CHAPTER II
MECHANISMS OF DREAM FORMATION

1. THE LAW OF CONDENSATION.
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       psychical material.
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The transformation of latent into manifest dream content is brought about by specific mechanisms.
Freud names them condensation, displacement, dramatization, symbolization and secondary elaboration. We will now consider each mechanism in further detail.

CONDENSATION
A dream will not only evoke associations to present-day events and emotions but will also recall events, phantasies and emotions belonging to differing times and circumstances in the past. Here is a
simple example: A man dreamt that he saw a light-ship that had a walrus as a figure-head. The associations evoked by the dream brought first of all to mind an experience of a rough journey by sea that he had made the preceding week-end. On that voyage he had seen actual lightships and lifebuoys. These seen during storm had given a fantastic impression as the rough tides swept over them. They were like heads and the water poured out of their nostrils. The perils of navigation in a stretch of water where sand-banks were numerous were the first thoughts of the patient. He had good reason to be glad during that rough passage that he knew the navigation map by heart, since he was the captain of the vessel.

The specific detail of "walrus" recalled to his mind a chart which used to hang on his nursery wall. This chart had on it illustrations of different animals, one of which he remembered clearly as a walrus. It had two large tusks. This chart was mounted on rollers in the same way as geographical maps were, so that maps and charts thus became associated in the child's mind. The pictured walrus had also its living counterpart. The children in the nursery called an old woman servant of the family "the walrus." She had two large canine teeth, which, so the nursery legend went, kept on growing, and she had to visit the dentist periodically to have them sawn off. The external danger the patient had proved he could meet and survive was the negotiation of the "mouth" of the Thames in a storm.

I have not given here an interpretation of the dream. There were other elements in it in addition
to the above, but I have illustrated how in the one detail of the "walrus" there were condensed memories of present-day lightships and buoys, present-day navigation maps, schoolroom wall maps, the chart of the pictured animals on the wall, and the old servant nicknamed "the walrus"!

Latent meanings still unknown are implicit. One notices, for instance, the repetition of the "wall" element in wall-map, wall-chart, walrus. What is the significance of "figure-head"? It is evident that a wealth of latent meaning was still unexplored in this analytical hour.

All that a patient says during one session in which a dream is related will not represent the latent thoughts that have contributed to the manifest content. It is the task of the analyst to sift, to correlate, to recognize recurring themes, the turning from these as resistance develops, and the returning to them after digressions.

The condensation of a mass of latent thoughts, memories and phantasies in a dream can be illustrated by a concrete image. Suppose that a hundred different small objects made of different materials lie on a table. If a magnet is drawn through them in all directions every article made of iron will be picked up by the magnet. So one may think of any dynamic unconscious interest as a magnet which will gather together out of the whole reservoir of past and present-day experiences just those particular ones that are pertinent to that magnet. Such experiences will extend from present-day situations to infancy if it were possible to find them.
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This mechanism of condensation that Freud discovered in dream formation has a further validity and import. It is not only a feature of dream activity, but it is inseparable from all mental functioning, conscious and unconscious alike.

I will illustrate my meaning first from a demonstrable example drawn from another sphere of mental activity. It is the counterpart of the scientific discovery of law. The *Rime of the Ancient Mariner*, written by Coleridge, came into being in a short time almost as flawless in language and conception as we have it extant to-day. Thanks to a student of Coleridge’s works,¹ John Livingston Lowes, and to the fact that Coleridge left behind him notes of the works he read so omnivorously, one is able to trace, not the activity that urged the theme, but the law of condensation that brought about the format, the setting of the theme. The whole poem is an immense condensation into one unity of a thousand pictorial images and of feeling tones from dozens of books that Coleridge had read. This unity was brought about by the psychical mechanism of condensation, obedient to the magnet of unconscious interest, the source of all intellectual activity. The rapidity of composition of this poem illustrates the amazing operations of this law of condensation below the level of consciousness. We see the same psychical processes at work in the case of the scientist. The dynamics of the intellectual activity is in the driving interest of the latent thoughts directed to the observation of some range of external phenomena. From thousands of particularities the scientist at last reveals a

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theory or a truth concerning the external universe and in this final outcome of his work the mechanism of condensation has played a part as it does in the work of a poet. Hence my statement that Freud's discovery is of greater import even than we thought at first. It is an integral process in all mental functioning, unconscious and conscious.

