifest and the latent contents may coincide.

Once this distinction is clear, the dream-work may then be regarded as the process, or piece of mental activity, by which the dream-thoughts are converted or transcribed into the dream content. Note ' 'dream-thoughts": for it is crucial to Freud's conception of the dream that the latent content of the dream goes piecemeal, element by element, into the manifest content, inside which only a halfhearted attempt is made to mold it into a unity. For this reason a metaphor which it seems natural to invoke in this context, and which Freud himself employed, that of translation from one language to another, is inexact. For the dream lacks that which is most characteristic of a language: grammar, or structure. A more appropriate comparison that Freud makes is to the rebus, or picture puzzle, in which pictorial elements, words, letters of the alphabet appear side by side

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and it is only by replacing each element with a syllable or word that sense can be made of the whole.

There are four activities in which the dream-work consists: condensation, displacement, representation (or consideration of representability), and secondary revision. On whether the last properly forms part of the dream-work Freud was later to have his doubts. Each of these activities is, more or less, explained by its name.

Condensation is exemplified in the fact that "the manifest dream has a smaller content than the latent one," or, more exactly, that this abbreviation is achieved without omission. Freud lists various results of condensation—such as the preference given to items that occur several times over in the dream-thoughts, and the formation of composite or intermediate figures. But condensation is seen at its clearest in the handling of words or names, which makes it, from an expository point of view, peculiarly vulnerable in translation. It is condensation that prevents there being any neat one-one correspondence between the elements of the manifest content and those of the latent content. And it is also condensation that permits a more general feature of the dream: that is, overdetermination, according to which, for any given manifest content, there can be more than one latent content, or any one dream can express several quite separate wishes.

By "displacement"—or "transference" as Freud sometimes called it in the early years, before the word took on its technical sense in psychoanalytic theory—Freud meant two distinct but related processes. One is that whereby the dream is differently ' 'centered" from the dream-thoughts, so that it does not reflect the relative importance of those thoughts. The other is that whereby elements in the dream do duty for elements in the dream-thoughts, the substitution being in accordance with a chain of association. Displacement is peculiarly connected with the disguise that the dream wears.

The third process, of representation, is the transposition of thoughts into imagery. Freud, in one of his many apt analogies, compared the difficulty under which the dream labors as a representational device to the limitations that, according to classical aesthetic theory, are inherent in the plastic arts of painting and sculpture in contrast to poetry, and he revealed the ingenuity with which the dream-work tries to incorporate the most recalcitrant or abstract material. Freud said—and it may sound surprising—that this third process is "psychologically the most interesting." Possibly what he had in mind is the way in which the plasticity of dreams links them to the prototype of the primary process: the hallucinatory experience of satisfaction.

The processes of condensation and displacement can be economically illustrated from the so-called "Autodidasker" dream from Freud's own experience. One evening Freud's wife, who had been reading some stories which he had given her, by J. J. David, an Austrian writer and a friend of Freud's brother, told him how moved she had been by one of them about a man of great talents who went to the bad: and she then went on, after a discussion of the talents their children might have, to express the wish that a similar fate would not be theirs. Freud reassured her, and talked of the advantages of a good upbringing. That night he had a dream in which two wishes were expressed: one

for his son's future, and the other that his still unmarried brother, Alexander, might have a happy domestic life—and both wishes are represented as fulfilled. The dream fell into two distinct parts. The first consisted simply in the made-up word "Autodidasker." The second was the reproduction of a phantasy recently entertained to the effect that the next time Freud saw a colleague of his, Professor N., he would say, ' 'The patient about whose condition I consulted you recently is in fact only suffering from a neurosis, just as you suspected."

Let us now see how the dream-thoughts that Freud somehow collected are transposed into the dream content by the means we have been considering. As to the dream-thoughts Freud enumerated the following: an author; a good upbringing; Breslau, as a place where a friend of Freud's who had married had gone to live; then the names of two men, both of whom lived in Breslau and who had come to a bad end through women—Lasker, who died of syphilis, and Lassalle, killed in a duel; a novel of Zola's, *L'Oeuvre,* in which the author introduces himself, with his name ingeniously altered, as a happily married character; and the desire, pertaining to both wishes, that Freud might be proved wrong in his fears. The last thought is expressed fairly directly in the second part of the dream, where it is shown as fulfilled—for Freud is apologizing. The other thoughts are all crammed into the first or prefatory part of the dream. Author, Lasker, and Lassalle figure fairly evidently inside "Autodidasker." A good upbringing is represented through its opposite, i.e., "autodidact." *L'Oeuvre* appears more obliquely, in that the transformation, in the book, of Zola's name into "Sandoz" exhibits a parallel to that of "Alex(ander)" into "Autodidasker"—in both cases an anagram of the original is buried at the end of the substitute name, which contains a prefix for disguise.

