

THE INTERPRETATION OF DREAMS

IN THE BROTHERS KARAMAZOV



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PLAGIARISM

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ABSTRACT

Dreaming is a universal yet elusive phenomenon both in reality and in literature. The scientific explanation of dreams is to unveil the unconscious activities of the dreamer. The primary focus of this thesis is to explore the meanings behind the dreams in Fyodor Dostoevsky's *The Brothers Karamazov* in the light of psychoanalysis. The study follows Freud's method of dream-interpretation and Kramer's method of dream translation. The theories of dream formation and dream-work are examined, and the relationship between dreams and literature are reviewed to investigate the literary and latent meanings as well as the literary and psychological functions of the dreams. In this context, the interpretation of dreams in Dostoevsky's *The Brothers Karamazov* is accomplished through a close reading of the three Karamazov brothers' dreams. The next major portion of the study focuses on the translation of these dreams on a Kramerian perspective. This method provides a more objective analysis of the literary dreams since the associations of the dreamer are not required. The interpretation of the latent content and the translation of the dreams suggest similar results that are compatible with the Oedipus complexes of these characters. Therefore, the results offer insights to a more comprehensive understanding of the characters and the author along with the literary work itself.

Key words: Dostoevsky, Dream-interpretation, Kramer, latent content, Oedipus complex

ÖZET

Rüya görmek hem gerçeklikte hem de literatürde evrensel ama anlaşılması zor bir olgudur. Rüyaların bilimsel açıklaması, rüya gören kişinin bilinç dışı faaliyetlerini ortaya çıkarmaktır. Bu çalışmanın ana odak noktası Psikanaliz ışığında Fyodor Dostoyevski'nin *Karamazov Kardeşler* adlı eserinde yer alan rüyaların ardındaki anlamları araştırmaktır. Çalışma, Freud'un rüya yorumlama yöntemini ve Kramer'in rüya çeviri metodunu takip eder. Rüya oluşumu ve rüya-çalışma kuramları incelenmiş, rüyalar ile edebiyat arasındaki ilişki, rüyaların edebi ve gizil anlamlarının yanı sıra edebi ve psikolojik işlevleri irdelenmiştir. Bu bağlamda Dostoyevski'nin *Karamazov Kardeşler* adlı eserindeki rüyaların yorumları üç Karamazov kardeşinin rüyalarının yakın okumasına dayanarak gerçekleşir. Çalışmanın bir sonraki bölümünde çoğunlukla Kramer'in bakış açısıyla bu rüyaların çevirisi üzerinde durulmaktadır. Bu yöntem, rüya görenin çağrışımları gerekli olmadığı için, rüyaların edebi olarak daha objektif bir analizini sağlar. Gizil içeriğin yorumlanması ve rüyaların çevirisi, bu karakterlerin Oedipus kompleksi ile uyumlu olduğunu öne sürer. Bu sebeple, ortaya konan sonuçlar edebi çalışmanın kendisi ile birlikte, karakterlerin ve yazarın daha iyi anlaşılmasına dair iç görüler sunar.

Anahtar kelimeler: Dostoyevski, Rüya kuramı, Kramer, Gizli içerik, Oedipus kompleksi

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TABLE OF CONTENTS

PLAGIARISM	i
ABSTRACT.....	ii
ÖZET.....	iii
ACKNOWLEDGEMENTS.....	iv
1. INTRODUCTION.....	1
2. DREAM THEORIES.....	5
2.1 Historical Background of Dream Interpretation.....	5
2.2 Freud’s Structural Theory Relevant to Dream Formation.....	8
2.3 The Formation of Dreams.....	11
2.3.1 The Materials and Sources of Dreams.....	11
2.3.2 The Manifest and Latent Content of Dreams.....	13
2.3.3 Wish-fulfilment of Dreams.....	16
2.4 The Dream-work.....	19
2.4.1 Condensation.....	19
2.4.2 The Work of Displacement.....	21
2.4.3 Dramatization / Concrete Pictorial Representation.....	22
2.4.4 Symbolism and Typical Dreams.....	25
2.4.5 Secondary Revision.....	30
3. OEDIPUS COMPLEX AND PRE-OEDIPUS COMPLEX.....	33
4. DREAMS AND LITERATURE.....	40
5. THE INTERPRETATION OF THE SEMI-MANIFEST CONTENT OF THE DREAMS IN THE BROTHERS KARAMAZOV.....	47
5.1 Dmitri’s Dream of the “weeping babe”.....	47

5.2 Ivan's "Devil" Nightmare.....	58
5.3 Alyosha's "Cana of Galilee" Dream.....	66
5.4 The Literary Functions of the Dreams in The Brothers Karamazov.....	72
6. THE INTERPRETATION OF THE SEMI-LATENT AND LATENT CONTENT OF THE DREAMS IN THE BROTHERS KARAMAZOV.....	74
6.1 Interpretation of Dmitri's "weeping babe" Dream on the Unconscious Level.....	74
6.2 Interpretation of the Semi-latent and Latent Content of Ivan's "Devil" Dream.....	79
6.3 Interpretation of the Semi-latent and Latent Content of Alyosha's "Cana of Galilee" Dream.....	83
6.4 The Psychological Functions of Dreams in The Brothers Karamazov.....	89
7. THE TRANSLATION OF DREAMS IN THE BROTHERS KARAMAZOV FROM A KRAMERIAN PERSPECTIVE.....	91
8. A COMPARISON OF THE THREE KARAMAZOV BROTHERS' OEDIPUS COMPLEX.....	103
9. CONCLUSION.....	107
10. REFERENCES.....	113

“Dreams are extraordinarily strange. One thing appears with terrifying clarity, with the details finely set like jewels, while you leap over another, as though you did not notice it at all — space and time, for instance. It seems that dreams are the work not of mind but of desire, not of the head but of the heart...”

The Dream of a Ridiculous Man. Fyodor Dostoevsky

1. INTRODUCTION

Dreams have always been fascinating to human beings. There have been various methods of interpretation of dreams throughout history. The well-known Russian novelist Fyodor Dostoevsky found the meaning of dreams through observing people way back in the 1870s when there were no scientific methods to interpret dreams. Sigmund Freud states that dreams must have meanings and thus, provides a scientific procedure for interpreting dreams in 1900. Freud produced a psychoanalytic theory that proves dreams reveal human's true nature, which are the unconscious materials of the human minds. He believed that dreams are the fulfilment of wishes, which could not be satisfied during waking life. Thus the interpretation of dreams play a significant role in psychoanalytical therapies. Besides, dreams are also crucial in literary works since they reveal the unconscious activities of the characters and the author to help the readers understand the characters and the literary works more comprehensively.

This study is divided into nine parts. Following the introduction, the second chapter introduces the theoretical concepts regarding the interpretation of dreams, a brief history of dream interpretation and the basic concepts of Freud's structural theory. Freud believes that the materials of dreams are originated from recent preconscious memories, remote infantile

memories and somatic sources. The manifest content of dreams is formed by the recent memories and the latent content of dreams is formed by the infantile materials. The dream's latent content is distorted into the manifest dream by the censorship through psychological operations of dreamwork, like displacement, condensation, concrete pictorial representation, symbolism and secondary revision.

The third chapter focuses on Freud's concept of the Oedipus complex and his concept of the psychosexual stages, along with Klein's theory of object relations. Freud states that a death wish towards the parent of the same sex is originated from childhood memories. The Oedipus complex emerges around age three to six, and the castration fear gives rise to the defense mechanism of repression and identification. The repressed oedipal desires of the child affects his adulthood. In comparison, Klein believes that the Oedipus complex emerges relatively early than three years old when the infant starts to introject the father's penis. The super-ego emerges at the oral stage, and its core is formed by the primal objects the infant has introjected.

The fourth chapter investigates the relation between dreams and literature, which is divided into two aspects: the first aspect refers to the common characteristics between dreams and literary works while the second refers to dreams in literature. Cebeci believes that the reader's impression of a literary work and the dreamer's impression of his dream share many common characteristics. One can tell he likes or dislikes a literary work or a dream even if he does not understand the dream or the literary work. He also states that the text of the literary work equals the manifest content of the dream. Furthermore, dreamwork of condensation and displacement can be seen as the metaphor and metonymy in literary works. The literary dreams are different from dreams of real human beings since literary dreams are created by the author. Therefore, they reveal not only the character's unconscious thoughts and desires

but also the narrator's or the author's unconscious state. Additionally, the chapter also focuses on the literary and psychological functions of dreams.

In the fifth chapter, the dreams of the three characters in Fyodor Dostoevsky's *The Brothers Karamazov* are interpreted on the preconscious level applying Freudian dream theories and the theories represented in the fourth chapter. These dreams include Dmitri's dream of the "weeping babe", Ivan's dream of the devil and Alyosha's "Cana of Galilee" dream. The purpose of the chapter is to interpret the semi-manifest content of the dreams to achieve the dreams' literal meanings. The chapter also investigates the literary functions of these dreams.

The sixth chapter focuses on the interpretation of the dreams of the three brothers in *The Brothers Karamazov* on the unconscious level applying Freudian dream theories and the theories represented in the third chapter. The aim is to understand the characters better by interpreting the semi-latent and latent content of the dreams. The chapter also explains the psychological functions of these dreams.

The seventh chapter attempts to analyze the dreams of the three characters using Kramer's method of "dream translation", which does not require associations and information of the dreamer to achieve a more objective analysis of the dreams. The next chapter includes an essay comparing the three brothers' Oedipus complexes and an application of Freudian and Kleinian theories. The last chapter includes the conclusion of this study.

Mikhail Bakhtin in his *Problems of Dostoevsky's Poetics* says: "...in all of European literature there is no writer for whom dreams play such a large and crucial role as Dostoevsky" (Bakhtin, 1984, p.148). Indeed, Dostoevsky is famous for his artistic use of dreams to discover the nature of man. In his last work, he takes dreams as an artistic device to a new level. His literary dreams not only illustrate the characters' spiritual world but also determine

the direction of the plot. The characters' awareness of their guilt and awakenings of their conscience are usually hidden in these literary dreams. The study aims to investigate the meanings of these literary dreams and further to explore the characters' unconscious realities using Freud's dream theories and Kramer's method of dream translation.



2. DREAM THEORIES

2.1 Historical Background of Dream Interpretation

There are no accurate records of the origin of dreams. The history of dreams may be almost as long as the history of humanity. Human beings have always been curious about the meaning of their dreams, from the prehistoric era to antiquity, from the birth of Jesus to the middle ages, from the industrial revolution to the age of science. There are various kinds of dream interpretations in every culture and society of human history because it has been affected by the people's political, philosophical and religious ideas at the time. For example, people who believe in the supernatural phenomenon, consider dreams as messages sent from a deity, like omens and warnings. In some cultures, it is believed that the dreamers' ancestors come to visit their bodies in their sleep with the intention to warn them. Dreams have been regarded as very important in most cultures throughout history.

The earliest surviving work of literature *The Epic of Gilgamesh* contains several examples of dream interpretation dating back to 3000 B.C.. These dream interpretations were recorded on clay tablets discovered in the 19th century in the library ruins of the Assyrian king Ashurbanipal. In Tablet 1 of the epic poem from ancient Mesopotamia, Gilgamesh, the king of Uruk, dreams that he embraces a meteorite, in another dream he embraces an axe. He tells his mother the goddess Ninsun, and she interprets the dreams as a prophecy that a strong man will come to challenge him, and they will be comrades later and achieve great things together (Kovacs, 1998, p.6). It is a prophetic dream foretelling the arrival of Enkidu, and it might be the first recorded dream interpretation in history. In Tablet 4, during the journey to Cedar forest, Gilgamesh has numerous dreams, which he prays to Shamash for: "Mountain, bring me a dream, a favorable message from Shamash" (Kovacs, 1998, p.14). He repeats this sentence right before he has each of these dreams, and after he wakes up, Enkidu interprets the dream as Gilgamesh would fight with a bull. Here these dreams represent communication

between gods and mortals, Gilgamesh tries to receive guidance from Shamash in his dreams. Apart from the Babylonians, there are other ancient civilizations that believed dreams were a means of communication with gods or foretold the future such as the ancient Egyptians. Only specially educated temple priests were able to interpret dreams in ancient Egypt, they were thought to be divinely gifted and had a higher status in societies. People who had significant dreams were considered unique and blessed and enjoyed special status as well. The ancient Egyptian dream book is considered as the oldest dream interpretation in existence. It is in the form of hieratic papyrus and may date back to the Twelfth Dynasty (2000-1790 B.C.). The book contains 108 different dreams categorized into good and bad dreams (Gardiner, 1935, p.7).

The ancient Greeks and Romans also believed that dreams were sent by gods to give advice and warnings. They continued to use dream theories from earlier civilizations such as the Egyptian, Babylonian and Assyrian theories. They believed in divinity, and they viewed dreams as their solutions and guidance. They believed that dreams predict the future, and they mostly looked at dream symbols in the ancient dream books. People at that time went to temples or sacred places to sleep, hoping to receive messages from gods in their dreams. They cleansed themselves before entering temples, and sometimes they even sacrificed animals for the gods they worshipped, hoping they would pass through their dreams. Ancient Greeks and Romans also considered dream interpretations as crucial elements in political fields so much that dream interpreters would accompany military leaders into battles. However, there were more advanced understandings of dreams at that time. In *The Republic*, Plato (427-347 B.C.) mentioned that the men's true nature was revealed in dreams, that is to say, the irrational and unmoral nature of men which appear in dreams would do something the rational soul would never do while awake. This understanding of the dream represents the forerunner of today's psychology: the rational soul stands for the "ego", and the irrational soul stands for the "id".

Aristotle (384-322 B.C.) was also considered further ahead of his time about dream theory. In his work *On dreams*, Aristotle said that dreams make small stimuli appear prominent, and the small disturbance of the body may appear as a sign of illness in the dream. Thus dreams could notice body changes and predict diseases. There were temples during the Hellenistic period, which were usually visited by patients in the hope of receiving remedies. One of them is called Aesculapius, located in the ancient city of Bergama in today's western Turkey. It was believed that a sick man who slept in the temple would receive cures for his illness in his dream, and when he awakens, the dream would be interpreted by priests (Freud, 1900, p.96). It was believed that physicians would need the help of dream interpreters in medical diagnoses at that time. Last but not least, the first published book on dreams, the *Oneirocritica* (the interpretation of dreams) of Artemidorus of Daldis, had a significant influence on dream interpretation today. Artemidorus was born in the second century A.D. in the ancient city of Ephesus. Although he believed in predictive dreams, he had advanced opinions on symbolic meanings and metaphor, in which he thought the symbols in dreams would be affected by waking life. Furthermore, most importantly, he suggested that every dream is unique to every dreamer and that the dream should be interpreted individually.

There are more than 700 references on dreams in the Bible, most of the dreams were sent from God as direct instructions or symbolic messages, and these messages mostly foretell the upcoming events or warn about false prophecy. For instance, in the old testament, Joseph who is the son of Jacob, interpreted the Pharaoh's dreams which freed him from prison. The first dream was about seven healthy cows and seven thin cows, and the thin ones devoured the fat ones. The other dream was similar, but the image was the ears of corn. Joseph interpreted these symbolic dreams as, prosperity for seven years and famine for another seven years right after. Eventually, the Egyptians and the Israelites were saved from starvation.

Dreams were thought to be temptations sent from the devil during the middle ages, and dreams were used to judge if a person was lustful or chaste by the churchmen. In the 19th century, people considered dreaming as symptoms of anxiety, and dreams were thought to have no meaning until Sigmund Freud wrote a revolutionary book, *The Interpretation of Dreams*, to emphasize the significance of dreams and dream interpretations from a psychological perspective. The book started a new era of dream interpretation.