I should like next to point out further conclusions that follow on this realization. Scientific theories concerning the nature and operation of the external universe are from time to time abandoned or modified or changed. This is because facts not previously known have to be recognized which then may make the former conclusions invalid or necessitate a restatement. The greater the range of observable data the more it is possible for valid inferences to be drawn. The range of facts that any given person can observe is limited, but the special limitation that is pertinent at the moment both to observation of facts and acceptance of them is the one due to emotional difficulties. Conclusions are drawn and deductions made from the facts that are available to him, not from the facts that are in reality available, but from the selection he makes. In that selection, the omissions will be as significant as those included, just as in the scientist's formulation, the non-observed data may eventually falsify his conclusions. That is, the very facts observed can lead to false inferences.

The bearing that this has on the theme of condensation is important in this way. In a dream we are presented with the condensation of latent thoughts, memories and experiences. By exploration
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of the latent thoughts, we bring to consciousness some part of an interrelated chain of phantasies, experiences, emotions. The evocation of memory and of emotion in actual experience during analysis, brings to consciousness the wrong deductions that have been made and so also the facts of reality we were not able to know or accept. The ego, that is, extends its boundaries. The result of this is that the unconscious mechanism of condensation can work over a greater range of experience and thus our intellectual activities become less dominated by a subjective selection of data and we are not driven to hasty formulation dictated by unconscious wishes and fears.

DISPLACEMENT

Displacement in a dream is accomplished by putting an element in the foreground of interest in the manifest content which will be of least significance when the latent thoughts to the dream are evoked. On the other hand an insignificant detail in the manifest content may lead to the most important latent thoughts. The affect in the dream may likewise accompany the least important dream thought, while dream thoughts powerfully affective may be represented in the manifest content of the dream by elements of feeble affective tone. Freud terms this the "transvaluation of all values."

Displacement accounts for the frequent bizarre effect of a dream when there is incongruity between the intensity of affect and the intellectual content.

I will give you two or three examples of dreams to illustrate the mechanisms of displacement. A
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dreamer related the following: "I was on the beach at the place called X. Apparently I was going to swim." The dream had a pleasant feeling tone. During the analysis many memories concerning the place X were recalled and the gist of all of them was that the patient was an excellent swimmer. During the narration of these visits to X he said at intervals "X is on the east side of the bay." On the third repetition of this fact I said, "Why do you repeat X is on the east side? Do you know the west side?" After a pause he told me that a place called Y was on the west side of the bay but that he was quite young when the family went to Y and that he could not swim at that time. Then I learned that he was five years of age when he first went there. He then remembered an important fact in connection with Y. Two dead bodies were washed ashore while he was on the beach.

The displacement from west to east achieves the following: In the manifest dream there is no uncomfortable feeling, for he is an accomplished swimmer and will not drown. Exhibitionism is legitimate in the sublimated form of swimming. The latent thoughts revealed disturbing memories of dead bodies. At that time he could not swim. These memories brought to the patient's mind a period of bed-wetting when he was a child. The urethral phantasies of aggression associated with bed-wetting were ultimately linked with his own fears of drowning.

Here is another type of displacement. The dreamer awoke with great pleasure repeating the lines: "And give to airy nothings a local habitation and a name." The awakened dreamer spent some
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minutes meditating on this quotation and then realized the latent thoughts; the "local habitation" was the anus and the airy nothings were "wind." The affective memory, however, during analysis was the word "fart," and this caused as much shame in uttering as the quoted lines had given pleasure. Such displacement is called "euphemism" in poetic diction. The further analysis of the word "fart" revealed still earlier displacement. She remembered as a child of five saying the Lord's Prayer aloud to her mother before going to bed. Her mother once interposed during the recital of this and requested her to repeat certain words again. The child repeated "Our Father which chart in heaven," and when told she was repeating it wrongly she found the correct words "Our Father which art" quite unintelligible. During the analysis the word "chart" evoked memories of the music notation printed on a long roll from which the pupils had a singing lesson. This was the music chart which she thought of in the prayer. "Art" conveyed no meaning. The analysis proved that the placing of the "ch" before "art" to make "chart," which word she understood, was also a defence against thinking of the forbidden word "fart" and the ideas that word conveyed. The word that was supplied by her, namely "chart," with the significance of singing gives us an example of the "return of the repressed," a sublimated interest in sound.