If this dream very well illustrates the processes of condensation and displacement in action—indeed, in joint action—the third element in dream-work is present to a degree so peculiarly low as to elicit comment from Freud. To illustrate visual representation, I shall follow Freud and cite specific details from dreams. So, a man dreams that he is an officer sitting at table opposite the Emperor: and this represents his putting himself in opposition to his father. Or a woman dreams that she is walking with two little girls whose ages differ by fifteen months; and this represents the fact that two traumatic events of childhood, of which she is dreaming, were fifteen months apart.

As to secondary revision, this is the attempt by the mind to order, to revise, to supplement the contents of the dream so as to make an acceptable or intelligible whole. Even in *The Interpretation of Dreams* Freud distinguished this factor from the rest of the dream-work by pointing out that it makes no new contribution to the dream in the way of representing dream-thoughts not otherwise included, and he suggested that it should be attributed to the very psychic agency that the dream is otherwise intended to evade. In the encyclopedia article of 1922 entitled "Psycho-analysis," Freud definitely excluded secondary revision from the dream-work.

Freud insisted that the dream-work is confined to these three (or four) processes. Other activities, which appear to take place in dreams—mathematical calculations, or the making of a speech—are simply to be regarded as items or elements that constitute the

BOOKRAGS

content of the dream. In reporting them, we report not what we did, but what we dreamt of. For in a dream we do not do things, we only dream of doing them.

At this stage, I should perhaps introduce a topic mentioned only briefly in the original text of *The Interpretation of Dreams* but which figured increasingly in later editions, and which is widely assumed to be central to Freud's theory of the dream. I refer to the symbolism according to which there are certain invariants in dream representations so that certain basic thoughts or preoccupations find a regular form of expression: for instance, the parents are represented by kings and queens; the penis by sticks, tree trunks, umbrellas, nail files, or long, sharp weapons; the womb by boxes, cupboards, ovens, or hollow objects like ships. In one way, such symbolism must be classified with the dream-work, since it provides a transition from the latent to manifest content; yet in another way it must be contrasted to it, precisely because it reduces the element of work on the part of the dreamer. It is a corollary of this last point that, where symbolism is employed, the dreamer is unable to associate to his dream. Furthermore, Freud pointed out that, insofar as dream symbolism is found plausible, it exhibits a capacity of the mind more general than the phenomenon of dreaming. In the *Introductory Lectures*itimizes the occurrence of symbols in dreams: seemingly an old idea with Freud, which we first catch sight of in a letter to Fliess of 1897, where he talks of a new subject, "psychomythology." But in the massive application of symbolism to dream interpretation it would seem that Freud was heavily influenced by a pupil later to go astray, Wil-helm Stekel. So much for the nature of the dream-work. Two questions now arise, Why is the dream-work necessary? and, Are any limits imposed upon its scope?— of which the first is really about the latent content of the dream and the second about the manifest content.

So much for the nature of the dream-work. Two questions now arise, Why is the dream-work necessary? and, Are any limits imposed upon its scope?— of which the first is really about the latent content of the dream and the second about the manifest content.

In answer to the first question, Freud said that the dream-work is necessary because the wish that finds expression in the dream is invariably a repressed wish. In a footnote added in 1909, Freud said that "the kernel of my theory" lies in the "derivation of dream-distortion from the censorship." Two other characterizations of the dream-wish—that it is infantile, and that it is generally (though not always) sexual—are intimately connected with this thesis, but at the time that Freud was writing *The Interpretation of Dreams,* he was not yet in a position to establish the connections.

In answer to the second question, Freud said that the material for the dream comes from varying sources, and in chapter 5 of *The Interpretation of Dreams* he classified them: recent and indifferent events, infantile experiences, somatic needs, and the repertoire of what Freud called' 'typical dreams"— dreams of flying and falling, of being naked, of examinations, of the death of loved ones. But Freud laid particular weight on the first of these sources. Indeed, he committed himself to the thesis that every dream contains "a repetition of a recent impression of the previous day." The impression itself may have been significant or it may have been indifferent—where significance and

indifference mean, respectively, belonging or not belonging to the latent content of the dream.