2.2 Freud's Structural Theory Relevant to Dream Formation

As the founder of psychoanalysis, Sigmund Freud is the first to attempt to analyze dreams as part of psychoanalysis and study dreams systematically. In the book he published in 1900, Freud argued that the purpose of dreams is to fulfil unconscious desires, and through dreams, one could discover one's conscious mind. To support his argument, Freud put forward the idea of the topographic model of mind in his *The Unconscious* (1915), which he divided into three layers: conscious, preconscious and unconscious. The conscious mind refers to the current perceptions, thoughts, feelings and memories, which one has at a particular moment. The conscious mind occupies the smallest and insignificant portion of our mind. The preconscious mind refers to memories which one is not aware of at the moment but could be recalled easily to the conscious mind. Freud suggested that the largest part of our mind belongs to the unconscious, which refers to our deepest drives and primitive desires, or the repressed unpleasant memories that are disturbing for one to accept or admit. These unpleasant memories includes traumatic memories (Barry, 1995, p.96-97). Later in his *The Ego And The Id* (1923), Freud introduced the structural model of the psyche, which divided the human mind by its mental function to three agents: the ego, the super-ego and the id. According to Freud, the id is the most primitive component of our mind, and it is driven by instincts, which include the survival instinct and the death instinct. The id serves the pleasure principle, which is to say, every demand of the id should be satisfied so that one could

experience pleasure, and if the demands are denied, tension is experienced. For instance, a newborn infant is a pure id. Later in the first years of the child, part of the id starts to develop into the ego. The ego focuses on the conscious level of the mind and satisfies the id's needs as it represents reason and reality. The ego serves the reality principle and balances the external world and the unrealistic id. To satisfy the id's wishes in a socially acceptable way, the ego needs the help of the super-ego, which develops during the age of three to five years. The super-ego serves the morality principle and ensures that one behaves in a socially and morally appropriate manner. It aims to control the id's impulses, and it has two aspects: the conscience and the ideal self. The conscience may punish the ego through guilty feelings, and the ideal self may reward us by making us feel proud when we behave in the right manner.

Drive refers to the psychic energies tending to be discharged, and it belongs to the id. In *Beyond Pleasure Principle* (1920), Freud divides drive into sexual (Eros) and aggressive drives (Thanatos). While the first one refers to the psychological activity and behaviors of love and sexual factors that belong to the life instinct; the second one refers to the psychological activity and behaviors of destructive factors, which belong to the death instinct. Both of them take part in any kind of instinctual discharge and also in dreams. Since drives need an object to be discharged with, in dreams the drives are gratified through image, memories or thoughts of the object. Defense mechanisms refer to the ego's protection from anxious or guilty feelings derived from the unconscious drives, which operates at the unconscious level. Some of the leading defense mechanisms include repression, regression, denial, projection, displacement, and sublimation (Barry, 1995, p.98).

The id is buried in the unconscious mind, and one is not generally aware of its existence. Furthermore, sometimes the ego's defense mechanisms reject its existence. However, according to Freud, the id may reveal itself in dreams or slips of the tongue. Only in dreams, the id's wishes are expressed not directly but in a distorted way by the work of the

ego's censorship to make the dream content more acceptable to the conscious ego. Hence, once the analyst reads the underlying meaning of the dream during the therapy, he becomes aware of the patient's unconscious drives and slowly brings up what is in the unconscious or preconscious level to the conscious mind and eventually leads the patient to heal. It is basically the goal of psychoanalysis. Thus all three agents (the ego, super-ego and id) participate in dream formation, and Conigliaro points out that the id plays the most significant role in dreams because there are two functions of the id that fulfils its part: "the reflex functions" and "the primary process functions". The id's reflex functions are from the earliest infancy period, and they "utilize the sensory system and the motor system". The id offers the "adaptive responses" to stimulations through the reflex functions (Conigliaro, 1997, p.39-41). "The primary process functions" appears later in infancy and in order to function, they use the "perceptual system", "memory system", and "imaging system". The primary process functions are also based on "prelogic-predicate thinking", which refers to the perception mode of different objects being identical, when they share a common characteristic. After being able to perceive and record, the infant starts to imagine the gratification to temporarily obtain relief from the frustrated drive. Through the prelogic-predicate thinking, the imagined gratification and the real gratification are identical to the infant and it is called "perceptual identity" by Freud (Freud, 1900, p.720). Conigliaro also suggests that the concept of "perceptual identity" plays an essential role in both symptom formation and dream formation (Conigliaro, 1997, p.44). Thus the id's primary process functions are significant to dream formation because gratification is imagined and dreamed by an unsatisfied drive to let the infant temporarily at peace. When infants are awake, the image of gratification comes to their consciousness as daydreams or fantasy while the images appear in their dreams when they are asleep.

2.3 The Formation of Dreams

2.3.1 The Materials and Sources of Dreams

Freud believes that material of dreams comes from the preconscious experience or memories of the dreamer from the day preceding the dream, that is to say, the recent memories of the previous day make up the content of dreams, or in Freud's word, as "day's residues" (Freud, 1900, p.324). Freud gives many examples of dreams including his own dreams to prove that every dream must have a connection with the previous day's experience, and he also points out the easiest method to interpret a dream is, to begin with looking at what happened in the previous day of the dreamer (Freud, 1900, p.249). However, dreams recall trivial memories but not the memories that usually noticeable in the waking life. Another essential characteristic of the recent materials in dreams refers to the experiences from the immediately preceding day and refers to experiences from a further past period (Freud, 1900, p.250). For example, what we have experienced in the previous day may recall earlier events. Thus the earlier ones become the content of the dream, but not the ones from the preceding day. If the previous day experience and the older impression share a common "train of thought", dreams can choose the material from any period of the dreamer's life. Freud then points out four ways of the recent experience could be represented in the content of the dream: it could be represented in the dream content directly; several recent events combine into one element in the content of the dream; one recent experience is represented in the dream content by another unnoticed experience; or a significant but not recent "train of thought" may be represented in the dream by a recent and trivial experience (Freud, 1900, p.267).

Besides the recent and indifferent source of dreams, there is another significant source of dreams called "infantile material". Freud believes that a dream we have first dreamt in the

childhood, would repetitively reappear during our adult life from time to time, that is what we call “recurrent” dreams (Freud, 1900, p.278). Childhood memories are often not recognizable in waking life. After several analyses of dreams, Freud finds out that the actual wish-fulfilment of the dreams are originated from the memories dated back to the childhood (Freud, 1900, p.280), and the more deeper he analyzes the dream, the more he finds out elements of childhood memories. Freud concludes that there are more than one meaning or wish-fulfilment of a dream, one wish-fulfilment may lay over another, and the lowest bottom one would be the fulfilment of the wish dated back to childhood memories (Freud, 1900, p.312).

The last source of dreams would be the somatic source, which Freud believes as the least important source of dreams. There are three kinds of somatic sources of stimulation: “objective sensory stimuli arising from external objects”, “internal state of excitation of the sense organs (subjective)”, “somatic stimuli derived from the interior of the body” (Freud, 1900, p.314). The external sensory stimuli refer to the objective excitation from the external world during our sleep, and the sensory stimuli might become the source of our dreams. For instance, when our head is covered under a pillow, we might dream of being underneath a rock. The internal organic somatic stimuli happen during illness or an unhealthy state, and our internal organs give us warnings through dreams, it might be gastric, sexual, or muscular organs. The subjective sensory stimuli refer to the visual or auditory excitation mainly provided by the “hypnagogic hallucinations” (Freud, 1900, p.94). No matter which kind of stimuli participate in creating a dream, it becomes unity with the dream. When the sleep is disturbed by the somatic stimuli and the drive found the ideal material (day’s residues) to make the content of the dream, a dream appears. In other words, the somatic source is indispensable for the formation of a dream, because only after the somatic stimulation arises during sleep, a wish-fulfilment could then make use of that condition to

produce a dream. The strength of somatic sources should be just the right amount, because if the somatic stimuli are strong enough to overcome sleep, the sleeper will be awake without having a dream; or the somatic stimuli hasn't arisen, and the sleep is disturbed only by the psychological stimuli from the preconscious, then there will be sleep without dreams. If the sleep is disturbed by both psychological (within one's preconscious and unconscious) and somatic stimuli (internal and external), then a dream will be produced (Conigliaro, 1997, p.88). All three sources are necessary for the formation of dreams, but the source of infantile material is the most fundamental among the three of them.

2.3.2 The Manifest and Latent Content of Dreams

As we have discussed above, the source of dreams may derive from recent memories or experiences from a more remote past. To produce a dream, an event can be selected to become the source of the dream, which simply means that the event can also become a part of the content of the dream. That is to say, the content of dreams also consists of day's residues and remote memories.

The remote memories refer to repressed unconscious memories, which are going back to infancy and early childhood. These memories are repressed because they are usually unacceptable for our conscious mind. Some of these unconscious memories need to be discharged since they are too heavy for mental energy. Moreover, when the situation above has taken place, these unconscious memories become the source of the dream. Freud called the repressed childhood unconscious memories as "the unconscious leg of the dream", whereas Conigliaro refers to as the "yesteryear" content of the dream (Conigliaro, 1997, p.79). When these discharged unconscious materials have become the source of dreams, they can also form the unconscious content of dreams, that is the latent content of dreams.

These discharged repressed unconscious memories tend to enter into our conscious mind through dreams, but because of the conscious ego's unacceptance, they are usually disguised into a more acceptable version for our conscious mind. The disguising process does not put into practice randomly, and the repressed unconscious memories are "overcathected" by the recent memories or the "day's residues" (Conigliaro, 1997, p.79), which means that the repressed memories are disguised with the help of the materials of recent memories to make the content of the dream appears more acceptable for the dreamer's conscious ego. These recent memories refer to indifferent experiences from the previous day or days before dreams stored in our preconscious. Freud calls the recent memories as the "preconscious leg of the dream", and by Conigliaro as the "yesterday" content of the dream (Conigliaro, 1997, p.79). When these recent materials have become the source of dreams, they have been "overcathected" by the "yesteryear" content of the dreams. The preconscious memories and the unconscious memories resonate with each other, only when they share something in common, thanks to the prelogic-predicate thinking. The preconscious materials of dreams or the "yesterday" content of dreams form dreams' manifest content.

The manifest content and the latent content of dreams are related to each other because there is an interrelation between the preconscious content (yesterday) and the unconscious content of dreams (yesteryear), which Conigliaro refers as "mirror relationship" (Conigliaro, 1997, p. 82). The latent content of dreams is distorted into the manifest content of dreams by the unconscious ego, which overcathects the specific day's residues corresponding (from the perspective of the prelogic-predicate thinking resemblances) to the unconscious content being released in the latent dream. That is to say, in order to make the latent content of dreams not too direct for the conscious ego, the most appropriate preconscious remnant experiences are selected to cover the corresponding unconscious drive from the latent dreams, which becomes the manifest content of dreams.

The manifest content of dreams is basically how the dreamer reports the dream. It is as crucial as the latent content in dream interpretation since the manifest dream (day's residues) acts as a bridge leading to the latent dream (unconscious infantile contents). The manifest content shows the dreamer's current conflicts and problems, and they are connected to the dreamer's primary unconscious conflicts because the unconscious selects the day's residues that have become the manifest content of the dream, that is connected with the infantile experiences repressed in the unconscious. For instance, a person in the present reality appears in the manifest dream representing a person from infantile memories transferentially, like father, mother or brothers and sisters. Through the manifest dream, we can understand not only the dreamer's unconscious infantile drives but also the dreamer's character, personality and defenses, because it is an outcome of interrelation among the psychic agencies: the id's desires; the defensive role of the ego; and the moral concerns of the super-ego. In the process of dreaming, the repressed unconscious drive looking for discharge, the super-ego makes the ego to resist due to the moral concerns. To keep the sleep uninterrupted, the ego selects the most suitable elements from the day's residue to cover the discharging unconscious drive, which makes it more acceptable for the conscious ego.

Freud believes that to understand the meaning of a dream, we need the manifest dream and the dreamer's associations to the manifest content of the dream. Because in the dreamer's associations to the manifest content, we can find the "preconscious latent thoughts", which are not repressed and accessible to the conscious ego (Sloane, 1990, p.39). Thus to reach the repressed unconscious latent content of dreams, we need the help of the dreamer's associations to the manifest dream.

Additionally, another essential help to understand the latent dream is the affect experienced in the manifest dream. The affect in the manifest and latent dream remains the same because the affect in the manifest dream is not distorted in the latent dream. The

manifest dream alone is not enough to achieve a reliable analysis of the latent dream. Besides, the dreamer's associations and the affect in dreams are essential for the interpretation of dreams.

2.3.3 Wish-fulfilment of Dreams

Freud believes that there is a fulfilment of wish in every dream, and he divides dreams into two groups: some dreams appear obviously as wish-fulfilments, and in other dreams, the wish-fulfilment appear to be distorted and not that obvious (Freud, 1900, p. 702). The first group mainly occurs in children's dreams because their dreams mostly have not been distorted. As for the second group, the collection of drives ungratified at day time causes inner tensions, and they tend to be satisfied at night in dreams. The satisfaction of these drives is what we call the dream wish. According to Freud, there are four kinds of origins for a dream wish: what has been occurred during the day and has not come to a conclusion due to external obstacles, these wishes belong to the system of preconscious; the second kind may be what has been occurred during the day and has been refused, therefore the wish is "suppressed", these wishes are carried out of the system of preconscious and moved into the system of the unconscious; the third possibility is what occurs only during the night and from the unconscious mind; the last one belongs to the current somatic stimulations appears at night (Freud, 1900, p.702). Freud continues to explain that the first possibility usually happens in children's dreams, and in the case of the adult, the preconscious wish itself cannot instigate a dream. It becomes an instigator only when a resonating unconscious wish is arisen by it. The unconscious wishes are always ready to enter in our consciousness, and they are originated from infantile repressed experiences, which are located in our unconscious. In other words, the dream wish "must be an infantile one", therefore in children's dream, there is an undeveloped division between the preconscious system and unconscious system, the dream wish will be an unfulfilled preconscious wish from day time (Freud, 1900, p. 705).

Freud suggests that the purpose of dreams is to fulfil an unconscious wish must have some connections with the nature of the unconscious. Dreams are the outcome of the unconscious system, and it shows characteristics of “the primitive process thinking”, which is a regression to infantile thinking modes (Freud, 1900, p.718). Freud continues to prove this idea of unconscious wish-fulfilment by sorting out several kinds of unpleasant dreams, in which the wish-fulfilments are unrecognizable to us. A pleasurable dream happens only when there is a balancing state between the three psychic agencies (ego, id, super-ego), whereas an unpleasant dream happens when one of the psychic agencies creates a wish, which is looking for gratification and is tending to unbalance the state. The first kind of unpleasant dreams is anxiety dreams, in which a forbidden drive derived from the id, has escaped from the censorship of the super-ego and intends to enter into the conscious ego undistorted, then the ego starts to produce anxiety to interrupt the dream before the wish is fulfilled. As a result, the sleeper wakes up, and the dream remains unfinished. “Anxiety dreams point to a failure of the defensive operations of the ego; the anxiety replaces the censor in preventing the forbidden wish from entering consciousness” (Sloane, 1990, p. 69).

Another kind of unpleasant dreams is punishment dreams. When a forbidden drive arises in the id, the super-ego punishes the dreamer for the forbidden wish instead of distorting the drive. The wish of the super-ego is the dominant wish in punishment dreams. As a result, the dreamer feels frustrated, depressed or disappointed after the dream because of the punishment of his forbidden impulses.

Additionally, people who suffer from “traumatic neurosis” have recurrent dreams, which repeats the unpleasant traumatic event. These dreams may be an attempt to use the actual traumatic experiences to fulfil the instinctual wish, but as a result, there would be no anxiety appeared. Freud suggests that this kind of dreams may be an attempt of a failed wish-

fulfilment because the cause of the traumatic neurosis is the omission of the anxiety (Sloane, 1990, p.70).

Freud believes that there are no “problem solving” dreams, and even if there are, they would be fulfilling only the preconscious wishes. The day’s residues are usually indifferent impressions, they share something in common with the unconscious thoughts, and therefore contribute to the formation of dreams, that is to say, the fulfilment of unconscious wishes. The day’s residues also contain current life elements which work as an attachment for transference from the unconscious content. The current problems (preconscious) might be solved thanks to the associations and the manifest content of dreams, yet it is only a superficial meaning of dreams. If we dig deeper into the unconscious content of dreams, we can find problems from the past (unconscious), parallel to the current ones. Therefore the complete interpretation of dreams is based on the fulfilment of an unconscious wish. According to Freud, the problem-solving aspects would only appear in “the preconscious latent thoughts” from the associations, because they are based on the secondary process thinking; and the dream-work in the unconscious/infantile process would never be intellectual or creative since it is based on the primary process thinking (Sloane, 1990, p.75). However, the problem-solving function of dreams would be focused on later in analyzing the dreams, using a different approach from Freud’s. In these dreams, the characters either overcome or fail to overcome the problems caused by the unsustainable balance of their inner world.

Furthermore, “the wish to sleep” is considered one of the motive forces for dream formations, and it is also one of the contributions of the conscious ego for the production of dreams. Every dream fulfils the wish to sleep, and we usually realize that we are dreaming throughout the entire dream (Freud, 1900, p. 726). The wish to sleep is an unavoidable precondition for the formation of dreams.

To sum up, a dream is produced when the sleep is disturbed by the psychological stimuli from the preconscious, that is the day's residues; the psychological stimuli from the unconscious, that is the unconscious (infantile) wish; the external and internal somatic stimuli; and last but not least, the wish to sleep.