I am indebted to another patient for this interesting psychical experience. She woke up from this dream quite suddenly. "I was standing in a street
Looking up at a window which was open. A woman was standing there. I was only able to see the woman’s head and shoulders and the upper part of her body which was fully clothed.” The patient, already acquainted with the theory of dreams, was interested in the sudden awakening and thought, “What can there be in a dream like this to make me wake? ” She fell asleep and again woke suddenly. This time she had further dreamt that she was inside the room where the woman was whom she had seen in the previous dream at the windows from the street. The dreamer, now a child, was on the floor, and she looked up and saw not the woman’s head and shoulders and face from the front, but her back, and the body was naked; a repressed memory of a bedroom scene in early childhood. The spatial displacement by reversal in the first dream is here neatly demonstrated.

Displacement is in the second dream achieved by the two methods I illustrated when speaking of the figures of speech, metonymy and synecdoche. In metonymy an associated idea will represent the thing itself.

A patient dreamt he was playing a game of bowls. The significance of the game was found through the association of bowls with porridge, and the shape of these bowls suggested chambers and then the nursery pot with its contents of water and faeces. This mechanism was illustrated also in the dream where the dreamer was in anxiety concerning the slatey look of a new-born child. The “slatey” colour was an attribute standing for the slates themselves and in the dream it effected a displacement from the thing, namely the slate tombstone with which was associated the real affect.

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Here is a dream illustrating intense affect connected with a seemingly unimportant element. The patient dreamt that she saw "an ordinary black spotted woman's veil drawn over a knee." The patient awoke from this dream with a feeling of indescribable horror and loathing of the veil, and so great was the recoil from the manifest content that it was some time before she could bring herself to talk about it. The horrible phantasies were then found to be connected not with the veil but with what lay under the veil, the first series of memories being connected with her mother's legs, on which she remembered elastic stockings and her horror lest these swollen legs should burst. The point of the illustration is the displacement of affect on to the cover instead of the thing itself.

Here is a dream that caused a happy affect. The reason for this was the success of the displacements together with the superimposing of a happy memory over an unhappy one. The dream was: "Wake up, wake up, wake up. This is the river Moldau. Here King Wenceslas lived, and this is the cherry tree that grew in Charles Dickens' garden." The "cherry tree" is an example of displacement. The patient remembered that she was swinging in a cherry tree when she was told that she had a new baby sister. Wake up, wake up, wake up fused together unhappy and happy memories of being awakened to pass water, and of the joyous waking on Christmas morning to find Christmas presents. The patient remembered the story of King Wenceslas as one in which a king went on a journey taking gifts to the poor. She spoke of Charles Dickens' Christmas Carol in which a miser had a change of heart and gave generously
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to the needy. In the Christmas story itself she remembered the gift of the Christ child to the humble maiden Mary. So the dream wish emerged, the hope for the gift of a child. Deeper-lying urethral phantasies and bodily experiences were indicated, though in the specific session not elucidated. Such indications are forthcoming in the associations the patient made to the stimulus of the river Moldau. The word made her think successively of mould, iron mould and the stain left on a mattress when urine had soaked into it.

Displacement may be also secured by the method of substituting the part for the whole, which as a figure of speech is called “synecdoche.” One example will suffice. A patient dreamt that there appeared to be great excitement because a baby was expected. She knew that clothes were being prepared. She wanted to make her own gift too. She put into the drawer with the prepared clothes a pair of baby’s slippers. This dream as you will surmise brought memory and conjecture concerning the preparations made for her rival’s appearance when she was a child. The first significance of the dream appeared when she remembered giving back to her little brother a pair of his red shoes she had envied and of which she wanted to deprive him. There followed the revelation of envy of his penis, and the desire to take it from him. Finally we had evidence of her rage when her mother was pregnant and her desire to take the baby from her mother’s body. We see in the dream the mechanism of the part for whole, and of the things associated representing the thing itself, for example, shoes for feet, shoes for the
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penis, and finally shoes for the whole child. The manifest dream content of restoration reveals the underlying wish to take away the mother's child. I am here giving not a complete interpretation of the actual dream, but the stage reached during one session.