Putting together the answers to these last two questions, we may now follow Freud in reconstructing the immediate history of the dream. There is a persisting repressed wish, which forms the motive behind the dream. In the course of the day, this wish comes into contact, or forms an association, with a thought or train of thought. This thought has some energy attached to it, independently of this contact, through not having as yet been "worked over": hence the phrase, the "residues of the day." The upshot is that the thought□or an association to it□ is revived in sleep, as the proxy of the wish.

The question that remains to be asked about this alliance is, Why should it assert itself while we are asleep? The answer is not that sleep is peculiarlywell-disposed to the alliance, but that it prefers it to any more naked version of the same forces. If the wish did not express itself in the disguise of the dream, it would disturb sleep. And so we come to the overall function of dreams: they are *' 'the guardians of sleep."*

I now want to ask, What is the evidence for the Freudian theory of dreams? I have already argued that we require separate evidence for the two parts of the theory□for the ascription of dreams to wishes, and for the characterization of the wishes as disguised.

The first piece of evidence comes to us just because the thesis that the wishes involved are disguised admits of a few exceptions. There are dreams that directly express wishes. Such dreams, which Freud referred to in *The Interpretation of Dreams* for their evidential value and to which he devoted a whole lecture in the *Introductory Lectures*, are commonest among children. Freud cited the story of his daughter, then nineteen months old, who, after an attack of vomiting, had spent the day without food and in her sleep called out, "Anna Fweud, stwawbewwies, wild stwawbewwies, omblet, pudden." At this time the little girl used to use her own name to express the idea of taking possession of something. Undisguised dreams also occur to people subjected to extreme privation, and Freud quoted from the explorer Otto Nordenskjöld, who tells how on an Antarctic expedition his men would dream of food and drink in abundance, of tobacco piled up in mountains, of a ship arriving in full sail, or of a letter delivered after a long delay for which the postman apologized.

Turning to the great majority of dreams which do not overtly express wishes, Freud adduced evidence to show that these dreams are disguises. The evidence is that we can, i.e., we have a capacity to, undisguise them. In the majority of cases, we can produce associations to each element in the dream in turn, and these associations, after running for a certain while, will terminate on a point that seems natural. Here Freud is using as evidence something he had already used in therapy as a method of collecting evidence; for in therapy he had used the associations themselves, here he is using the fact that such associations are forthcoming. This capacity, Freud argues, finds additional support in the thesis of psychic determinism (which, as we have seen, was equivalent for Freud to a commitment to science), and also in the word-association experiments devised by Wundt and taken up in Zurich by Bleuler and Jung, which constituted ' 'the first bridge from experimental psychology to psycho-analysis." Of course, the appeal to

association as establishing the existence of a disguised thought instigating the dream is plausible only if we already accept the far more general assumption that a man may know something, or something about himself, without knowing that he knows it: a point which Freud thought was proved beyond doubt by hypnosis and hypnotic suggestion.

That the process of association should sometimes run into difficulty is no argument against its evidential value. For if disguise has been found necessary, should we not expect the process of removing it to be attended with difficulty? Indeed, if no difficulty were encountered, disguise would be inexplicable.

If we now assume that dreams are disguises and that they can be undisguised along paths of association, and we then proceed to undisguise them□or ' 'interpret" them, as the activity is usually called□ we find that we are led to a wish whose existence can be independently established. Alternatively, if association is not forthcoming, though there is evidently disguise, and we proceed to interpret the dreams as examples of primal symbolism, we once again find ourselves led to wishes that are independently verifiable. This is the third piece of support that the theory receives. A related argument starts from the character of the wishes that dreams express. Given that they are, as Freud tersely put it, ' 'evil," by which he meant evil in our estimation, it is only to be expected that they should find expression in a disguised form. Neither of these last two arguments, it should be pointed out, offends against the evidential requirement that the two parts of the theory should be confirmed separately, for this is compatible with one part of the theory being used to confirm the other.

Fourthly, the infantile form of dreams□for instance, their plasticity□does much to suggest that they have an infantile content, which means, in Freud's view, that they deal with wishes. Or, to use the terminology of *The Interpretation of Dreams*, the regression in dreams is both formal and material.

Nevertheless, much of the plausibility of Freud's theory of the dream must derive from a somewhat more general conception of the mind and its engagement in the primary processes. As Freud later, somewhat laconically, put it:

It was discovered one day that the pathological symptoms of certain neurotic patients have a sense. On this discovery the psycho-analytic method of treatmentwas founded. It happened in the course of this treatment that patients, instead of bringing forward their symptoms, brought forward dreams. A suspicion thus arose that the dreams too had a sense.