2.4 The Dream-work

According to Freud, the “dream-content” and the “dream-thoughts” deal with the same subject but only in two different languages, that is to say, the unconscious wish of the dream is expressed in two versions. The manifest dream content is the “translation” of the latent dream thought, from the language of the unconscious into the language of conscious ego (Freud, 1900, p.381). In other words, the dream-thought are distorted into the dream-content by the ego to make the dream-thoughts more appropriate to the ego and super-ego. This distortion process is called “censorship” of the ego by Freud, which works through the ego's defense mechanism of resistance (Freud, 1900, p.223). The purpose of the censorship is to protect the conscious and moralized ego against the id's unconscious primitive drives. During the day, when the unconscious contents are trying to enter into consciousness, the censorship works to censor them through the operation of the ego's defense mechanism of resistance. During the dream, the censorship censors the latent thoughts to make them disguised, using the operation of the dreamwork, like condensation, displacement, concrete pictorial representation, symbolism and secondary revision, then to allow them to enter into the consciousness in the form of the manifest dream. Now let us go through each mechanism of the dream work in detail.

2.4.1 Condensation

Condensation is considered the most commonly appeared psychological operation of the dream work, as the manifest contents are the condensed version of many dream-thoughts.

Freud believes that one element of the manifest dream may stand for several latent dream thoughts, and it is impossible to recognize how many latent thoughts it stands for. Therefore a dream can never be interpreted to the fullest extent. We often feel that we have forgotten the most of the dream and could only recall fragments of dream after waking up because the work of condensation omits several dream thoughts and selects only the adequate ones. “The dream is not a faithful translation or a point-for-point projection of the dream-thoughts, but a highly incomplete and fragmentary version of them” (Freud, 1900, p.386).

The work of condensation selects from the dream-thoughts the most appropriate ones that share common characteristics with the element of dream content and condense them into a unity, which is permitted to enter the manifest dream content. The mass of dream-thoughts ranges from the current life elements to infancy if possible. Freud finds out the relation between dream-content and dream-thoughts through the method of associations: several dream-thought can be condensed into one element in dream-content, and several elements in dream-content can represent one dream-thought; moreover, any element of the dream-content is proved to have been “overdetermined” by dream-thoughts (Freud, 1900, p.389).

Condensation may compress features of many people into one concrete image of a person, or unit several words or names into one word.

Ella Freeman Sharpe suggests that condensation not only works in dreams but also works in all psychological functions. She gives an example of Coleridge’s poem- *The Rime of the Ancient Mariner* to prove her point: “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” (Sharpe, 1988, p.44). Poems often create a particular image for each reader, and every word in them may reveal many different meanings. A composition a poet has created is produced through the psychical operation of condensation by selecting elements from the mass of his unconscious thoughts, and condense them into a unique unity.

Furthermore, Sharpe explains that the operation of condensation also works in scientists. A scientist has revealed a theory is the outcome of condensation by selecting the correct data from thousands of data he observes. In this case, the mechanism of condensation prevents the scientist from selecting data subjectively and falsifying the results (Sharpe, 1988, p.45).

2.4.2 The Work of Displacement

Another most common psychological operation of dreamwork is displacement. Freud believes that what is essential in the dream-thoughts is usually not that essential in the dream content, and it is even not being represented in dream content sometimes. That is to say, the element being focused in the dream-thoughts is not being focused on the dream content (Freud, 1900, p.414). This process of varying the importance of elements in the manifest dream to others in the latent dream, or the other way around, is how displacement works. Hence in the work of displacement, an essential element in the manifest dream becomes trivial in the latent dream or the other way around. Moreover, the element could be a person, an object or a location. The censorship requires appropriate disguises of some elements in the latent dream by displacing them into other elements in the manifest dream to make the unconscious drives not too direct to the consciousness. For example, a person in the latent dream could be unpleasant for the dreamer, so that person can be displaced by another person, which is not unpleasant or insignificant for the dreamer in the manifest dream, also these persons share certain similarities based on the predicate and prelogical thinking.

Additionally, Conigliaro suggests that one object of a drive can be displaced by another through displacement when the object is not available. Moreover, drives select their objects to displace themselves based on similarities in the predicate and prelogical thinking. Thus displacement is essential not only in dream formation but also in symptom formation.

For instance, the process of transference is built on the process of displacement (Conigliaro, 1997, p.95).

2.4.3 Dramatization / Concrete Pictorial Representation

Other than the work of condensation and displacement, there is another major psychological operation of dreamwork, which turns the latent dream-thoughts into the manifest content of dreams, is called “dramatization” (Freud, 1900, p.114). The term is originated from Spitta’s idea, who was one of Freud’s contemporaries. Through dramatization, the selected dream-thoughts are represented in the form of concrete and pictorial rather than abstract and verbal in the manifest dream content, to complete the distortion and make the dream-thoughts more dreamable. Ella Freeman Sharpe describes dramatization as “a film of moving pictures is projected on the screen of our private inner cinema” (Sharpe, 1988, p.58). Conigliaro calls this psychological operation “concrete pictorial representation” since dramatization is about dream-thoughts representing themselves in the manifest dream as concrete images (Conigliaro, 1997, p.96).

The concrete pictorial representation plays two roles in the formation of dreams: the first one concerns the representation of the material of the dream-thoughts; the other one concerns the representation of the relations between dream-thoughts.

Freud considers dramatization as another kind of displacement, and the only difference between them is that the displacement deals with the replacement of one element by another element associated with it. In comparison, the dramatization deals with the replacement of the verbal expression of the dream-thought by another associated with it. “The direction taken by the displacement usually results in a colorless and abstract expression in the dream-thought being exchanged for a pictorial and concrete one” (Freud, 1900, p.454-455). We understand the extra-psychic world in two forms: verbally and abstractly as in words, or pictorially and

concretely as in our perceptions. Children usually understand the reality in concrete pictorial forms, and when they grow up, they gradually start to understand the reality in an abstract and verbal form as they learn the language. Because the verbal form has benefits in saving time and generalizing ideas, for instance, a book can be understood verbally and abstractly as the word 'book', or it can be understood concretely as the image of a book. Alternatively, abstract concept happiness can be represented in our minds verbally by the word 'happiness', or represented concretely and visually: one might imagine every family member sitting together around a dinner table or a picture of staying healthy during the pandemic.

According to Freud, when we fall asleep, we regress to a more primitive and concrete thinking mode than we do when we are awake (Freud, 1900, p.694). The dramatization can also be considered as a regression to a more primitive and concrete thinking mode from a more abstract and verbal thinking mode, as in dramatization, the abstract latent dream-thoughts are represented in a concrete and visual form in the manifest dream content. Thus, the concrete pictorial representation can be considered as displacement and regression to a more primitive and concrete thinking mode (Conigliaro, 1997, p.98).

Now let us focus on the second role of the concrete pictorial representation, which consists of representations in logical relations of the dream-thoughts. Freud believes that the logic of the unconscious is very different from the logic of consciousness. Dreams usually neglect the conjunctions, like "if, because, either, or", and only focus on the material of dream-thoughts. We can reproduce these conjunctions in the process of dream interpretation (Freud, 1900, p.422). There are several kinds of connections between dream-thoughts which can be restored in dreams by particular means of representations: "Logical connections", "intimate connections between dream-thoughts", "causal relations", and "commonly shared similarities and attributes" (Conigliaro, 1997, p.102).

“Logical connection” is reproduced through the “simultaneity in time”, as dreams unite all materials into one event to allow the connection between dream-thoughts to exist (Freud, 1900, p.424).

“Intimate connection of dream-thoughts” refers to the situation when two elements in the manifest dream appear together, it must be assured that the dream-thoughts standing for the two elements must have a connection too. Dreams do not randomly show us two elements close together in the dream content, it happens only when the corresponding dream-thoughts are closely connected.

According to Freud, there are two means of representing the “causal relations” in dreams: the first method is “to introduce the dependent clause as an introductory dream and to add the principal clause as the main dream” (Freud, 1900, p.425); the second method is to “consists in one image in the dream, whether of a person or a thing, being transformed into another” (Freud, 1900, p.427).

Lastly, “commonly shared similarities and attributes”, refers to the relation of similarities, can be represented by “unification, which may either be present already in the material of the dream-thoughts or maybe freshly constructed” (Freud, 1900, p.431). This logical connection represents itself through “identification” and “compositions”. In identification, a person being able to appear in the manifest content of the dream would be psychodynamically neutral to the dreamer. He shares attributes in common with another person being suppressed, who is psychodynamically significant to the dreamer and will not appear in the manifest dream, but will appear through associations or the latent content of the dream. In this case, the dream work may operate as the concrete pictorial representation, since the person (concrete) stands for the image of the other person (abstract); the dream work may also operate as displacement, in the sense that the other person (in the latent dream) is

replaced by the person appeared in the manifest content of the dream. Composition refers to the situation that several persons or objects are condensed into one image, and only one of them is psychodynamically crucial to the dreamer, who is well covered in the composite image. The dream work operates here as concrete pictorial representation and as condensation. The composition is an efficient way to make the forbidden latent content hard to identify.

2.4.4 Symbolism and Typical Dreams

Symbolism does not exist only in dreams. It could be found as a figure of speech in all kinds of unconscious thinking, like in myths, jokes, folklore and linguistic idioms. Freud indicates that symbolism comes from popular manners, sayings, poetic languages and fairy tales (Freud, 1900, p.467). Freud continues to explain the relationship between the symbol (in the manifest dream or manifest content of other unconscious ideations) and what the symbol represents (in the latent dream or latent content of other unconscious ideations). The connection between a symbol and its meaning today may exist already in the past through sensorial and conceptual identity. Sensorial connections are more often seen in the development of language since children develop language through onomatopoeia. The sounds accompanying pleasurable sexual activities become the words for those activities. Later the sound words are applied to the other non-sexual activities and lost their primal sexual characteristics (Conigliaro, 1997, p.107). Conceptual connections refer to the conceptual similarities between the symbol and its meaning. For instance, a bag or a room can symbolize the female genitals since they are all hollow objects and containable. Sensorial connections and conceptual connections between the symbol and its meaning are both based on predicate thinking. In fact, all symbolic connections are based on predicate thinking, and new symbols will appear regularly, some displacements today may become symbols later (Conigliaro, 1997, p.108).

To discuss the root of symbolism, I would like to put forward Carl Jung's concept of the collective unconscious. Jung introduces this term in his book *The Archetypes and the Collective Unconscious* as a second system of psyche apart from the personal unconscious, which is universal and identical for all human beings. The collective unconscious consists of the ancestral psychic life from the remote past, and it does not consist of personal experiences, which are once in the consciousness and later being repressed to the unconscious. Every individual is born with the collective unconscious that is unrecognizable for human beings since it has never existed in our conscious mind (Jung, 1968, p.42).

According to Jung, the collective unconscious is made up of archetypes, that are our ancestors' inherited cross-cultural beliefs and thinking patterns. They have universal meanings and can be in the form of symbols, signs or mythological images (Jung, 1968, p.43). For instance, the most essential four archetypes are the Self, the Persona (mask), the Anima (feminine aspects in males)/Animus (masculine aspects in females), and the Shadow (like Freud's id).

Jung believes that symbols can be comprehended by the conscious mind, and thus symbols are representations of archetypes from the unconscious. In other words, the archetypes emerge in the conscious mind in the form of symbols, and symbols can be seen as the concrete images of unconscious archetypes in the conscious mind. The archetypes are universal for human beings, so the symbols representing the archetypes are similar throughout various cultures. If archetypes can be inherited, then symbols can be inherited, too. Symbols can be seen as the heart of the body of culture because through symbols, we can discover the archetypes behind them and understand the mystic and dream representations better.

Symbolism can be considered as one of the most frequently used operations in dreams. As we have discussed above, symbols can be perceived by the conscious mind, and they

represent the archetypes from the collective unconscious. Hence symbols have both conscious aspect and unconscious aspect. Oguz Cebeci in his *Psikanalitik Edebiyat Kuramı* states that symbol in dreams is different from metaphor, which involves a comparison between two known elements, it involves a comparison between a known identification and an unknown representative, which is usually repressed element from the unconscious (Cebeci, 2004, p. 303). Although many symbols in dreams have universal meanings, we must interpret the symbols with a great deal of knowledge about the dreamer because his conscious lifestyle determines the symbols he utilizes.

Jung believes that dreams open the door to the world of the collective unconscious. In dreams, we express ourselves in the language of symbols, that is a kind of visual language which is often difficult to put into words. According to Cebeci, the images in dreams are similar to the symbols in linguistics. The lingual or verbal language is used in general social communications because it is easier to communicate in verbal language; the visual language in dreams or symbols are used when we have something personal or something difficult to explain since the verbal language is not enough to express those thoughts. Furthermore, the visual language exists even before the children begin to develop language (Cebeci, 2004, p. 305), that is to say, symbolism and the collective unconscious preexisted the personal unconscious, they exist ever since the moment every human being was born.

Freud notices that sometimes it is relatively difficult to find the latent thoughts behind the manifest content through free associations because the elements of the manifest dream relate to their corresponding latent thoughts symbolically, and the dream may be interpreted through symbols. He emphasizes that it is possible to interpret dreams using symbols but to avoid the misinterpretation, we should not use only symbols to interpret dreams (Freud, 1900, p.469). In *On Dreams*, Freud notes that: "...one can never tell whether any particular element in the content of the dream is to be interpreted symbolically or in its proper sense, and one can

be certain that the whole content of a dream is not to be interpreted symbolically” (Freud, 1901, p.684). The technique of interpreting dreams symbolically cannot be used independently. It can be used as the auxiliary method to the associative technique.

“Interpretation based on a knowledge of symbols is not a technique which can replace or compete with the associative one. It forms a supplement to the latter” (Freud, 1916, p.151).

The symbolic method is helpful in assisting the associative method and the other psychological operations of dream work. The associative technique and the symbolic technique should complete each other during the interpretation, and the associative method should remain as the first and the main one and the symbolic method as the second and the auxiliary one.

In *The Interpretation of Dreams*, Freud gives us many examples of symbols like “children” symbolizes “prince and princesses” or “little animals”; “sticks”, “pencils”, “daggers” or “pistols” stands for “male genitals”; “water” stands for “birth” and so on (Freud, 1900, p.471-477). Nevertheless, he emphasizes the importance of using symbolism wisely and appropriately, depending not only on the dreamer’s personalities and lifestyle but also on the dreamer’s psychodynamics.

Now let us discuss further some typical dreams after understanding the importance of symbols in dream interpretations. Typical dreams refer to a number of dreams which nearly all people have dreamt similarly, and it has become a usual practice for us to adopt that they have the same meaning. In other words, the typical dreams must contain symbolic elements in the manifest content of the dreams and the free association of the dreamer would be insufficient for interpreting them. Freud sorts out several groups of typical dreams in *The Interpretation of Dreams*, I would like to introduce some of them in the following passages.

The first group of typical dreams would be “embarrassing dreams of being naked”. This group of dreams is considered typical only when one feels embarrassed in the dreams of being naked or partly dressed and usually tries to hide but cannot do so. Moreover, the people surrounding the naked one, who are watching and making him feel ashamed, are often strangers and indifferent to the dreamer. Freud sees this kind of typical dreams as “dreams of exhibiting” (Freud, 1900, p.344). The forbidden wish of the latent content of dreams is based on the early childhood memories, in which we are always naked in front of family members or strangers, and we do not feel embarrassed at all. As we grow up, our parents teach us to dress appropriately, until there is a feeling of shame in us while we are naked in front of others. The strangers appear in the dream may be contrary to the wish of exhibiting in front of someone the dreamer desires. The intention of hiding in the dream and being unable to move could be explained as the censorship requiring the forbidden wish to stop, and at the same time, the unconscious wish requires the exhibiting to continue. As a result, we often wake up in anxiety.

Examination dreams are another type of typical dreams, which Freud believes as a kind of consolation dream (Freud, 1900, p.379). This group of dreams usually appears when the dreamer is anxious about an examination in the present, and the anxiety is originated from childhood memories of being punished because of having done something wrong. The latent content of such dreams would be a self-criticism of the dreamer for being childish to be worried, and a self-consolation to be relaxed. Dreams of missing a train can also be considered as “dreams of consolation” (Freud, 1900, p.507), but for anxiety of fearing death since “departing” to somewhere symbolizes death.

Freud considers dreams “with dental stimulus” as masturbation dreams (Freud, 1900, p.510). However, in the footnote added 1909, Freud indicates that Jung has a theory of women having dreams with the dental stimulus, and they can be regarded as birth dreams

(Freud, 1900, p.510). In the footnote added 1914, Freud adds the difference between dreams with dental stimulus and the dentist dreams, the latter should be interpreted as castration (Freud, 1900, p.509).