Displacement achieved by reversal I have illustrated by the dream of the woman seen at the window from the street, but all dreamers are not so obliging as to produce a second dream in which the truth is given, and one finds some types of reversal dreams difficult to elucidate.

Common reversal mechanisms consist in such devices as representing an incident occurring "outside" when all pertinent associations lead to the conclusion that the event must be located "inside." The "top" often represents displacement from the "bottom," and "over" from "under." The dream concerning the "head of a walrus" to which I have referred with the associations of the dangers of wind and water in navigation, indicated a phantasy concerning ultimately not the head at all but the lower bodily orifices, that is, a figure-head. Again although the actual manifest content gave the external appearance of the head, the really affective latent thoughts concerned the inside, not the outside, and in this instance the external reality of a rough and dangerous sea was the counterpart of the phantasies of anxiety concerning the dangerous interior of the body.

Dreams of the following type show an interesting form of displacement. "I was climbing up some steps which were on the outside of a building and as I climbed
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the danger of falling became imminent as the steps began to give way.” The meaning of such a dream is fairly obvious as the symbolism of masturbation, erection and detumescence. But it can also represent an actual babyhood experience of climbing when a “falling” of the contents from the inside of the body occurred.

In the dreams of patients with whom the problem of repressed homosexuality is of major importance reversals can be of a complicated pattern and not obvious in the manifest content of dreams at all. Here is such a dream. “I was talking to a woman who told me she had had an illegitimate child by a man called 'Hughes' and she asked me if I was still prepared to marry her.” The manifest content implies that the dreamer, a man, was the lover of the woman who had borne him an illegitimate child. One clue to this complicated dream problem was given within the first quarter of an hour of the session by repeated allusions to men who had turned theories upside down, such as “Epstein has turned old conceptions of art upside down.” The concrete significance of the word “conception” linked with the phrase “upside down” led at once to a latent phantasy concerning anal birth. My interpretation of “Hughes” as “whose” led to the unconscious phantasy of the dreamer’s own illegitimate birth, for he is “Hughes” in the dream. The dreamer in real life has a sensitive ear and was very resistant to this interpretation of unconscious punning.

Here is a dream that reveals the condensation of many bitter experiences in a simple displacement. “I gave a ball of silver paper to old Dr. X.” The silver
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paper brought to the patient’s mind the coverings of chocolates. His mother used to eat the chocolate and the child collected the wrappings. Dr. X had attended the child since birth. Circumcision, operations on tonsils and adenoids occurred in the first five years. When the anaesthetic was given in the tonsil operation Dr. X said “I’ve some nice scent for you to smell.” It proved to be nauseating and suffocating. On an occasion of a visit in early manhood to a dentist the patient gave the dentist a present saying “Here’s a cigar.” The dentist took it and found it collapsible. “You see,” said the patient, “I gave him a dummy and he thought it was going to be a real present.”

SYMBOLISM

The chief method of distorting the latent thoughts is accomplished by symbolism. The difference between general symbolism to which I drew your attention in figures of speech, and symbolism in the strict sense of the word as used in psycho-analytic theory is that in the latter one member of the equation is in the unconscious mind. A simile says frankly this is like this, a metaphor is an identification of two knowns, but to understand the true symbolism of the unconscious one must find the repressed equivalent.

Psycho-analytic experience has shown that the ideas that are symbolized concern the fundamental basic factors of our actual existence, namely our own bodies, life, death and procreation. These fundamentals in relation to ourselves and the family of which we were a member, retain for us through
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life their original importance, and energy flows from them to all derivative ideas.

Our first affections, our shadowy recollections
Which be they what they may,
Are yet the master light of all our day.

Symbolism occurs in one direction only, namely, from the unconscious mind, the symbols being the representation of the repressed unconscious content.

1Rank and Sachs comment on symbolism thus: “The prevalence of sexual meanings in symbolism is not to be explained merely by the fact that no other instinct has been as subjected to social suppression as the sexual one and is therefore extensively susceptible of and in need of indirect representation but also for the genesis of symbolism there is the phylogenetic fact that in primitive civilization an immense importance was attached to the sexual organs and functions.” This states the evolutionary basis of symbolism.

The variation in meaning of symbols is exceedingly limited, a striking feature being the constancy in different fields of symbolism as illustrated in the myths of countries widely separated.