By the time Freud came to write *The Interpretation of Dreams*, not merely had his suspicion hardened to a certainty, but the parallel between dreams and symptoms had allowed his two sets of findings to confirm each other.

Finally, I want to turn to the application of the dream theory, to that remarkable feat of prestidigitation, the interpretation of dreams. The dream I shall select is cited in all three

places where Freud talked extensively of dreams—*The Interpretation of Dreams*, the essay "On Dreams," and the second section of the *Introductory Lectures*, in the latter receiving its most elaborate treatment.

A lady, who though still young had been married for many years, had the following dream: She was at the theater with her husband. One side of the stalls was completely empty. Her husband told her that Elise L. and her fiancé had wanted to go too, but had only been able to get bad seats—three for 1 florin 50 kreuzers—and of course they could not take those. She thought it would not really have done any harm if they had.

As a preliminary the dreamer disclosed to Freud that the precipitating cause of the dream appears in its manifest content. That day her husband had told her that her friend Elise L., approximately her contemporary, had just become engaged. She then produced the remaining dream-thoughts by association to different elements in the dream. Thus: The week before she had wanted to go to a particular play and had bought tickets early, so early that she had had to pay a booking fee. Then on arrival at the theater, one whole side of the stalls was seen to be empty, and her husband had teased her for her unnecessary haste. The sum of 1 fl. 50 kr. reminded her of another sum, a present of 150 florins (also alluded to during the previous day) which her sister-in-law had been given by her husband, and which she had rushed off to exchange, the silly goose, for a piece of jewelry. In connection with the word "three," introduced in a context where we would expect "two," all the dreamer could think of was that Elise, though ten years her junior in marriage, was only three months younger than she. But to the idea in which the word was embedded—that of getting three tickets for two persons—she could produce no associations.

In reaching an interpretation, Freud was struck by the very large number of references, in the associations to the dream, though, significantly, not in the manifest content of the dream, to things being too early, or done in a hurry, or got overhurriedly, to what might be called temporal mismanagement and the absurdity that attaches to this. If we put these thoughts together with the precipitating cause of the dream—the news of her friend's belated engagement to an excellent man—we get the following synthesis or construction: "Really it was *absurd* of me to be in such a hurry to get married. I can see from Elise's example that I could have got a husband *later*." And perhaps, if we take up the ratio between the two sums of money:' 'And I could have got one a hundred times better with the money, i.e., my dowry." If we pause at this stage, we can observe massive displacement, in that the central dream thoughts, i.e., the preoccupation with time, do not figure in the dream. And there is an ingenious piece of representation in that the important thought "It was absurd (to marry so early)" is indicated simply by a piece of absurdity, i.e., three tickets for two.

But this last element has gone uninterpreted and, since there were no associations to it, Freud invoked the symbolic equivalences of' 'three" with a man or a husband and ' 'going to the theater" with getting married. So, getting three tickets for 1 fl. 50 kr. and going to the theater too early also express the idea of a marriage regretted: too early, and to a man of low value.

It is to be observed that the link whereby a visit to the theater can symbolize marriage presupposes that marriage is seen in a happy light. For not merely can young wives go to the theater and see all the plays which respectability had hitherto prohibited, but marriage initiates them into an activity which hitherto it had been their secret desire to gaze on: sexual intercourse. (We can see here how a universal symbolism gains its authority from widespread ways of thinking and feeling.) Now this put Freud on the track of another interpretation, showing another wish-fulfillment in the dream, this time relating to an earlier phase in the dreamer's life. For who is not at the theater? Elise, as yet unmarried. So the dream expresses, as fulfilled, an older wish, that she, the dreamer, should see what happens in marriage, and that she should see it before her friend and near-contemporary. In this case, of course, the two dream wishes are not unconnected. Indeed, Freud suggests that the new angry wish could not have instigated a dream without support from the older, more obviously sexual, wish. Within the dreamer's world, ' 'an old triumph was put in the place of her recent defeat."

Source: Richard Wollheim, "Dreams," in *Sigmund Freud's "The Interpretation of Dreams,"* edited by Harold Bloom, Modern Critical Interpretations series, Chelsea House, 1987, pp.77-87.

Adaptations

A fictionalized account of the life of *Freud* was the subject of Freud, the 1962 Hollywood movie directed by John Huston and starring Montgomery Clift in the title role.