Flying dreams and floating dreams in men have a sexual meaning, for these dreams reproduce the childhood memories of playing games. In women, there would be different kinds of interpretation (Freud, 1900, p.518).

Lastly, I would like to discuss a particular one of the typical anxiety dreams: dreams of being chased by wild animals. Freud believes that wild beasts in dreams represent dreamer's "passionate impulses" of fear, which can be displaced by people having these passions, like a dreadful parent (Freud, 1900, p.536). Thus dreams of being chased by wild beast could be interpreted as the dreamer trying to separate his "sick self" or his biggest fear from himself and running away from it.

2.4.5 Secondary Revision

Last but not least, secondary revision is considered an indispensable psychological operation of dreamwork by Freud, which also appears to be the last one in chronological order. As secondary revision operates after the dream has been dreamed, that is to say, it operates after the dream content has been built when the dreamer recalls the dream and tells it to someone else. It aims to distort further the latent content if some unconscious thoughts have escaped the censorship of dream work.

Secondary revision manifests itself in dreams not only by additions of conjunctions, prepositions, pronouns; additions of explanations, criticism or comments; additions of linking words between two portions of the dream content to make the dream sound more logical and intellectual; but also by omitting the most crucial part of the dream (Conigliaro, 1997, p.112). Most of all in anxiety dreams, secondary revision usually operates by adding the

thought “it is only a dream” to make what has been dreamed and has escaped the censorship less critical, thus making it more tolerable to the dreamer. This situation happens when the censorship notices that it is too late to distort a dream which has already been permitted to enter the consciousness of the dreamer, the censorship uses these words to calm the unpleasant feeling because of it (Freud, 1900, p. 629).

Freud believes that secondary revision aims to retouch the final form of dreams by adding connectedness, which combines the dream contents into a logical whole. It has the same purpose as any other operation of dreamwork: to prevent the dream-thoughts from entering into the consciousness too directly and further distort the dream-thoughts. Secondary revision retouch dreams further in two aspects: it will distort the dream continually until the dreamer recollects the dream, the more time it has waited, the more it distorts. That is why dreams that are recounted early in the morning right after waking up reveal more than dreams recounted in the afternoon. The second aspect of the further distortion of secondary revision is when the dream is recollected again. The dreamer would never use the same words as in the first time because, in the second time of recounting, the dreamer resists more and the dream work tends to apply more secondary revision. Freud notices that the difference between the two versions of recounting is the key to interpreting the dream, as it reveals what the dreamer is trying to cover by replacing the former expression to another (Freud, 1900, p.659-660).

Additionally, Conigliaro suggests that everything told by the dreamer, before or after the dream, is considered as part of the dream through associations or secondary revision. Any introductions or comments the dreamer has made before recounting the dream also belong to the dream through secondary revision (Conigliaro, 1997, p.113-114).

Freud believes that secondary revision belongs to the ego, which is shared by consciousness and unconscious. “Not everything contained in a dream is derived from the

dream-thoughts, but that contributions to its content may be made by a psychical function which is indistinguishable from our waking thoughts” (Freud, 1900, p.629). Conigliaro believes that “thinking while asleep and thinking while awake are on a continuum” (Conigliaro, 1997, p.115-116). The thinking level of secondary revision locates in the middle of the continuum and is managed by the “awakening ego”, aiming to distort the dream-thoughts further to make them a logical whole (Conigliaro, 1997, p.117).



3. THE OEDIPUS COMPLEX AND THE PRE-OEDIPUS COMPLEX

In *The Interpretation of Dreams* (1900), Freud not only introduces the dreamwork but also puts forward the idea of the Oedipus complex, when he explains the death dreams of loved relatives (Freud. 1900, p.356-368). He believes that the death-wish against one of the parents originated from childhood memories, when the dreamer, at an early age, found the parent who is of the opposite sex attractive and wished the death of the parent who is of the same sex. Moreover, the experience of loving one parent and disliking the other at that phase of the child determines his later symptoms of neurosis. Freud further puts forward one of the legends in Greek mythology, Sophocles' tragedy play- *Oedipus Rex*, to support his idea.

The King and Queen of Thebes, Laius and Jocasta, had a son named Oedipus, an infant being left in the mountains to die because of an oracle's warning about killing Laius and marrying Jocasta. However, he was rescued and was adopted by the king and queen of Corinth. The prince had grown up and learned about the prophecy about killing his father and marrying his mother. Unaware of his birth parents, he decided to leave home so that the prophecy would not come true. On his way heading to Thebes, Oedipus met Laius and killed him in a quarrel, unaware of who he was. Then he came across the Sphinx, who was guarding the gate of Thebes. He solved her riddle and rescued the city from the Sphinx, so the people of Thebes asked him to be their king and marry their queen Jocasta. They had four children and lived happily together until a plague arrived. The oracle said that the plague would end until the murderer of Laius left the city. Eventually, Oedipus discovered that he is the murderer himself and the awful truth of his marriage to his mother. In the end, Jocasta ended up hanging herself, and Oedipus blinded himself.

Freud considers that the play affects the ancient audience as well as the modern audience because the Oedipal wishes are universal to us both in nowadays or in ancient times.

Moreover, the story of Oedipus expresses the wish-fulfilments from our own childhood: “His destiny moves us only because it might have been ours – because the oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that that is so” (Freud, 1900, p.364).

Freud first proposes the term “Oedipus complex” in his *A Special Type of Choice of Object Made by Men* (1910, p171), using the name of the tragic protagonist of Sophocles’ *Oedipus Rex*. The Oedipus complex refers to a male child’s sexual desire for the parent of the opposite sex, and jealousy or even death-wish towards the parent of the same sex. This desire is repressed in the child’s unconscious and still effects the child’s later adult life. According to Freud, the Oedipus complex appears around age three to six, at the phallic stage of psychosexual development, when the child’s sexual identity is formed.

Freud first talks about psychosexual development and the concept of libido in the *Three Essays on the Theory of Sexuality* (1905). He suggests that personality is formed gradually during five stages of psychosexual development and the psychosexual energies from the id focus on a different part of the body in each stage, which is called “erogenous zones” by Freud. The psychosexual energies are what Freud called “libido”, which refers to the instinct energy concerning the sexual excitement existing in the id. “We have determined the concept of libido as that of a force of variable quantity which has the capacity of measuring the processes and transformations in the spheres of sexual excitement” (Freud, 1905, p. 70). The psychosexual stages include the oral, the anal, the phallic, the latent and the genital, and in a particular stage, the libido will focus on one particular erogenous zone. The fixation occurs at the stage when the libidinal needs are not being appropriately satisfied; if they are being satisfied properly in every stage, a healthy personality is formed successfully. The oral stage of psychosexual development occurs from birth to the age of one year, in

which the libido focuses on an infant's mouth through the feeding of the caretaker's breast. The oral fixation may result in issues like over-eating, over-drinking or biting nails. From the age of one to the age of three years, the infant enters into the anal stage, in which the erogenous zone becomes the anus. Toilet training is the central conflict at this stage, if the parents train the infant at the inappropriate time, the anal fixation occurs and may lead the child to have a messy destructive personality or an obsessive organized personality. The phallic stage refers to a period from the age of three to six when the libido focuses on the genitals, and the super-ego begins to develop. The child begins to learn the physical difference between two sexes, and the boys experience the Oedipal complex, whereas girls experience Electra complex. The fourth stage occurs from the age of six years to puberty is called the latent stage. At this stage, the drives are suppressed, and the super-ego continues to develop. The child focuses on the development of social communication skills. The fixation of this stage may result in immaturity and unable to fulfil relationships as adults. The last stage is the genital stage which begins in puberty and lasts until death. During this stage, the libido becomes active, and the ego and super-ego have been completely developed. The individual begins to be more interested in the opposite sex. The fixation in the genital stage may result in the inability to have a healthy sexual relationship with another person.

During the phallic stage of the psychosexual development, the young boy begins to have sexual desires for his mother and to see his father as his enemy. The boy wants to get rid of his father so that he could possess his mother forever. However, the boy starts to develop "castration anxiety" when his realistic ego thinks that his father is physically stronger than him, and his father would punish him through castration for desiring his mother. The defense mechanisms take place to resolve the conflict between the ego and the id. The first defense mechanism is suppression. The boy begins to suppress the Oedipal complex, not to remember the anxiety caused by it. The second defense mechanism is identification. The boy begins to

imitate and copy his father's behavior and personality. Through identification, the boy decreases his anxiety to resolve his conflict and enter into the latent stage successfully. Otherwise, the unresolved Oedipus complex may cause the phallic fixation, which may lead the young boy to be a mother-fixed aggressive self-conceited man as he grows up, and the difficulty in achieving a mature relationship with the opposite sex and the competitive issues with the same sex.

Melanie Klein agrees with most of Freud's discoveries about Oedipus complex and infantile sexual development. However, there are certain divergences from Freud's work since she works directly with children. Klein's work turns out to be more specific on certain points than Freud's work on the Oedipus complex, which is more general. She believes that infants have unlimited desires and phantasies, which unceasingly interreact with external reality. Object relations are formed by the infant in his phantasies and reality from the beginning of his life, and these relationships establish the foundation of the infant's personality.

In her *Weaning* (1936), Klein points out that the internal and external stimuli cause the infant's earliest sensations. As the first satisfaction comes from the experience of being fed from the external reality, the first object the infant encounters would be the mother's breasts. The infant experiences pleasure when his mouth is filled with warm milk; he also responds to unpleasant experiences with the reaction of hatred towards the same object that provides pleasure: his mother's breast. According to Klein, the infant is used to "phantasy-building" in the first several months after birth. Through this "primitive mental activity", pleasant stimuli causes pleasurable phantasies and unpleasant stimuli cause aggressive phantasies. The infant's only concern is whether his needs are satisfied or not with an undeveloped mind. As a result, the breast providing gratification represents good, and the breast depriving gratification represents evil. Thus the 'good breasts' symbolize all pleasant excellent things in life and the 'bad breasts' represent all the negative and detested things. Klein calls this process of blaming

all negative things in life on 'bad breasts' as "projection". Another term introduced by Klein is called "introjection", which means that the infant takes all the things he is in contact within the external world into his internal mind through the phantasy-building. The breast is the first object the infant has introjected, thus as the infant feeds on the breasts, he believes that he possesses the good breasts as well as the bad breasts in his phantasy. Gradually, the infant sees the partial object as a whole, like his mother's breasts are seen as a person, with all her good and bad aspects. It happens when the infant starts to take in other objects from the external world, such as the father.

In *The Oedipus Complex in the Light of Early Anxieties* (1945), Klein indicates that the Oedipus complex appears from the end of the first year to the beginning of the second year of life. The sexual development of the infant is formed by his relation with his mother's breasts. According to Klein, the anxiety and depressive feelings influence the development of the libido either by making the libido search for a new source of gratification or by strengthening the earlier fixation to interfere the development of libido. Therefore at the early stages of the Oedipus complex, the infant's frustration towards his mother's breasts drives his libido to a new object, which is his father's penis. The gratification forms the infant's relation to a loved breast, and the frustration forms his relation to a hated breast are directed to the new relation to his father's penis, which becomes the other primary object of his oral desires.

Unlike Freud, who believes that the super-ego appears during the phase of Oedipus complex, Klein thinks that the super-ego starts to develop early during the oral phase, while the infant introjects his first object- the breasts of the mother, that forms the basis of the super-ego. The relation between the mother and infant influences the development of the super-ego. Later the infant introjects his father's penis, along with the first object, forms the core of the super-ego. Klein believes that the activities of the libido, the process of the Oedipus complex and the development of the super-ego are connected: "the relation to

internal figures interacts in manifold ways with the child's ambivalent relation to both parents as external objects. For to the introjection of external objects corresponds at every step the projection of internal figures on the external world, and this interaction underlies the relation to the actual parents as well as the development of the super-ego" (Klein, 1945, p.409).

According to Klein, the genital desires appears under the dominance of the oral and anal libido, and it is towards the father's penis at the early stage of the boy's inverted and the girl's positive Oedipus complex. In this stage, the frustration from the earlier relation makes the little boy hope for his new object to be good, thus he would love the father's penis and conceive it as a good and creative object. This situation established the boy's inverted Oedipus complex, significant to his first homosexual positions and later development to the positive Oedipus complex. The 'good' penis, including his father's and his own, enables him to have genital desires towards his mother.

Klein believes that castration fears also occur under the dominance of oral libido while the infant starts to have genital sensations. The little boy expresses his oral impulse toward his father's penis as the desire of biting off his penis. This desire causes worries of the infant about his own penis being bitten off. The anxiety caused by castration fear is the leading one but not the only one that affects the repression in male Oedipus complex. There are other anxieties from earlier sources that support the castration fear to reach the peak of the Oedipus situation (Klein, 1945, p.410).

If the desires are too strong, and the ego is too weak, the infant usually represses his desires and guilty feelings. Guilt emerges from the oral desires to devour the mother's breasts at the beginning of the Oedipus situation, and it also determines the outcome. When the father as a loved object reminds the boy of his aggressive impulse towards the good father, or he realizes that the good mother would be unhappy about the father's death, his guilty feelings

increase and eventually lead to repression. However, the unpleasant thoughts remain unchanged in the unconscious, and they would affect the later adult life of the infant by repeating the early years.

The other outcome of castration fear is considered as reparation by Klein. When the infant's love impulses overweigh in his inner world, he tends to make reparations and have trust in himself. "The desire to give and receive libidinal gratification is thus enhanced by the drive for reparation. For the infant feels that in this way the injured object can be restored, and also that the power of his aggressive impulses is diminished, that his impulses of love are given free rein, and guilt is assuaged" (Klein, 1945, p.410). The identification of the good father helps the infant achieve the creative and reparative qualities from the father. The reparation also determines the sublimation, which plays a significant role in later adulthood.

4. DREAMS AND LITERATURE

I would like to put forward two aspects of the relation between dreams and literature: the first aspect belongs to the common features between dreams and literary works; the second one manifests itself in the discussion of dreams in literature.

Freud mentions the similarities between dreams and the writing of poems in *The Interpretation of Dreams* (Freud, 1900, p. 455-456). Ella Freeman Sharpe further discusses this topic in her *Dream Analysis* (1988). She suggests that mechanisms of dream formation may also be explained in terms of literature since mechanisms of literature are similar to those of dreams.

Oguz Cebeci in his *Psikanalitik Edebiyat Kuramı* explains the relation between the formation of dreams and the creative process of literary works in detail. He believes that dreams and artworks share many common characteristics. One of them belongs to the reader's impression of a literary work or the dreamer's impression of his dream. Even though the reader does not understand the literary work, he might decide if he likes it or not. No matter how the contents of dreams change, the "affects" would stay the same in dreams. That is why the dreamer can at least tell the dream is a good dream or a bad one, even though he does not know what the dream is about (Cebeci, 2004, p.292). Cebeci also believes that the text of literary works is equivalent to the manifest dreams, the reaction of the reader is parallel to the free association of the dreamer, and the activity of dream interpreter may be compared to the activity of literary critic (Cebeci, 2004, p.310). Moreover, some dream mechanisms can be seen in literature as specific figures of speech. For instance, Sharpe suggests that the dream mechanism of condensation and displacement correspond to metaphor and metonymy in literature. However, compared to dreams, literary works are more ego-controlled since they are being evaluated as a whole while dreams are being examined as disassembled parts, and

the mechanism of secondary revision, which makes the literary work a whole, has a more significant impact on literary works than on dreams (Cebeci, 2004, p.317).

Hence Cebeci believes that the methods of interpreting dreams can be applied to literary works since they are sharing many common features. He introduces Kramer's method of "dream translation" to apply to literary works since this method does not require any free associations of the dreamer, and it is impossible to obtain the characters'/author's associations in literary works (Cebeci, 2004, p.353). Kramer's method is different from Freud's method of interpreting dreams, aiming to achieve the latent content of dreams by translating the manifest content through the dreamer's associations. Kramer considers dream as a metaphoric expression of the dreamer's inner world and the dream translators attempt to explain this metaphoric language through their associations (Kramer, 1991, p. 151). Kramer utilizes the collected theories from "the depth psychology" to understand dreams without knowing the dreamer and his association. These psychological theories and techniques belong to the researchers' common knowledge from generation to generation, including the theory of object relations and self psychology (Kramer, 1991, p. 149). Kramer believes that the dreamer's waking and sleeping mental state are in a continuum, so the translation of dreams should be in continuity with the dreamer's subjective life. His assumptions are indicated in the "determined" manifest content, "determined" order of the factors in the dream and causal relations of factors in the dream (Kramer, 1991, p. 150). The dream translation aims to understand the dreamer's inner world rather than his external world. There are three aspects of Kramerian understanding of dreams: "intrapsychic", "narcissistic" and "interpersonal" aspects (Kramer, 1991, p. 151). The "intrapsychic" aspect reflects the dreamer's inner conflicts and some factors of his personality; the "narcissistic" point of view shows the altered state of the self-esteem; and the "interpersonal" aspect shows the relationship between the dreamer and people in his personal world and his attitudes towards them (Kramer, 1991, p. 151).