Jones’s view is that symbolism has to be created afresh out of individual material and that stereotypy is due to the fact of the fundamental perennial interests of mankind. The individual has the choice out of a number of possible symbols or can, as Freud pointed out, represent an idea by a symbol that has not been used before.

1 Die Bedeutung der Psychoanalyse für die Geisteswissenschaften.

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All intensive work with children in England following the impetus given by Mrs. Klein's researches confirm the truth of Jones's view\(^1\) made long before such research was possible. Each individual creates symbolism afresh, such symbols as he will originate being inseparable from his environment, as for example, ships for sailors, the plough for farmers, the aeroplane and stink bombs for modern town-dwellers. The truth about symbolism in this respect was once stated for me very simply years ago by a girl of fourteen who had written an essay on "Fairy Tales." She concluded it thus: "If all the fairy tales in all the world were destroyed tomorrow it would not matter, for in the heart of the child they spring eternal."

I will give some examples of such individual symbols. I found in one patient's associations an overwhelming choice of a fish-pond as his main method of symbolization. The fish themselves, the occupation of fishing, the different methods of catching fish were all pressed into the service of symbolization. The fish represented as occasion required, faeces, children, penis. The patient lived on an estate from infancy to adolescence in which there was a large fish-pond. Another patient I have runs a whole gamut of phantasy upon sailing boats. In this case from infancy to adolescence long periods of time were spent by the sea, and the symbolism most prevalent in the analysis is in terms of ships.

Another piece of individual symbolism I have come across was that of a weaver's loom and shuttle. The big four-square loom was equated with

a bed, the flying shuttle with the penis, the thread with semen, the making of the material from the thread with a child. The adoption of this particular symbol dated from the first year of the patient’s life. The facts were that in her first year she went with her parents on a visit to a great-aunt who lived in the country; father, mother and child slept in a four-poster bed. She was taken on this occasion and later in childhood many times to see the silk-weaving looms in this particular district. She remembered in later childhood how she was fascinated by the swift flinging of the shuttle. The man sitting at the loom bending over his work and flinging the shuttle took over completely in phantasy the significance of scenes witnessed in infancy in the four-poster bed.

Moreover to an extent I have not found in any other patient, thread, silk, cotton, string had a predominating significance. Her recurrent nightmare through childhood and adolescence was in connection with string. Thread is a very common symbol for milk, water and semen, but the exclusive choice of it in an analysis I would say was only possible when an external environment provided a special stimulus. There was not an operation relevant to this work of weaving that did not appear as symbolic of unconscious phantasies.

The shuttle symbolized the penis, the thread carried along by the shuttle symbolized the semen, and the woven material resulting from the work of the shuttle symbolized the child. The snapping of the thread in the shuttle, which in actual weaving caused a temporary cessation of work, symbolized castration.
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A little way from the house where another patient lived for many years after his birth was a hill which half-way up its incline had a small but definite plateau. Although the actual experience of climbing on to this plateau came in late childhood yet in one dream this patient told me, it became clear that he had made this plateau a symbol of the parent’s lap and had transferred an affective incident of his earlier childhood on to the plateau.

I had an interesting analytical experience in connection with a stereotyped dream symbol which suddenly made it real and fresh again. The dreamer was a woman of fifty. The dream was quite simple. “I was in a train, it drew up at a platform and I got out, and then I saw others were on the platform who had got out of the carriages. I never saw them inside, I never saw them get out or get in.” The feeling about the dream in consciousness was boredom. She remarked: “Why I should dream about a thing so uninteresting I do not know.” She turned to other themes. About half-way through the hour she “chanced” on the theme of a cinema entertainment she had seen the night before. She became enthusiastic about “Mickey Mouse” and described how Mickey Mouse jumped into the giraffe’s mouth. She said: “The long neck had a series of windows down it, and one could see Mickey all the time, you didn’t lose sight of him, you saw him go in, and come out.” My realization was that there is a moment when a child sees a train for the first time, a time when it is a new and exciting phenomenon. People get out whom the child never saw get in. At such a moment a train can become the symbol of the human body.
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Stereotyped as symbols may be for us, they are yet the evidence of original interests in a new and exciting world without and within. These illustrations are given in support of the fact that though there is a fundamental uniformity in the wishes that are symbolized there is a choice of symbol for the individual which is created anew out of individual material.