Introductory Lectures on Psychoanalysis, by Sigmund Freud, was recorded on audiocassette by Audio Scholar, read by Sydney Walker, in 1990.

Sigmund Freud is a biographical video recording of the life of Freud, first broadcast as part of a television series. It was produced by A&E Home Video and distributed by the New Video Group in 1997.

Topics for Further Study

Read one of the lectures from Freud's *Five Lectures on Psycho-Analysis* (1910). What is his central theoretical point in this lecture? To what extent do you agree or disagree with his conclusions?

Carl Jung was Freud's most famous disciple with whom he had a falling-out over differences in psychoanalytic theory. Learn more about Jung and his contributions to psychoanalytic theory, particularly his theories of dream psychology. In what ways does Jung's theory of dream psychology differ from that of Freud? To what extent do you find his ideas convincing?

Learn more about current approaches to psychology and psychotherapy. What are some of the more significant differences between current approaches and those of Freud? What similarities remain?

Freud's life was deeply affected by the status of Jews in Vienna during the nineteenth and twentieth centuries. Learn more about Jewish life and culture and the expression of anti-Jewish sentiment in Vienna during Freud's lifetime (1856-1939).

Analyze a recent dream of your own based on Freud's theory of dream analysis. Do you find this analysis of your own dream convincing or insightful? Can you think of another way to interpret the same dream?

Freud drew some of his most important theories from examples of Greek mythology. Find a collection of Greek myths, such as *Mythology,* by Edith Hamilton, and read one of the myths. What insight does this myth offer into human psychology and behavior?

Compare and Contrast

1278: The Habsburg Empire acquires Austria and makes Vienna its capital city.

1860: Freud's family moves to Vienna.

1867: The Habsburg Empire centralizes authority over Hungary in Vienna, thus creating the Austro-Hungarian Empire.

1914: World War I is initiated by the assassination of Archduke Franz Ferdinand, heir of the Austro-Hungarian Empire, by a Serbian nationalist.

1916-1918: With the death of Francis Joseph, Charles becomes emperor of the Austro-Hungarian Empire.

1918: Following World War I, Emperor Charles is forced to abdicate, and the Habsburg Empire is formally dissolved into several independent nations, including an Austrian republic. Vienna is made the capital of the newly formed republic.

1938-1945: Austria is occupied by German forces under Hitler, who declares it part of' 'Greater'' Germany. He declares Vienna a German province and renames it' 'Greater'' Vienna.

1945-1955: In the wake of World War II, Austria is divided into four regions, each occupied by one of the Allied forces. Vienna is divided into four separate occupation zones.

1955: In the Austrian State Treaty, Austria is reestablished as a sovereign nation, with Vienna as its capital, and is declared a permanently neutral country.

1990s: Austria joins the European Union in 1995. Austria and Switzerland have come to be known as the ' 'neutral core'' of Europe. As a neutral city, Vienna has become an international conference center and home of many world organizations.

1781: Emperor Joseph II of the Habsburg Empire establishes the Edict of Toleration, which extends religious freedoms to Protestants and Jews.

1873: A stock market crash in Austria inspires virulent anti-Semitism, as many citizens blame Jews for the economic crisis.

1895: The highly influential anti-Semitic politician Karl Lueger is elected to the Austrian Parliament.

1897: Lueger becomes mayor of Vienna.

1938-1945: During the German occupation of Austria, approximately two-thirds of the Jewish population of Vienna flee to escape Nazi persecution. Freud and his immediate

family are among those who flee to England. Most of the Jews who remain in Vienna, including four of Freud's sisters, are killed in the Holocaust.

1972-1981: Suspected Nazi war criminal Kurt Waldheim represents Austria as secretary-general of the United Nations.

1986-1992: International controversy is sparked by the election of Waldheim as president of Austria in 1986. In 1987, a previously suppressed United States Justice Department report reveals that Waldheim was (as stated in *Encyclopaedia Britannica*) "a key member of Nazi units responsible for executing prisoners, killing civilians, identifying Jews for deportation, and shipping prisoners to slave labour camps." Nevertheless, Waldheim retains office as president until 1992.

1994: For the first time in history, the Austrian government publicly accepts responsibility for its participation in the Nazi persecution of the Jews. Vienna is the site of the largest ever United Nations World Conference on Human Rights.

What Do I Read Next?

The Letters of Sigmund Freud (1960), edited by Ernst L. Freud, includes a selection from Sigmund Freud's prolific lifelong correspondence to family, friends, and colleagues.