It is essential to start at the beginning of the dream in the dream translation process to maintain the causal order of the dream elements. The main task of the dream translator is to find the “basic paradigms” in the dream content: if there are three people in the dream, it might be a potential paradigm of the “Oedipal triangle”; if there are two people, then “heterosexual” or “homosexual” paradigm can be found, depending on their sexes; if the two persons are at similar age then they might be siblings or peers. There are other paradigms based on the depth psychological methods can be found the dreams: towards the object (desiring) or being away from the object (rejecting); “hostility” can be connected to the disappointment towards the object; “dependency” “on someone for something”; location in space indicates the effort to overcome and reflects in “inferiority complex” and “superiority complex”; Jung believes that the stranger same-sex character in dreams might be the “shadow” of the dreamer; and the last one refers to the object in dreams represents a person or an aspect of the person (Kramer, 1991, p.151-152). Kramer indicates that the dream translator should focus on the manifest content of the dream, and he cannot translate what is not in the dream. The dream translator should attempt to elaborate all elements in the dream, and he would choose the most appropriate assumption of the element from several alternatives according to the overall translation of the dream (Kramer, 1991, p. 152).

Cebeci states that understanding dreams from a self-psychological point of view can be applied to literary works. Self psychology is introduced by Heinz Kohut and is considered as the basis of contemporary psychoanalysis. Kohut disagrees with Freud’s indication of sexual drives as the most fundamental psychoanalysis element, emphasizing empathy toward the patient in therapy. He believes that the patient’s self is more important than the analytical theories in the psychoanalytic treatment. Except for empathy, there are several significant concepts of self psychology: self-object, mirroring, idealizing, and alter ego. The development of the self is the main focus in self psychology, and whom the person has

become today is determined by past experiences or traumas. That is to say, the healthy self develops if the child lived in a healthy growth environment, whereas the unhealthy self develops if the child's needs could not be satisfied somehow in his growth process, and he may depend on others to satisfy his needs. Kohut in his *The Analysis of the Self* calls these others as self-objects, which could be objects or person outside the self and at the same time complete the self (Kohut, 1983, p. xiv). Self-objects are necessary for the growth process since children are not able to satisfy all of their needs. If the healthy self has developed, the child would not depend on the self-objects anymore, and he would be able to satisfy his own needs.

To further discuss the understanding of dreams from a self-psychological point of view, Cebeci points out Stolorow & Atwood's opinions on this topic. According to Stolorow & Atwood, a more critical function of dreams than the function of gratifying unconscious drives is to strengthen the constituent elements of the self, that is, the function of self-preservation (Cebeci, 2004, p. 346). Stolorow & Atwood consider "human subjectivity" as the main focus of psychoanalytic studies, which tend to bring out the structures of one's experiences. The concept of "representational world" of the self must be mentioned because it is a system of organizing experiences, and experiences are shaped in the configuration of the self and self-objects. Thus the "representational world" reveals a person's subjective world of thematic patterns (Stolorow & Atwood, 1993, p. 214). Besides, the mechanism of repression holds back specific configurations of the self and self-objects from reifying in consciousness. That is why repression is considered as a "negative organizing principle", which functions next to the "positive organizing principle" in the configurations, continually occurred in the consciousness (Stolorow & Atwood, 1993, p. 214). Thus like repression, the organizing principle, determined in terms of the main themes and the central ideas of one's psychological world, would occur most typically in his dreams (Stolorow, 1978b).

Stolorow & Atwood's opinions above could be applied to the analysis of literary works, which also constitute the "representational world", and through understanding this world, we can understand the themes and patterns of one's inner world (Cebeci, 2004, p. 346-347). Just like dreams reflecting the main themes and motifs of the dreamer's psychological life, literary works also shows the leitmotifs and their related elements of one's inner world. For instance, we can understand the leitmotifs of an author's or a character's inner world through analyzing a literary work. Therefore, if the reader could understand the literary work in-depth, he would get more pleasure from the work because the author's inner world resonates with the reader's inner world, and he would obtain more knowledge about himself. Thus the reader could learn about the inner world of the author, the characters and also himself through the psychoanalytic reading of the literary work (Cebeci, 2004, p. 349). Accordingly, we should pay more attention to the function of dreams in literary works reflecting the author's inner world than other functions because whether the reader enjoys the literary work depends on how much sympathy the reader arouse for the author's inner world. Norman Holland's theory about the primary function of literature, reflecting the audience/reader's mental content to himself, can be proved here (Cebeci, 2004, p.349).

There are other functions of dreams besides Stolorow & Atwood's point of view. The first group belongs to the "evacuative dreams", which is introduced by Hanna Segal. These dreams aim to eliminate the unwanted experiences by throwing them out of the psyche (Segal, 1993, p.102-104). The mental content to be gotten rid of are elements that could not be dealt with in any other way. In this situation, it is unnecessary to elaborate dreams using symbols because it is more urgent to get rid of unwanted mental content. It functionates similarly to the urination and defecation, or the situation when the patient/dreamer tells his dream to the analyst, and he is evacuating unpleasant elements out of his system, in this way, he is taking the self-object/analyst under control through the unloaded content (Cebeci, 2004, p.345).

Jung believes that dreams have a “compensatory” function by showing us which part of the psyche is not in a state of equilibrium. All parts of the psyche should be in a harmonized situation, and dreams tend to sort out the disharmonious personalities. According to Jung, dreams show the state of the dreamer’s unconscious during the dream and carry a message or purpose from the unconscious to the conscious mind (Cebeci, 2004, p. 330).

Another group of dreams are aimed to maintain the order of the psyche. These dreams deal with the problems and solutions to the development of the self. The dreamers who have these dreams often tend to regression and resolution since their development of the self and the self-object is incomplete. There is no much difference between the manifest content and the latent thoughts in these dreams. This group of dreams attempts to solve developmental problems to protect the structural integration of the self (Cebeci, 2004, p.351).

The second aspect of the relation between dreams and literary works should be mentioned in this study belongs to dreams in literature. The interpretation of dreams of real human being and literary dreams are quite different since the former deals with the dreamer’s subjective experiences and his unconscious desires, while the latter deals with the literary character’s unconscious, which at the same time the narrator’s unconscious, who ultimately implies the author’s unconscious. That is to say, the literary dreams are fictional dreams which are created by real authors. So naturally many authors utilize dreams in their works to depict their character’s in the psychological depth, as dreams reveal the dreamer’s repressed thoughts and desires, past traumas from childhood, and other aspects of the character not shown in the waking life. However, the literary dreams cannot be analyzed solely as dreams of the characters, we should also take the narrator and the author in consideration in this case. Since the unconscious of the character and the narrator are identical, as we have discussed before, the author is less ego-controlled in the state of creation, therefore he would permit a portion of his own repressed thoughts slipping into the literary text through character or

narrator's dream (Bachorski, 2000, p. 116). In other words, the author's unconscious thoughts are disguised in the artificial dreams of the character, which is written by the author himself. Thus, to interpret the literary dreams, we are discovering the character or the narrator's repression and desires and uncovering the author's unconscious thoughts.

There are other functions of literary dreams except for drawing a vivid portrait of the character, among them, the most commonly seen in the literary works would be predicting the future. Authors use dreams as a stylistic device to foreshadow the upcoming events of the character through symbolism or divine features. Another structural function of literary dreams, which is significant in plot development, is making the turning point of the plot. Furthermore, literary dreams are used as an incentive for character's actions or making suspense to add a more dramatic effect (MacAlister, 1996, p.70). Moreover, dreams can also be used as an artistic device to get rid of traditional restrictions on materials. Finally, the main themes of the work may be revealed in literary dreams.

5. THE INTERPRETATION OF THE SEMI-MANIFEST CONTENT OF THE DREAMS IN THE BROTHERS KARAMAZOV

5.1 Dmitri's Dream of the "weeping babe"

Dmitri Fyodorovich Karamazov is the eldest son of the Karamazov family, and he is from the first marriage of Fyodor Pavlovich Karamazov. He is the only one out of other Karamazov brothers, who strongly resembles to his father. Dmitri is thoughtless, passionate, irresponsible, unruly and dissipated. When he runs out of money and is deeply in debt, Dmitri decides to go home for the money, because he suspects his father for filching his maternal inheritance. At the same time, Grushenka is attracted to Fyodor Pavlovich's current success, likely with the inheritance. These conflicts of interest and woman between the father and son lead Dmitri to make a murderous threat against his father. Eventually and inevitably, he is charged with the murder of his father. Dmitri's dream appears in the book IX, chapter 8, when he has experienced a carnival all night long at Mokroye. After he has endured the third ordeal of interrogations, he feels exhausted and falls asleep immediately. In the dream, he is driving through the steppes in a cart with a pair of horses, driven by a peasant muzhik. He sees a burnt village, where half of the huts were black, and the other half were burnt down. Many thin peasant women stand along the road, one of them is a bony woman with a brown face. In her arms is a little crying infant, who cries on out of cold, snowy weather and hunger (Dostoevsky, 1994/1879-1880, p.638). Dmitri starts to ask questions frantically about why they are crying, why they are hungry. The peasant driver replied that because they are poor and the "bairn" is weeping. Dmitri still appears not to understand the answer and keep on asking 'why' questions, and he also feels a strong emotion which makes him want to cry, and he suddenly wants to do something for the poor village people so the weeping child will not cry again so that no one will shed tears again. Dmitri is impatient to do it (Dostoevsky, 1994/1879-1880, p.639).

The dream of Dmitri begins with: "He had a strange dream, quite unrelated to both time and place" (Dostoevsky, 1994/1879-1880, p.638). Well, I would say his dream occurs at the exact right time, and it is very appropriate for the place in the sense of his psychological activities. As for the 'right time', we should look at what happens before the dream in the book. The day preceding the dream Dmitri decides to go to Mokroye for Grushenka after he has struck Grigory (a servant in the Karamazov family) on the head, which he has no choice to prevent from happening at that moment. At the same time, Fyodor Pavlovich Karamazov has already been murdered by Smerdyakov, the bastard son of Fyodor Karamazov, who is adopted and brought up by the old servant Grigory. When Dmitri arrived at Mokroye, he goes straight to Grushenka's place and ends up with a revelry all night long. However, the revelry is interrupted by the investigators and the prosecutor charging Dmitri with the murder of his father. After that, Dmitri has faced a tedious interrogation with trivial questions. He is asked to tell the truth of what has happened, but the investigative magistrate and the prosecutor have no intention to believe in what he has said and always interrupt him by asking irrelevant questions. Then Dmitri is ordered to take off his clothes, even his socks, for collecting the material evidence. As a man of honor, Dmitri's soul indeed has been tormented a lot. Despite all these torments, he still cannot prove his innocence. There is much evidence against him since he has been telling everyone he will kill his father until then. To prove his innocence Dmitri even tells the investigators his great secret that no one knows, which is his keeping Katerina Ivanovna Verkhovtseva (his ex-fiancé)'s money, and he feels utterly humiliated. The investigators still seem not believing his words. Moreover, all the witnesses' evidence is against Dmitri without exception, which has made him desperate and exhausted mentally and physically. Eventually, he falls asleep on a large household chest. Freud believes that "the wish to sleep (which the conscious ego is concentrated upon, and which together with the dream-censorship and the 'secondary revision' ... represents the conscious ego's contribution

to dreaming) must in every case be reckoned as one of the motives for the formation of dreams. And every successful dream is a fulfilment of that wish” (Freud, 1900, p. 331). To be able to sleep, one attempts to detach from consciousness and shut off the external and internal somatic stimuli to be in an undisturbed condition (Conigliaro, 1997, p. 87). Dmitri’s body needs to rest because he has experienced the revelry all night and the interrogation continues until 8 am, which makes him too exhausted; his conscious mind also needs to turn away from the reality because it could not stand the painful and degrading interrogations anymore. So Dmitri’s wish to sleep is one of the essential purposes for the formation of his dream. When one is asleep and dreaming, his balanced statement is disturbed by the stimulations, which become part of the dream (Conigliaro, 1997, p. 88). According to Freud, there are four kinds of stimulations/ sources that can disturb the balanced statement. A dream is produced from the external sensory excitations, the internal subjective experiences, organic somatic stimuli and the psychical activities during the sleep (Freud, 1900, p.83). In the case of Dmitri’s dream, “the internal subjective sensory excitation” would be the most essential source for the formation of his dream, besides his wish to sleep. Because the occurrence of his dream is an escape from hours of painful interrogation and response to walking through the ordeal, that is to say, the stimuli of his dream would be hours of torments he has faced during the investigation. Hence the psychological subjective stimuli from within Dmitri’s preconscious, namely his experiences from the day or days preceding his sleep is the most crucial source we should focus on to interpret his dream.

Freud believes that the easiest method to interpret a dream is to look at the events remembered of the previous day, because in every dream the content is somehow connected with the experience of the preceding day (Freud, 1900, p. 249). The material of the dream recalls the unnoticed and trivial recent memories, the so-called “day’s residues”. If we look at the end of the previous chapter- “Mitya’s great secret. He is made a laughing-stock”, when

Dmitri discloses his great secret and still could not gain the investigators' trust, he becomes desperate and silent after his last effort of proving his innocence. He realizes that it is already morning outside and he looks out of the window. "The rain was beating heavily against the small, greenish panes. The muddy road ran right underneath the window, and further away in the distance, through the pall of rain, could be seen rows of black, dilapidated, unsightly huts, appearing even blacker and more dismal because of the rain"(Dostoevsky, 1994/1879-1880, p.628). This part of careless memories gives us a bridge to the gloomy village appears in his dream: "and there, not far ahead, was a village, its huts black as pitch, half of them burned down, with only the charred beams sticking out" (Dostoevsky, 1994/1879-1880, p.638). The rural landscape of the raining Mokroye, which Dmitri examined from the window, becomes more gloomy in his dream, the huts appearing black in the rain reappears in his dream as black burned huts. In the dream, the Mokroye village becomes a Siberian village with many poor peasant women. Dmitri travels somewhere in a carriage driven by a man who is about fifty with a long beard in the dream. Here we could recall Dmitri's trip to Mokroye for Grushenka the day before his dream in Book VIII, chapter 6. He also travels in a carriage driven by Andrei, with whom he has a conversation after he has attempted to kill himself. Their conversation leads to a more religious topic, the coachman Andrei called Dmitri "small child": "But to us, sir, you are like a small child... that's how we look upon you... Short-tempered you may be, sir, no getting away from that, but the Lord will forgive you on account of your honest heart." (Dostoevsky, 1994/1879-1880, p.520). In his dream, the infant the tall brownish woman holds cries incessantly, Dmitri asks the coachman why are they crying, and the man answers that the baby is crying. Here, the weeping baby represents Dmitri himself, as the coachman Andrei called him "small child" in his memory.

Freud provides a method of interpretation of dreams that is different from the 'decoding' method. This method requires the patient's associations to the dream content

(Freud, 1900, p. 178). Freud states that the dreamer's associations help the interpreter find the different meaning hidden in the manifest dream contents (Sloane, 1990, p. 37). Well if we consider the character of the novel Dmitri Karamazov as a patient, we should require his associations to the dream's manifest content. To reach this point, we should look for some clues in context as we deal with the literary work here. For example, the compound name of the chapter- "The witnesses' evidence. The Bairn", in which Dmitri's dream has taken place, has two meanings: one refers to all the testimony of witnesses are against Dmitri, as we know; the other meaning refers to the testimony of Dmitri himself, who is an eye witness of the suffering of children and mother. The author argues Dmitri's dream with Ivan Fyodorovich Karamazov's (the second brother of the Karamazov brothers) opinion about the suffering children. Ivan is a socialist who does not believe in God. In his monologue in Book V Chapter 4, Ivan continually brings to the eyes of Alyosha a picture of the child's physical torture and the suffering of the mother. He outrages: "if everyone has to suffer in order to bring about eternal harmony through that suffering, tell me, please, what have children to do with this? It's quite incomprehensible that they too should have to suffer that they too should have to pay for harmony by their suffering" (Dostoevsky, 1994/1879-1880, p.306). It sounds fair but not very convincing. His attitude towards suffering is speculative, and his thoughts are self-destructive rebellion. Since Ivan himself did not deal with children at all, his pictures are borrowed from newspapers, and his language is like the newspaper article language. He thinks deeply, but there is little spiritual experience and warmth in him. There is an evident difference between the attitude of Dmitri and Ivan towards the suffering child. After witnessing the suffering of children in the dream, Dmitri decides to do something for them, unlike Ivan, who does not lead to any action. Through associations from the contexts of the novel, I have collected some related background dream-thoughts. Now I shall move on to the next step of dream formation, consisting of various psychological operations of dream work.