DRAMATIZATION

The two dream mechanisms I have not yet illustrated are dramatization and the secondary elaboration. The dramatization, speaking roughly, is the representation in the manifest dream of an action or a situation which the dream mechanisms evolve from the latent thoughts. A film of moving pictures is projected on the screen of our private inner cinema. This dramatization is done predominantly by visual images, although auditory representation is sometimes present. Dramatization in dreams is the reversion to concrete image thinking as in the illustrations given in poetic diction. The dreamer may as himself take part in the drama, sometimes the experience is that of being an onlooker. When the dreamer is apparently only an onlooker, there is the subjective experience of witnessing an occurrence external to the self. The narrator of a dream will speak of the dream figures as if they were actual objective beings who acted and spoke thus in the dream. There is no awareness that the dream is the creation of the dreamer. Mrs. Klein\(^1\) has pointed out how closely children's

\(^1\) The Psycho-Analysis of Children, page 8
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dreams resemble their play, and that in analysis children will act out elements that have appeared in their dreams. In play the child not only overcomes the painful reality, but is assisted in mastering its instinctual fears and internal dangers by projecting them into the outer world.

A displacement of instinctual and internal dangers into the outer world enables the child not only to master its fear of them but to be more fully prepared against them. Freud has spoken of the dream as the guardian of sleep. One is led to think that this dramatization in dreams is the subjective attempt within the psyche to project and master anxiety and control stimuli.

Drama is derived from the same material as the dream. Could we analyse a play in terms of the inner life of the dramatist, we should find the plot and all the characters taking part in it to be aspects of himself, projections of himself into imaginary characters. In historical drama the personages chosen are those on whom can be projected those rôles that are representative of the intra-psychical conflict in the mind of the author. The dream is the matrix from which art is developed. “We are such stuff as dreams are made of.” The world of dreams is a stage world, where nightly “one man in his time plays many parts.”

In child analysis, as Mrs. Klein has shown, the child plays its dream, develops apprehension, enacts rôles.\(^1\) With adults the value of dream-analysis is that something of this same purpose is served by the exploration of it. The internal drama is objectified, the setting of the story is brought

\(^1\)Ibid., page 176
up to date, and within the analytical room the different rôles in the drama often shift more rapidly from analyst to patient, from patient to analyst than any quick-change artist could perform it.

The drama is subject in construction to the limiting conditions inherent in the art. The factor of time is one. It may be that the story presented in three hours on the stage would cover in reality many years. The drama may in itself be a tragedy, it may represent a series of catastrophes, and these of the most horrible type, and yet it may bring satisfaction and extreme pleasure as a "work of art." Art imposes its own inner laws upon the raw material of the story, and by such devices as beauty of language, the laws of meter, symmetry and balance produce a unity of creation within which discordances resolve into harmony.

One sees in some dreams a kind of abortive drama. The different dream-mechanisms attempt to make out of the raw material of conflicting forces, out of material that can present the history of many years in a single dream, a product that is something of a unity such as we get in the sublimation of drama, a balancing of forces and neutralization of affects. When this balance and neutralization is not achieved, the dream leaves a disagreeable affect or anxiety disrupts it in a way similar to that which we experience when the art in a real drama is imperfect, leaving our emotions stirred either too painfully or not cathected as a whole.

I will give a few simple examples of dramatization illustrating the allocation of different rôles to personizations that represent the conflicting parts of the psyche. A patient dreamt that she stood by a
grave with her younger sister. The younger sister was weeping copiously and the dreamer scolded her for being sentimental. The patient told me that the grave was bordered by shrubs of daphne, and as her sister's name was Daphne, it was clearly Daphne who was buried there. The desperate attempt to deal with the death wish was evinced by the actual presence in the dream of the sister herself. Again it was evinced by the attempt to convey to the sister both the wish for her to be out of the way and to silence the sister's grief at this wish. The wish is also dealt with by an identification with the younger sister herself, for the patient's associations revealed that she had on some occasion criticized herself for being sentimental when she had given a marked exhibition of grief on the death of a schoolgirl whom she knew but slightly. Note again that the grave was bordered by shrubs of daphne, alive and blooming, which fact tells us in this much-overdetermined dream of the magical fulfilment not only of death wish but of wish and power to bring to life again.