In *The Ego and the Id* (1923), Freud elaborates upon his fundamental theory of the basic structure of the human psyche, composed of the id, the ego, and the superego.

Dreams (1974) is a collection of Carl Jung's papers on dream psychology.

Sigmund Freud: His Life in Pictures and Words (1978), edited by Ernst Freud, Lucie Freud, and Ilse Grubrich-Simitis, includes a wide array of photographs from throughout Freud's life, as well as a biographical sketch by K. R. Eissler.

In *The Interpretation of Dreams: Freud's Theories Revisited* (1987), Laurence M. Porter explores critical responses to Freud's theories of dream analysis from the perspective of developments in the field of dream psychology throughout the late twentieth century.

Freud: A Life for Our Times (1988) is the celebrated biography of Freud by Peter Gay, who has written numerous books on Freud's life and work.

Freud's *Five Lectures on Psycho-Analysis* (1989), which was first published in 1910, is one of his seminal texts. In it he develops the fundamental elements of his theory of psychoanalysis. The 1989 edition is edited by James Strachey and includes a biographical introduction by Peter Gay.

In *A Primer of Freudian Psychology* (1999), Calvin S. Hall provides an introductory level overview of the central concepts in Freudian theory.

Further Study

Beller, Steven, *Vienna and the Jews, 1867-1938: A Cultural History,* Cambridge University Press, 1989.

Beller provides historical information on the status and culture of Jews in Vienna during a period roughly coinciding with Freud's lifetime, including discussions of anti-Semitism, the intellectual milieu of Jewsin Vienna, and the influence of Jewish culture on Viennese society and history.

Buhle, Mari Jo, *Feminism and Its Discontents: A Century of Struggle with Psychoanalysis,* Harvard University Press, 1998.

Buhle provides an historical overview of the feminist response to Freudian theory as it developed throughout the twentieth century.

Crews, Frederick C., *Unauthorized Freud: Doubters Confront a Legend,* Viking, 1998.

Crews grapples with the controversial elements of Freudian theory in an attempt to address the many criticisms it has received.

Ferris, Paul, *Dr. Freud: A Life,* Counterpoint, 1998.

Ferris' biography of Freud is one of the more recent of several that have been published since Freud's death.

Forrester, John, *Dispatches from the Freud Wars: Psychoanalysis and Its Passions,* Harvard University Press, 1997.

Forrester provides an historical analysis of the many critical responses to Freudian theory throughout the twentieth century.

Freud, Sigmund, *Dora: Analysis of a Case of Hysteria*, edited by Philip Rieff, Collier Books, 1993 (first published in 1905).

One of Freud's most famous case histories, *Dora* is the account of his analysis of a young woman suffering from symptoms of hysteria.

Hale, Nathan G., *The Rise and Crisis of Psychoanalysis in the United States: Freud and the Americans,* Oxford University Press, 1995.

Hale provides an historical account of the influence of Freudian theory on American psychological thought in the twentieth century.

Mitchell, Stephen A., and Margaret J. Black, *Freud and Beyond: A History of Modern Psychoanalytic Thought,* BasicBooks, 1995.

Mitchell and Black provide an historical account of the development of psychoanalytic theory throughout the twentieth century.

Roazen, Paul, *Freud and His Followers*, Da Capo Press,1992.

Roazen provides an historical account of Freud's friends, associates, colleagues, and disciples and their impact on the development of psychoanalytic theory.

Robinson, Paul A., *Freud and His Critics,* University of California Press, 1993.

Robinson offers an overview of critical responses to Freudian theory in the late twentieth century.

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Gay, Peter, "Psychoanalyst: Sigmund Freud," in *Time*, Vol. 153, No. 12, March 29, 1999, p. 66.

Lear, Jonathan,' 'The Shrink Is In: A Counterblast in the War on Freud," in *New Republic*, Vol. 213, No. 26, December 25, 1995, p. 18.

"Re-examining Freud," in *Psychology Today*, Vol. 23, No. 9, September, 1989, p. 48.

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Introduction

Purpose of the Book

The purpose of Nonfiction Classics for Students (NCfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NCfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on

□classic□ novels frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NCfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NCfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NCfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NCfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an at-a-glance comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NCfS includes The Informed Dialogue: Interacting with Literature, a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Nonfiction Classics for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NCfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NCfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Nonfiction Classics for Students

When writing papers, students who quote directly from any volume of Nonfiction Classics for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NCfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Nonfiction Classics for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NCfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Nonfiction Classics for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NCfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Nonfiction Classics for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NCfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Nonfiction Classics for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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