According to Freud, most dreams of adults are distorted, which means their manifest content and latent content are not identical. “The distortion in the dream is shown in fact to be an act of the censorship” (Freud, 1900, p.244). Censorship works day and night, and it works through the ego’s defense mechanism to protect the conscious ego from the unconscious drives of id and superego (Conigliaro, 1997, p. 91). Censorship employs defenses like condensation, displacement, concrete pictorial representation (dramatization), symbolization, and secondary revision (Conigliaro, 1997, p. 118). I’d like to interpret Dmitri’s dream in detail through the associative path, as association brings out preconscious dream thoughts, which have not been suppressed by the dreamer yet.

Dmitri “was travelling somewhere across the steppe, somewhere he had once served in the army, in a carriage pulled through slushy snow by a pair of horse driven by a muzhik” (Dostoevsky, 1994/1879-1880, p.638). These materials come from his recent memory about travelling to Mokroye, which we had discussed before. Other than that, Dmitri remembered that somewhere he had served in the army before, is considered as a concrete pictorial representation of somewhere he has a responsibility to go to, maybe somewhere he could find the answer to his riddle towards suffering life. Muzhik here might be considered as a displacement from the driver Andrei, who drives Dmitri to Mokroye. “Mitya felt the cold, it was the beginning of November, and the snow kept coming down in large, wet flakes which melted as soon as they touched the ground” (Dostoevsky, 1994/1879-1880, p. 638). Since it is a literary work, the dream of the character would be the author’s design, so we are dealing with the author’s association with his own work. Dostoevsky correlates “the beginning of November” to the Dmitri’s trial date, which also happens at the beginning of November, two months after his dream. The time setting of the dream foreshadows Dmitri’s suffering in the near future. Besides, the Book V deals with the children two months after the event, the author draws forth the child theme in the dream by setting the date of the dream on the

beginning of November. “The driver, however, valiantly urging his horses on, kept up a brisk pace; with his long, reddish beard, he was hardly an old man, only about fifty, and dressed in a shabby grey zipun” (Dostoevsky, 1994/1879-1880, p.638). Here we have a concrete description of the driver’s appearance: not very old reminds us of the driver Andrei; the reddish beard, about fifty years old reminds us of the Staff captain Snegiryov, who is “about forty-five, short of stature, gaunt, frail with reddish hair and a thin, reddish beard which looked for all the world like a loafah” (Dostoevsky, 1994/1879-1880, p.249). Dmitri has humiliated him in front of his son Ilyosha, which indirectly causes Ilyosha’s death. Dmitri might felt guilty for his behavior at the moment of his dream. The reddish beard also reminds us of another character- the peasant trader Gorstkin, who is drunk all the time. Gorskin, the lurcher, is “gaunt, not particularly old, with reddish beard, he wore a cotton shirt and a black waistcoat with a silver watch-chain protruding from its pocket” (Dostoevsky, 1994/1879-1880, p.475). Dmitri’s one last hope for the money is on him, and he made a great effort to reach him, but the man was too drunk to make a deal with him, so all he has done is in vain. Dmitri was devastated, “he would perhaps have killed the idiot in sheer rage but now he felt as weak as a child” (Dostoevsky, 1994/1879-1880, p.478). This man makes Dmitri felt like a child. The lurcher Groskin is useless for Dmitri, he is displaced by the muzhik, who is useful because he drives well in his dream. Here the driver Andrei, the Staff captain Snegiryov and the lurcher Gorstkin are condensed into the muzhik in the dream. “And there, not far ahead, was a village, its huts black as pitch, half of them burned down, with only the charred beams sticking out” (Dostoevsky, 1994/1879-1880, p.638). Here we could recall Dmitri’s memories, which we have discussed before, when the witnesses’ evidence has not begun yet, he approaches the window and saw a rural landscape of huts seem blacker because of the rainy weather. “Peasant women lined the road into the village, lots of them, all in a row, every one emaciated, haggard, with peculiarly brown faces” (Dostoevsky, 1994/1879-1880, p.638). Poor

peasant women are a displacement from all the people he had hurt before, suffering because of him, lining the road to where Dmitri could find the source of the people's suffering. Hence the village is a concrete pictorial representation of, and displacement from somewhere he could find answers. "Beyond the crowd he noticed one in particular, tall and gaunt, looking about forty but probably no more than twenty; her face was drawn and ashen, and in her arms, she held a crying infant, and her breasts seemed to be so shrunken that there could not be a drop of milk in them" (Dostoevsky, 1994/1879-1880, p.638). The peasant woman's appearance is tall with a long thin face, holds an infant in her arms, reminds us the old Russian orthodox icon of Holy Virgin and baby Jesus, the feature of the brownish and drawn face, in particular, could be found everywhere in Russia at that time. This peasant woman might be a displacement from the mother of God. There is a detailed description of her dry breast, and the thirsty mother symbolizes the dry motherland. The burned women with the brown face above also represent the burned and dry motherland, which is the image of Russia at that time. So the mother of God and the motherland of Russia are condensed into the image of the burned peasant woman. "The child cried incessantly, stretching forth its bare little arms, clenching its fists, which were quite blue with the cold" (Dostoevsky, 1994/1879-1880, p.638). The weeping child is a displacement from Dmitri himself because the driver Andrei had called him "a small child" while they were rushing to Mokroye in his memories, as we have discussed before. Dmitri's name comes from the ancient Greek mythology of "Demeter", the goddess of agriculture, harvest and nourishment. She is famous for unceasingly searching for her child Proserpina, abducted by Hades to the underworld. In the dream, Dmitri's presence stands for a grieving mother looking for her child, who shed tears for her lost child. Hence, Dmitri himself in the dream indicates the identification with the child and the mother. "'Why are they crying? What's wrong?' asked Mitya, dashing past them at a sprightly pace" (Dostoevsky, 1994/1879-1880, p.638). Dmitri is curious about the crying

baby because he realizes that maybe he could find the source of people's suffering through the crying baby. "The bairn," replied the driver, 'the bairn's weeping.' What amazed Mitya was that he had said it in dialect, how they said it in the country-'bairn' rather than 'child'. He was glad the muzhik had said 'bairn'; it was as though this was more compassionate"

(Dostoevsky, 1994/1879-1880, p.638). This part of the dream may be considered as a secondary revision. Dmitri explains that he likes how the muzhik calls the infant 'bairn', which is 'dityo' in Russian. The word is used only in the country dialect and the uneducated speech, and the more common form of the word is 'ditya'. Dmitri emphasizes on the compassionate way of calling the crying infant. "But why is it crying?" Mitya kept insisting fatuously. 'Why are its arms bare, why doesn't someone wrap it up?' ... 'But why should that be so? Why?' persisted Mitya, like a fool. ... 'No, no,' Mitya still appeared not to understand, 'tell me, why are those homeless mothers just standing there, why are the people so poor, why is the bairn so distressed, why are the steppes so bare, why don't they hug one another, why..., why..., why..., why don't they feed the bairn?'" (Dostoevsky, 1994/1879-1880, pp.638,639). Freud believes that the speeches and conversations in the dream are those we have been made or heard in the waking life (Freud, 1900, p.545). Dmitri asks a series of insane questions through 16 interrogative words to understand why he sees a terrible scene of the burnt village. These questions remind us of the similar speech of Dmitri in the Book III, chapter 3-"Confessions of a passionate heart, in verse", where he addresses to Alyosha (Aleksei Fyodorovich Karamazov, his third younger brother) in miserable words: "It is man's lot on earth to endure terrible suffering, terrible calamities" (Dostoevsky, 1994/1879-1880, p.135)! Later Dmitri starts to ask many questions: "but that's the whole trouble- how am I to join the earth forever? I can't kiss the earth or cut open her bosom- should I become a ploughman or a shepherd? I walk without knowing radiance and joy. That's the trouble, everything on earth is such a riddle" (Dostoevsky, 1994/1879-1880, p.135). Here we can find

Dmitri is clearly confused about people's suffering, where does all the suffering come from? In his dream, he also confused about the suffering of the child and people in the village, and he tries to seek out where all this suffering comes from, then he receives repeated answers that go to his heart: "the babe is weeping". That is the moment he realizes the source of all suffering in the world is the crying babe. Dmitri shows a great even mad compassion both in his remote memory and in the dream. The train of thought that links the questions in the dream and the questions he asks in his older memories is his compassionate affection towards people's suffering, and he wonders where the source of the suffering is. Dmitri insists "fatuously" and persists "like a fool" might be considered as a turning into the opposite of 'smartly'. Although his questions are naïve and useless, in the process, he passes through the world of suffering into the world of responsibility. These questions seem stupid but actually not. "And he also felt a totally unprecedented wave of emotion well up in his soul which brought him to the verge of tears and made him want to do something for everyone, something that would make the bairn stop crying, that would make its ashen-faced mother stop crying too, something that would put an end to all tears once and for all, and he wanted to do it then, immediately, without brooking the least delay and with truly Karamazovian impetuosity" (Dostoevsky, 1994/1879-1880, p.639). It is a reversal of emotion that occurred in Dmitri's soul, he finds the solution through his compassion and self-sacrifice, unlike his brother Ivan, who separates the children from the rest of humanity, and searches for vengeance for the suffering of children. Dmitri's dream is significant comparing to the egocentric rebellion of Ivan. It moves towards an entirely different state of mind, in which suffering can turn into a healing emotion. Dmitri wants to do something for the crying baby so that no one has to suffer from now on. His compassion gives him power, which leads him to a new life. In the literary introduction to Ivan's famous tale "the Grand Inquisitor", he recalls the apocryphal Greek poem "the virgin among the damned", which is a legend, as we

know, the Mother of the God visits the hell, sees sinners' torments, extremely shocked and sobs, falls to the throne of God and asks for forgiveness for all in hell (Dostoevsky, 1994/1879-1880, p.310). Dmitri's dream reminds us undoubtedly "the Mother of God Affection" while witnessing the suffering of people, both of them indicates a response to the suffering, which is similar to Ivan on the subject, yet still totally different: Dmitri finds the way to solution not through rebellion, but through compassion.

Dmitri's dream is a kind of cathexis after many hours of painful interrogation about his possibly murdering his father. The dream mainly focused on the withered motherland. He represents an eye witness of suffering mother and child, by placing himself as the weeping infant and the grieving mother in the dream. Like the mother of God, after witnessed the suffering world, Dmitri chooses to do something to help them. This dream is the fulfilment of Dmitri's wish to find out the answer for his "riddle", which is the source of all the suffering in the world. After the dream Dmitri says "I've had a good dream" and he accepts the punishment not because he has killed his father, but just because he wanted to kill him (Dostoevsky, 1994/1879-1880, p.641). Two months after the dream, before the trial, Dmitri claims his readiness to go to Siberia, and a new man has been born in him, who will suffer for the bairn, for all people's sins, because everyone is guilty of one another's sin (Dostoevsky, 1994/1879-1880, p.742). To Dmitri, the word 'child' means not only humiliated in Russia, but of all people. So he not only care for the "fallen man" or suffering children through his maternal love but also wants to go and suffer for all through his paternal care. Because someone must go for everyone, his newborn soul is ready for self-sacrifice to help other people. This dream of the weeping baby is filled with Christian and mythopoetic elements, lead to Dmitri's internal transformation, his self-purification of repentance and his self-sacrifice is caused by pity, like a mother's child, because the active love is sacrificial like father Zosima said: "...for active love compared with contemplative love is a hard and

awesome business. Contemplative love can be accomplished without delay and in full view of everyone. Active love, on the other hand, is unremitting hard work and tenacity, and for some it is a veritable science”(Dostoevsky, 1994/1879-1880, p.73). The dream makes Dmitri spiritually grown up, let him experience moral salvation and turns the suffering into a healing active love.

5.2 Ivan’s “Devil” Nightmare

After the first marriage, Fyodor Pavlovich Karamazov took a sixteen-year-old girl Sofya Ivanovna as his second wife, and she bore him two sons in the first year and the fourth year of their marriage. Ivan Fyodorovich Karamazov is the eldest one, and Aleksei Fyodorovich Karamazov is the second. Ivan was seven when his mother died, and his father has also abandoned him and his little brother since then. Just like what Dmitri had experienced, but their childhood had been crueler than Dmitri’s. They had been adopted by Sofya’s benefactor- the General’s widow, and after her death, her principal beneficiary brought them up. Ivan had been showing a great interest in learning since his infancy. Knowing that he and his brother were growing up in someone else’s family and his father is so embarrassed to be talked about, Ivan had mostly been an introverted and depressed child. Soon he left the family and entered a grammar school, and later the university (Dostoevsky, 1994/1879-1880, p. 19). Ivan is the most brilliant one out of the three brothers. His character belongs to one of Dostoevsky’s “liberals” representatives, who are proud, educated, intellectual and mostly do not believe in God.

Ivan was short of money during the first two years at the university, and he worked as a newspaper writer and essayist to not contact his father for help. Soon he started to write book reviews and began to gain fame in the literary world. Just as Ivan planned to leave university and go abroad on his heritage from the General’s widow, he suddenly decided to go

to his hometown and live with his father for a while. Because his elder brother Dmitri, whom he had never met before, had asked him a favour. Even though his father had abandoned him when he was a child, Ivan seemed to get along with his father. Unlike Dmitri, Ivan mostly tolerated his father's behaviors in silence and at the same time despised him extremely. Even the old Karamazov himself thought like that: "You despise me. You come to my house and you despise me in my own house" (Dostoevsky, 1994/1879-1880, p. 171).

Ivan's nightmare appears in the Book XI, chapter nine, right after his third visit to Smerdyakov, two months after his father's death. On the visit, Smerdyakov finally admitted that he was the murderer. He also said that Ivan is the real murderer since he suggested him to kill the father and he was only his tool. At the moment Ivan had already fallen ill, and he felt delirious. Leaving Smerdyakov's place, Ivan was joyful because he had finally found out who the murderer was and he would be able to prove Dmitri was innocent on trial the next day. Ivan even spent one whole hour helping the drunken man on his way home. However, his joy lasted only for a while until he arrived home. Ivan felt dizzy and tended to fall asleep, but he got up because of anxiety and pace up and down in the room. Eventually, he saw the Devil appeared in front of him (Dostoevsky, 1994/1879-1880, p.794). Dostoevsky did not give any evidence of a dream until the very end of the chapter. Instead, he described it as if it was Ivan's hallucination. According to Freud, hallucinations can be seen as dreams experienced in the waking state or dreams as nighttime hallucinations. Because in both hallucinations and dreams, the unconscious materials tend to enter into conscious mind by dramatizing the thoughts into visual images. Only in hallucinations, the unconscious materials are too intense to be forced into consciousness even in a waking state. Therefore, Ivan's hallucination could be considered a dream, or to be more specific, a nightmare, in which the intense unconscious materials are forced into his consciousness.

The visitor who appeared in front of Ivan was a typical Russian gentleman who was no longer young. Ivan stared at him angrily and did not want to talk with him. However, the visitor started the conversation. He irritated Ivan by trying to convince him of the devil's existence, but Ivan insisted that he did not exist and it was himself who was talking. The visitor continued confusing Ivan between belief and disbelief using philosophy, religious stories and even Ivan's own story. Finally, Ivan could not bear any more and throw the glass on the table at the visitor. While the visitor was complaining about his behavior, Ivan heard a noisy knocking at the window. The visitor told him that it was Alyosha, who was bringing him some unpredicted news. Ivan tried to get up from the couch, but he could not move, as the knocking was becoming louder, he had finally managed to get up and rushed to the window. On his way, Ivan noticed that the candles had already burnt out, the visitor had disappeared, the glass he had thrown at him was on the table and "the knocking at the window, although still insistent, was quieter than it had seemed in his dream-in fact, it was quite discreet" (Dostoevsky, 1994/1879-1880, p.815).