Here is an example of another type. The patient reported this dream: "A friend came to me and said: 'How is the cockatoo these days?' I knew somehow my friend was referring to a person and not to a bird. I said in my dream: 'Whom do you mean? I don't understand.' He replied: 'Your analyst of course.' Whenceupon said the dreamer: 'I was very shocked and scolded him and said I never spoke or thought of my analyst like that.'" Further analysis of this dream led to more significant revelations than that of a reference to calling the analyst a cockatoo, but the dream as it stands illustrates very simply not only the dramatization
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of the different parts of the psyche as different personalities but also shows a neat way of expressing both impulse and censorship.

During the process of bringing to light the repressed memories and phantasies during analysis dreams will actively allocate the rôles between analyst and patient in terms of a current conflict. An interpretation for the first time of masturbation phantasies for example may be followed by dreams in which the patient severely reprimands a person (the analyst disguised) for speaking of forbidden things. Here the rôles of Id and Super-ego are reversed, the patient taking over the super-ego activity and the analyst representing the forbidden sexual activities.

One of the most interesting and obscure dreams I have been told illustrates very well the fact that in the dramatization of the dream there is an effort at restoring or gaining control of stimuli by projection. Freud regards the origins of projection as a “shaping of behaviour towards such excitation as bring with them an overplus of pain. There will be a tendency to regard them as though they were acting not from within but from without in order for it to be possible to apply against them the defensive measures of the barrier against them.” Two dreams I had from an adult patient concerned themselves with a house farther down the street from which he lived. He developed in the dream an anxiety concerning the happenings in this distant upper room and thought he heard a cry. From the associations that were evoked coupled with the fact that the patient had sudden sensations in the ears I concluded that this dream represented the projection on to
another house of a traumatic occurrence of which the patient had no actual memory, namely an operation on the ear when he was a tiny child. In this dream the occurrence took place outside himself, the cry of another external person reached his ears. But the actual ear sensation during the hour and the patient’s dramatic movements of his hands accompanied by the words “I feel I want to say ‘Go away, go away,'” made me feel very confident we had reached a representation of a trauma in very early childhood, even though there was no actual memory of it.

SECONDARY ELABORATION

Secondary elaboration is a mechanism which achieves a congruous and related story out of the multifarious latent thoughts. It differs from the other dream mechanisms in that it arises from more conscious levels of the mind. The latent thoughts and wishes disguised by the processes of condensation, displacement and symbolization are moulded by mental activity nearer consciousness into the semblance of a logical story. Moreover the dream thoughts find in the preconscious mind material which can well be used in the final evasion of the censorship before the dream reaches consciousness. I will give you two illustrations of this. You will remember I spoke of a patient who awoke with a great feeling of pleasure and found herself saying: “And give to airy nothings a local habitation and a name.” She remembered no actual dream for the latent dream thoughts had found in the pre-
conscious mind the perfect vehicle in the form of a stored fragment of poetry. Free associations made to this fragment as if it had been a dream soon revealed the latent thoughts which brought affect of a less pleasurable kind.

I relate in Chapter VI a dream concerning "a wizard." The preconscious material utilized by the latent dream thoughts consisted of memories of fairy tales about wizards read in childhood and pictures remembered from these same books. The patient had no difficulty in giving the details of these stories but considerable difficulty was experienced in telling me the association of "bogy" that came to his mind for it recalled an incident of the night before which he would rather have forgotten. In its turn the association of "bogy" revealed phantasies concerning his father. The dream related in this chapter beginning "Wake up, wake up, this is the river Moldau; here King Wenceslas lived and this is the cherry tree that grew in Charles Dickens' garden" is interesting from the point of view of secondary elaboration. The seeming congruity is only just achieved and the disparate elements are easily detected.

Secondary elaboration attempts to bring the dream into harmony with conscious mental processes, to modify, make it comprehensible and acceptable to consciousness. Ernest Jones\(^1\) speaks of it as being closely allied to the process known as rationalization.

The secondary elaboration of a dream, the welding together into a congruous whole of disparate elements is the analogue in the unconscious mind

\(^{1}\) Papers on Psycho-Analysis. Chapter VII, page 204.

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of the activity that occurs nearer conscious levels in the mind of a creator. The artist *consciously* participates in the psychical activity that culminates in a work of art. The secondary elaboration of a dream is achieved below consciousness. The conscious ego has taken no part in it.