Here, the author tells us directly that it is a dream and also drops us hints of a dream. Ivan woke up right at the moment when he had managed to get up. The glass was still on the table, the visitor was not there anymore, and the knocking was not that loud, since none of those has happened in reality. There is another evidence of the dream when Ivan asked Alyosha to bring the towel he had used before (in his dream), in fact, there was no used towel at all. Usually, in nightmares, there is not a clear distinction between dreams and reality. Freud states that in dreams, "we appear not to think but to experience; that is to say, we attach complete belief to the hallucinations" (Freud, 1900, p.115). That is why Ivan could not believe his eyes and kept saying it was not a dream after waking up.

As we have discussed before, according to Freud, every dream is the fulfilment of the wish to sleep. Before Ivan's dream, he had visited Smerdyakov three times. The first visit had

taken place in the hospital, right after the old Karamazov's death, when Ivan had come back from Moscow. Ivan had concluded that Dmitri was the murderer of their father after that visit. At the second visit, Smerdyakov was in better health, and he accused Ivan of leaving the house anyway, knowing that his father was in danger. Ivan was quite irritated by him and was uncertain about the real murderer this time. The last visit took place after two months, in which Smerdyakov admitted his crime and told Ivan in great detail about how he did it. However, Smerdyakov accused Ivan of being the actual killer since he had guided him all this time, and he was only his instrument. After this visit, Ivan was happy and tired at the same time. He was satisfied to find out the murderer before the trial so that Dmitri would be proved innocent. Soon he realized that if Smerdyakov had killed his father, he was also to blame for his father's death. Ivan was mentally exhausted about the situation. Then he fell asleep to escape from reality. Ivan's wish to sleep is undoubtedly the most significant purpose of the formation of his dream. In Ivan's nightmare, the most essential source for the formation of the dream would be "the psychological subjective stimulation" because Ivan's psychological state was about to collapse to illness after the third visit, and there is no evidence of other external stimulations. Hence the stimuli from within Ivan's preconscious, his experience from the day or days preceding his sleep, is the primary source of his dream.

Now I shall proceed to interpret Ivan's dream through the associative path. However, the whole chapter is about his Devil nightmare, so I will not interpret the dream word for word, for it would turn out too long. I would like to analyze only the most crucial part of this chapter. The dream is in the form of a dialogue, which reminds one of the last conversation between Ivan and Smerdyakov. The parallelism between the settings of both conversations can be seen through the details of a hot, dim lighting room and a divan with someone sitting on it. Ivan was irritated, feeling ill and wanted to escape from the unpleasant situation in both conversations. At the very beginning of the dream, in order not to fall asleep, Ivan "...got up

and walked up and down to try to keep awake” (Dostoevsky, 1994/1879-1880, p.794). At Smerdyakov’s place, Ivan also wanted to walk up and down in his room, but there was no space for pacing around (Dostoevsky, 1994/1879-1880, p.791). This parallelism proves Freud’s opinion on the day’s residues being the most important source of the material of the manifest dreams, that is to say, the careless memories of Ivan from the last visit to Smerdyakov become the material of his dream as if the dream is the continuation of the last visit.

Ivan addressed to the visitor many times that it was not the first time that he had visited him: “you won’t get me worked up, like you did last time”; and later he told Alyosha that: “the devil! He’s started to visit me. He’s been here twice, if not three times” (Dostoevsky, 1994/1879-1880, pp.798, 799, 817). Here, I believe that Ivan had confused the dream with reality (he had visited Smerdyakov three times), he could not distinguish the meetings with the Devil and with Smerdyakov. When the visitor was trying to convince him about his existence, Ivan refused him: “it’s me that’s talking, I myself, no you! Only I can’t remember whether I was asleep last time or whether I really saw you” (Dostoevsky, 1994/1879-1880, p.798-799). He refused seven times later (Dostoevsky, 1994/1879-1880, pp.799, 800, 802, 803, 806, 808, 813). Ivan denied the devil’s existence of the Devil, who, I believe, serves as a concrete pictorial representation of Ivan’s guilty feelings. His guilty feelings had been repressed into his unconscious since he avoided them for a long time. However, his guilt tended to enter into his conscious mind by disguising itself as the demonic visitor in his dream. Later, Ivan took a wet towel to wrap around his head, hoping the hallucination of the Devil would disappear (Dostoevsky, 1994/1879-1880, p.799). The wet towel might be a displacement from Smerdyakov’s long white stocking from the last visit, which was underneath his trousers when he tried to roll up his trousers. Smerdyakov put his fingers inside the stocking as if to pull something out, and his behaviour had frightened Ivan

because he thought he might pull out the devil's hoof from the stocking (Dostoevsky, 1994/1879-1880, p.782). Ivan was terrified of the long white stocking, and he also was terrified that the wet towel wouldn't keep him sane. The visitor told a story to Ivan, who recalled it as his own made-up story at high school: "I'd forgotten about it... but I'd remembered it unconsciously" (Dostoevsky, 1994/1879-1880, p.808). Ivan's remote preconscious memories, which he had forgotten by now, revisited his conscious mind through his dream.

I assume that Smerdyakov is represented in the dream as the demonic visitor since these two share many common features. Ivan was furious at the visitor's mentioning Alyosha in the dream (Dostoevsky, 1994/1879-1880, p.800). Smerdyakov had also mentioned Alyosha to irritate Ivan on the last visit (Dostoevsky, 1994/1879-1880, p.781). Ivan called the visitor "lackey" when the latter talked about Alyosha (Dostoevsky, 1994/1879-1880, p.800); he had also called Smerdyakov this many times throughout the novel. The visitor described himself as "a fallen angel" (Dostoevsky, 1994/1879-1880, p. 800). Smerdyakov also reminds one of an angelic character since he has no sensual desires and material desires: he never steals, he has no small talk about his master even if he hated him, and he has a sexless character (Dostoevsky, 1994/1879-1880, pp. 159, 167). Smerdyakov is presented either as angelic or as demonic or can be both (Dostoevsky, 1994/1879-1880, p. 160). Hence Smerdyakov resembles a fallen angel just as the visitor had described himself. Both the visitor and Smerdyakov told Ivan that he was intelligent when Ivan was the most confused (Dostoevsky, 1994/1879-1880, pp. 801, 349, 793). Ivan thought both of the visitor and Smerdyakov as stupid. He told the latter: "I use to think you are stupid. You are serious now" (Dostoevsky, 1994/1879-1880, p. 793)! He also told the former "stupid" several times (Dostoevsky, 1994/1879-1880, pp.801, 808). However, both of them had played Ivan by the method of confusion between belief and disbelief to convince him (Dostoevsky, 1994/1879-1880, p.809). The visitor mentioned Ivan's

poem 'The Grand Inquisitor' to mock him. He continued to explain that Ivan's theory about "everything is permitted" would lead to the birth of the "man-god", which would lead to destruction eventually; Smerdyakov also told Ivan at the last visit: "I got that idea, sir, mainly from "everything is permitted"-it was you who taught me that, sir, because you used to say it a lot- because, if there is no eternal God, then there is no virtue and, what's more, absolutely no need for it" (Dostoevsky, 1994/1879-1880, pp. 799, 814, 793). There is one more crucial point to be mentioned besides all these common features. Ivan thought the visitor as "a ghost", an "apparition" (Dostoevsky, 1994/1879-1880, pp.799, 815), Smerdyakov had gradually become looking like a ghost: "there was a great change in him, he was much thinner and looked even more sallow. His eyes were sunken and there were blue rings under them" (Dostoevsky, 1994/1879-1880, p. 779). After Smerdyakov had admitted that he was the murderer, Ivan told him: "I'm afraid that it's all a dream, that you are a ghost sitting there in front of me", and he answered: "there are no ghost here, sir, only us two, and a certain third person"... "the third one is God, sir" (Dostoevsky, 1994/1879-1880, p.782). I assume that Smerdyakov said "God" in a blasphemous way, what he actually meant was the Devil since he does not believe in God. Moreover, the Devil appeared right after Smerdyakov's suicide, and the Devil knew in advance about the suicide news, which proves that Smerdyakov is probably the embodiment of the Devil. Therefore, the Devil visitor can be considered a displacement from Smerdyakov, who has greatly impacted Ivan.

Smerdyakov was Fyodor Karamazov's bastard son, whose mother was raped by the old Karamazov and died at his birth. The servant Grigory had brought him up as a servant to the Karamazov family. He was quiet and disdainful until he met Ivan Karamazov, whom he looked up to. There was a tacit understanding between them since they had the first conversation: "he always spoke as if some secret complicity existed between them, something which had at some time been agreed by both sides, to which only they were privy and which

was even incomprehensible to the other mortals bustling around them” (Dostoevsky, 1994/1879-1880, p.334). Smerdyakov could be seen as the double of Ivan. However, Ivan had never admitted his fondness of Smerdyakov since he fulfils Ivan’s darkest desires.

Smerdyakov resonated with Ivan’s devil self, and he enabled his repressed ideas to enter into his conscious mind, which was unable to bear such elements. Eventually, Ivan fell ill, he split his devil self from his good self and met his split personality in the dream.

Ivan’s dream is unavoidable because guilt is a universal entity which will hunt us down one day. Alike Smerdyakov, the Devil which represents Ivan’s devil self, accuses Ivan for murdering his father. The Devil might also be seen as the concrete pictorial representation of Ivan’s guilty feelings. Ivan has tried to repress his guilt by avoiding it. However, under the influence of Smerdyakov, his guilt enters into his conscious mind as the Devil in his dream. The Devil confused Ivan from belief to disbelief, because the Devil knew about Ivan’s conflict between reason and faith. Ivan wanted to get rid of his devil self in his dream: “I’m tired of you, I can’t stand this torment any longer! I’d give anything to be able to shoo you away” (Dostoevsky, 1994/1879-1880, p.811)! On the way to the last visit, Ivan encountered a drunk and left him to freeze on the street. After his visit, Ivan spent one hour to save the drunken man, and unconsciously he tended to get rid of his guilt of murdering his father. However, that was in vain because he encountered his demonic visitor later at home. The Devil explained to Ivan about his method of belief and disbelief: “I shall throw you only a tiny seed of faith, and from it will grow an oak tree-such an oak that you, sitting in that tree, will want to go and join the “anchorite fathers and the women without sin”, for that is what you want secretly in your heart of hearts, to eat locusts and drag yourself off to seek salvation in the desert” (Dostoevsky, 1994/1879-1880, p.809)! Here the author uses Ivan’s Devil to indicate his biggest fear/conflict: deep down in his heart he believed in God, but his devil self will not let him. In Freud’s term, Ivan’s conflict between two spiritual dimensions- reason and

faith is a conflict between his ego and super-ego. Later Alyosha confirmed this conflict of Ivan: “he was beginning to understand Ivan’s illness: ‘The torments of a proud decision-an active conscience!’ God, in whom he did not believe, and truth were overwhelming his soul, which still did not want to submit” (Dostoevsky, 1994/1879-1880, p.821). Through the interpretation of Ivan’s dream on the preconscious level, I understand his repressed guilty feelings towards his father and also his conflict between the ego and the super-ego.

5.3 Alyosha’s “Cana of Galilee” Dream

Being Ivan’s younger brother, Alyosha is quite different from him, even though they had almost the same childhood experiences, the only difference is that Alyosha’s mother died when he was only four years old. He did not like to talk much and was introverted in his childhood, but not in an unsocial way. Although Alyosha is not the conspicuous type, everybody loves him because of his calm, tranquil nature and unlimited tolerance towards people. Wherever he goes, people grow fond of him immediately for his inherent ability to bring forth love ceaselessly, including the benefactor, who had brought them up (Dostoevsky, 1994/1879-1880, p.24-25). Unlike Ivan, Alyosha did not care a bit about the financial part when they lived depending on other people’s charity, because he has no material desires at all. If he receives a tremendous amount of money, he would not know where to spend the money and later totally forget about it. Alyosha did well in school but never the best. However, he dropped school a year before finishing it, not because he was unintelligent, but because he already had a purpose in life and that was not about school. After that, he decided to go to his father’s house for unknown reasons, he told himself that he would visit his mother’s grave at that time, but actually, he was uncertain about why he chose to go back. Alyosha was nineteen when he arrived in the town, as soon as he visited his mother’s grave, he told his father about his wish to enter the monastery. Fyodor Karamazov was supportive of his son’s decision, but he believed that he would come back to join him eventually. Alyosha was in

doubt about his decision of coming back until he met the Elder- Father Zosima, whom he thinks as the most astonishing person he had ever met and whom he loves and respects with all his heart. The Elder was his guide, his mentor, and he was like a father to him.

Like everyone else, Fyodor Karamazov had also grown very fond of Alyosha within a few weeks, even though he was suspicious about his arrival at the beginning. He started to hug and kiss him every time he saw him, and he had never shown anyone such affections before. Alyosha seemed to cheer his father up a lot, who had been in a lower level of vitality lately. He told his son: "My heart bleeds for you, Alyosha, really it does; if only you knew how I've grown to love you... Still, it's an ill wind... you can pray for us sinners, we've certainly done some sinning" (Dostoevsky, 1994/1879-1880, p. 30).

Alyosha's dream takes place in Book VII, chapter four when he is twenty years old and has been entering the monastery for a year now. When his beloved Elder died, Alyosha was devastated not merely because of his death, but mainly because of other people's disrespect towards Father Zosima after his death. The unpleasant smell of the decaying body in the coffin made people think the Elder was unsacred, and some people even began doubting their faith. Most people in town heard the news and started to talk bad things about the Elder, who was once the most respectable and honourable person in the town and even outside the town before his death. Father Therapon, who had envied Father Zosima for a long time, openly stood against the Elder's dead body to question his sainthood. This scandalous scene had shaken Alyosha's faith to its foundation. Rakitin, one of the socialists in the town, after looking on the event, saw Alyosha grieving under the tree and decided to seduce him just for fun. He invited him to eat sausage, drink vodka and finally go to Grushenka's house. However, Alyosha was not seduced at all, on the contrary, he saw the hidden love deep inside her heart, and his reactions had moved her profoundly. Alyosha was entirely lost before meeting Grushenka. However, she had unintentionally helped him to find hope again. Right

after this meeting, Alyosha went back to the monastery to pray for his Elder, there, he could not concentrate on the prayer out of tiredness and had fallen asleep on his knees beside the coffin.

Alyosha's dream begins accompanying Father Païsy's reading of the first miracle of Christ in the Cana of Galilee from the Gospels. The Gospel quotes make Alyosha think about Grushenka, Rakitin, and Father Zosima's teachings regarding active love. Slowly, the setting of the dream has changed to the wedding site. Alyosha sees the guest, the new couple and the Elder at the wedding. He feels pleasantly surprised about the Elder's attendance, who tells him to come and enjoy the wedding because he has offered someone an "onion" once, and everyone who is invited has offered one "onion" each. Father Zosima continues to tell him to go into the world and begin his tasks of helping people. Alyosha starts to cry in ecstasy and wakes up (Dostoevsky, 1994/1879-1880, p.455).

Before the dream, Alyosha was confused because of the scandalous event about the Elder, conversation about faith with Ivan and Grushenka's "onion" fable. His soul was mixed-up with all kinds of feelings, but not a single one of them dominates, just one thought appeared after the other (Dostoevsky, 1994/1879-1880, p.452). He was swaying between belief and disbelief that day, even later, he "was to recall this sad day as one of the most painful and fateful in his whole life" (Dostoevsky, 1994/1879-1880, p.425). Besides, Alyosha was still grieving over his Elder's death. By the time he returned to the hermitage, it was already nine o'clock. He was physically and mentally exhausted and would fall asleep as soon as he found a chance. Thus, Alyosha's experiences from the day or days preceding his sleep, in other words, his "internal subjective sensory excitation", and his wish to sleep would be the primary sources for the formation of his dream (Freud, 1900, p. 83). However, in the case of Alyosha's dream, besides the psychological subjective stimulation, there is another source for the formation of the dream, which would be the "objective sensory stimuli arising from

external objects” (Freud, 1900, p. 314). When he was praying in front of the Elder’s coffin, Alyosha could not focus on his prayer because of the overflowing of thoughts, and he began to listen to Father Païsy’s reading of the Gospels. Then he fell asleep listening to Father Païsy’s reading, which became his dream’s background sounds. The external objective excitation during his sleep, that is, the sounds of the reading of the Gospels, which Alyosha has been listening to before and during his sleep, gradually became the source of the dream, that is, the central theme of his dream. The external sensory stimuli have become a unity with the dream. Alyosha’s dream is produced because the psychological stimuli within his preconscious and the external somatic stimuli have provided the possibilities of the expressions of certain unconscious materials waiting to come to the surface.

I shall move on to interpret Alyosha’s dream on the preconscious level through the associative path. In the beginning, Alyosha heard Father Païsy’s reading of the first two phrases of the Cana of Galilee, and he thought: “she too is fortunate... she’s gone to the feast... No, she hasn’t taken a knife with her, she hasn’t... that was just a cry of anguish. Well, cries of anguish must be forgiven, certainly” (Dostoevsky, 1994/1879-1880, p.453). This “she” refers to Grushenka, who told Alyosha about her resentment towards her former lover Kuzma Samsonov at their meeting before the dream. He recently informed her to meet after he had left her alone for five years, and she had not decided whether to go or not: “Because I might even take a knife with me when I go there... I still haven’t made up my mind” (Dostoevsky, 1994/1879-1880, p.446)... Here Alyosha thought Grushenka was qualified to come to the wedding since she would choose love over hate and choose to go without a “knife”. “Rakitin went off into a side-street. All the while Rakitin keeps thinking about his grudges, he’ll always be slinking off into side-streets” (Dostoevsky, 1994/1879-1880, p.453)... Here is also the day’s residues of Alyosha about Rakitin, who had gotten completely angry after their meeting with Grushenka since he did not see what he had

expected there. So he shouted at Alyosha and turned around to leave off to another street. “A side-street” might be a concrete pictorial representation of the road the liberals have chosen, that is the road towards death and destruction. Alyosha thought Rakitin would continue to disbelieve in God. “it’s Cana of Galilee, the first miracle... Oh, that miracle, oh, that sweet miracle! It was not people’s grief, it was their joy that Christ was sharing when He performed the first miracle; he was helping to celebrate their joy” (Dostoevsky, 1994/1879-1880, p.453)... Alyosha would not choose the first miracle of Christ for the materials of his dream by chance since he had expected a miracle from the Elder, but nothing happened in real life. He saw not merely an ordinary miracle in the dream, but the most magnificent one of all miracles. It could be considered as Alyosha’s fulfilment of wish for miracles. “‘Whosoever loves the people, loves their joy too...’ the starets used do repeat this constantly, it was one of his main teachings... Without joy, one cannot live, says Mitya”...(Dostoevsky, 1994/1879-1880, p.453). Mitya had passed through his mind after remembering the Elder’s teaching about joy, whom he had forgotten about recently because of his grievance (Dostoevsky, 1994/1879-1880, p.430). Then accompanying the reading of the Gospels, the room had gradually changed into the wedding scene, where he saw the guests, including the Elder (Dostoevsky, 1994/1879-1880, p.454). The “expanding room” might be a concrete pictorial representation of Alyosha slowly entering into the place where he could find the answer to his struggles. The Elder asked him: “Why are you hiding from us here? come and join us” (Dostoevsky, 1994/1879-1880, p.455). Here the Elder seemed to say: ‘why have you been confused about your faith? You belong to our side.’ Father Zosima continued to ask: “why are you surprised to see me? I offered an onion and that’s why I’m here too. And many people have offered just one onion, just one little onion each” (Dostoevsky, 1994/1879-1880, p.455)... The “onion” here belongs to Grushenka’s fable: a wicked woman died and was thrown to the burning lake. To save her, her angel told God that she once gave an onion to a

hungry woman. God told the angel to let her grab the onion and hold it to get out of the lake, if the onion breaks, she would not be saved. When the woman held the onion to get out, other people in the lake started to grab her hoping to get out. However, the selfish woman refused to let them grab her, so the onion broke, and she could not be saved because of her greediness (Dostoevsky, 1994/1879-1880, p.443). Thus, the “onion” might be considered a concrete pictorial representation of the help we offer to others. “And you too, my gentle, my humble child, today you too managed to offer an onion to a hungry woman. Begin, my kind, my humble child, begin your task” (Dostoevsky, 1994/1879-1880, p.455)! The Elder explained that Alyosha was also invited to the wedding since he had offered Grushenka help. Alyosha was reminded that it was time to begin helping others, and there was no time for him to confuse anymore. “Something burned on Alyosha’s heart, something swelled in it till it hurt, tears of ecstasy welled up within him” (Dostoevsky, 1994/1879-1880, p.455)... “Something” stands for his faith, he has struggled between reason and faith, and clearly faith has won at the end of the dream.

Alyosha’s dream of Cana of Galilee is a way of sorting out his struggling thoughts after “the most painful and fateful day in his life”. The smell of the decaying body has positioned Alyosha in confusion about his faith. When he is talking to the socialist Rakitin, he has remembered Ivan’s words about the rebellion. At the time, Ivan’s opinions seem right on point. Grushenka has a positive impact on him as she has reminded him of active love. In a state of confusion, Alyosha sees Father Zosima in his dream, at the wedding of the first miracle of Christ, and he found his answer in the dream. Father Zosima’s body dies, but his spirit resurrects in the dream. Alyosha realizes the true meaning of the “immortal” because the great spirits will be passed on forever, and will resurrect in people’s hearts, even though the flesh has died. Once he has understood the truth about the resurrection and the immortal, he chooses to go back to his faith and firmly believes in God. He decides “to go out into the

world” and begins his mission of passing on the “corn” of love, as the Elder has quoted from the Gospel of St. John to Alyosha once: “verily, verily, I say unto you, except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit” (Dostoevsky, 1994/1879-1880, p.356), which is the true meaning of resurrection. Alyosha’s dream is also a fulfilment of his wish for miracles. A miracle fails to occur in real life, but it appears in his dream, which indicates the greatest miracle of all and also the miracle of the Elder’s resurrection.

5.4 The Literary Functions of the Dreams in The Brothers Karamazov

Dostoevsky is a master of the technique of the dream in his literary works. He usually uses dreams to reveal the character’s unconscious world, foreshadow the character’s destiny, explain the philosophical ideas and enrich the language by getting rid of traditional restriction on materials. I’d like to discuss mainly the structural and theme function of the dreams in The Brothers Karamazov.

Dmitri was reckless, dissipated and self-abandoned before the dream of the weeping babe. He witnesses the suffering of the children and mothers and decides to go suffer for them because everyone is guilty of each other’s sin. After the dream, there is a new man reborn in his heart, who, later at the trial, decides to accept the punishment to go to Siberia only for his intentions to kill the father. Thus, the dream of the weeping babe is a turning point of Dmitri’s spiritual world and also a turning point of the plot. Besides, Dmitri’s dream reflects the child theme of the work. Dmitri responds to the suffering children not with anger but with agony, a passionate desire to help them. Unlike Ivan, who is ready to talk about the facts of suffering children, yet does not lead to action. There is a straight line between Ivan’s mind and Dmitri’s empiricism, Ivan’s rebellion and Dmitri’s compassion. In Grushenka’s dream at Mokroye before Dmitri gets arrested, she saw that they were living together in a place full of snow,

which foreshadows their future in Siberia. Grushenka's dream also corresponds to Dmitri's weeping babe dream for both of them has experienced salvation in their dreams.

Ivan encounters his split personality after Smerdyakov has confessed to him that he is the murderer of the father, and he is to blame for his death too. In the dream, the devil, that is Ivan's repressed guilty feelings, tries to torture Ivan from belief to disbelief referring his own stories. Ivan is angry at him for his blasphemy because deep down in his heart, he believes in God, and he just does not want to accept his world. The author uses Ivan's dream to reflect one of the book's central themes: the theme of faith. The devil represents his evil self, who would eventually lead to death and destruction. Thus, Ivan's mental breakdown after the nightmare foreshadows his destiny, that is, if he keeps disbelieving in God, he would be led to insanity.

Alysha is confused for the first time in his life between belief and disbelief after the incident of the decaying body of the Elder since he has expected a miracle, but it does not come true. Under the influence of Rakitin, Alyosha tends to give up his faith, but Grushenka's sincerity makes him go back to his faith again. In confusion, Alyosha saw the Elder's resurrection in the dream, which makes him understand the true meaning of the immortal, and he decides to believe in God again firmly. The dream serves as the turning point of Alyosha's spiritual life and foreshadows the later developments at the end of the story when Alyosha passes on the "corn" of love to the schoolboys at Ilyusha's funeral.

6. THE INTERPRETATION OF THE SEMI-LATENT AND LATENT CONTENT OF THE DREAMS IN THE BROTHERS KARAMAZOV

Conigliaro believes that the content of dreams consists of both recent and remote memories, he calls the recent memories as “the yesterday”, which is stored in the preconscious, the so-called “day’s residues”. Freud refers to it as the “preconscious leg” of the dream, and this material forms the manifest content of the dream (Conigliaro, 1997, p.79). He calls the remote childhood memories “the yesteryear”, which involves unconscious memories of repressed infantile or childhood events. This material forms the dream’s latent content, and Freud refers to it as the “unconscious leg” of the dream (Conigliaro, 1997, p.79). The recent life event and the unconscious memories of repressed events resonate with each other as they have similarities with each other. All contents found in the manifest, semi-manifest, and semi-latent dream, which is the dreamer’s recent memories, are distorted and disguised counterparts in the dreamer’s infantile memories (Conigliaro, 1997, p.343). In this way, I have analyzed the dreams only on the preconscious level in the previous chapter, which is the semi-manifest and semi-latent content of the dreams, not on the unconscious level, which is the latent content of the dreams. Since I’m dealing with a literary work, analyzing the dream’s recent “yesterday” sources would be enough to understand the dream from a literary perspective. However, I would like to analyze the dream’s “yesteryear” sources, that is the latent content of the dream, to get a more comprehensive understanding of the character. To interpret the dreams on the unconscious level, I will make conjectures and speculations about the dreams, using the collected associations and related manifest dream contents above.

6.1 Interpretation of Dmitri’s “weeping babe” Dream on the Unconscious Level

“Traveling somewhere across the steppe” (Dostoevsky, 1994/1879-1880, p.638).

Dmitri did have recent memories of traveling in reality, however, to analyze the latent content

of the dream, I assume that it is also a concrete pictorial representation of traveling to an unknown area of his mind, which is his unconscious mind. "Somewhere he had once served in the army" (Dostoevsky, 1994/1879-1880, p.638). It might be considered as a secondary revision, he's insisting on the fact that somewhere he had been once before. According to Freud, when the dreamer emphasizes having been to some landscapes or localities once before, these localities would be the representation of genitals of the dreamer's mother. Because except that, there is for sure no other place that the dreamer has been to once before (Freud, 1900, p.524). Thus, the first sentence of the dream led us directly to Dmitri's yesteryear, which is his infantile memories. "Muzhik" represents the driver Andrei, the Staff captain Snegiryov and the peasant trader Gorstkin through condensation, as we have discussed before. Beyond these characters, I assume muzhik also stands for Dmitri's father. My speculation is supported by the fact that the peasant trader Gorstkin is useless and drunk all the time, just like Dmitri's father, was drinking all the time and useless for him, because he has not been a good father to him and refuses to offer him money. Moreover, the "long reddish beard" of the muzhik reminds us of Gorstkin, who also has a long reddish beard. So muzhik is a displacement from Gorstkin, who is a displacement from Dmitri's father. Besides, the staff captain Snegiryov, whom Dmitri humiliated in front of his son Ilyusha, is also a father figure. "In a carriage pulled by a pair of horses" (Dostoevsky, 1994/1879-1880, p.638). There are two horses in Dmitri's dream but three horses in reality, when he was traveling to Mokroye. The number three is confirmed as symbolism for male genitals (Freud, 1900, p.476), so the "three" cut into "two" is a concrete pictorial representation of his father (the muzhik)'s male genital (three horses) having undergone castration in Dmitri's mind. "Carriage" might be symbolism for female genital, that is, his mother's genital. "Slushy snow" might stand for semen by symbolism. "Mitya felt the cold" (Dostoevsky, 1994/1879-1880, p.638). In my conjectures, "cold" might be a turning into the opposite of "hot", he felt

hot being in his mother's genital. "Large wet snow flakes" might be symbolism for and concrete pictorial representation of the short-lived semen. "The driver valiantly urging his horse on" is a turning into the opposite of his father's uselessness. I assume, "Half of the huts burned down" might be a displacement from the parental bed, and the father side of the bed is burnt down. In his phantasy, the father is burnt down, and there is no father figure any more. We can notice that the father figures are absent in the dream, their absence would be the reason of the suffering of mother and child. If we recall Dmitri's childhood, his mother abandoned him when he was three years old, and died when he was four. After that, his father forgot his presence and ignored him constantly. He was adopted by relatives, and he had changed home four times ever since (Dostoevsky, 1994/1879-1880, p.14). Hence the dream also indicates his terrible childhood memories without a father. "Looking about forty but probably no more than twenty" (Dostoevsky, 1994/1879-1880, p.638). As I had analyzed on the preconscious level before, I have proved that the burnt peasant woman with an infant in her arms is a displacement from the Holy Virgin and the dry mother earth. However, I conjecture, she might also be one more displacement from Dmitri's own mother. My conjecture, I think, is supported by the peasant woman's appearance of being twentyish but looks like forty years old. I assume Dmitri's mother would be about forty years old by now if she is alive, and she might be twenty or so when Dmitri's still an infant. So he remembers his twenty-year-old mother in his remote childhood memories. "Shrunken Breast with no milk" might be considered a concrete pictorial representation of the mother having nothing to feed the baby Dmitri. Dmitri's mother abandoned him when he was three and died when he was four, which is the beginning period of the phallic stage, during which the Oedipus complex occurs. Dmitri has grown up without a mother's care and love, especially through his oedipal phase. "The child cried incessantly stretching forth its bare little arm, clenching its fist" (Dostoevsky, 1994/1879-1880, p.638). Here, I assume it might be a concrete pictorial

representation of Dmitri's crying for his phallic needs. The child stands for Dmitri himself in the semi-manifest and semi-latent content, his arm and fist might be symbolism for penis.

“‘The bairn’s weeping.’ And what amazed Mitya was the fact that he had said it in dialect, the way they said it in the country- ‘bairn’ rather than ‘child’...It was as though this was more compassionate” (Dostoevsky, 1994/1879-1880, p.638). As we have discussed before, this is a secondary revision of Dmitri emphasizing on the word “bairn” –“dityo” is a Russian regionalism, which is a neuter form in Russian grammatical gender. Freud suggests that children in dreams usually stand for genitals, and dreams or unconscious phantasies intend to manifest an archaic characteristic by applying sexual symbols bisexually because the genitals of both sexes are without difference to children (Freud, 1900, p.476). Dmitri points out that he likes the neuter form of ‘dityo’ through secondary revision, “like” here might be a turning into opposite of “dislike”. These facts indicate that the most archaic part of his childhood unconscious memories is the fear of castration, the neuter form of the word “dityo” is a concrete pictorial representation of castration. ““Why is it crying?”” and the 16 questions asked by Dmitri (Dostoevsky, 1994/1879-1880, p.638-639) might be the concrete pictorial representation of his complaints about why he (the pre-oedipal child) does not have a mother to care for his oral needs, to protect him (the oedipal child) from his father, from castration.

The latent content of Dmitri's dream, in my conjectures, has two meanings. The first refers to the oedipal child Dmitri's phallic oedipal desire toward his oedipal mother, and castratory wishes toward his father. By the work of condensation, his mother is disguised as the burnt peasant women, and as Holy Virgin and the mother earth in associations; his father is disguised as the muzhik and the coachman Andrei, as the staff captain Snergiryov and the peasant trader Grotkin in associations. By the work of displacement and concrete pictorial representations, his father's genital being castrated is disguised as the two horses of the muzhik; her mother's genital is disguised as the carriage; the semen is disguised as

snowflakes; his genital is disguised as the fist of the weeping baby. The second meaning of the dream should be traced back to the pre-oedipal phase of the child. As we know, Dmitri's mother is described as short-tempered, and she must have been a terrible mother for her baby during the pre-oedipal phase. Hence the other dream wish would be the pre-oedipal child-Dmitri's oral desire towards his pre-oedipal mother. By the work of displacement and concrete pictorial representations, Dmitri's mother is disguised as the peasant woman with shrunken breasts, and he is disguised as the crying hungry baby. He is wondering why he (the pre-oedipal child) has such an uncaring and unloving (pre-oedipal) mother is disguised as a series of questions he has asked to understand the source of the suffering of people.

Hence there are two aspects of influence in Dmitri's character-formation, from his pre-oedipal phase and his oedipal phase. He is both irresponsible and honorable at the same time, and his ambivalent personalities are based on his relationship with his mother and father. In the novel, Dmitri who is in great debt, threatens to murder his father many times as his father denies him the money which Dmitri believes to be his right. However, his honorable self prevents him from killing his father, although he has nearly killed Grigory, and he has attempted to kill himself twice because he is guilty of playing a "swinish trick" with Katerina and failing to return her money. Still, Dmitri controlled himself from killing his father. In the interrogation, Dmitri makes criticism about his father, and he cannot judge his father because he thinks that they are the same kind of people. His great conflict is between being honorable and the tendency to act like his father. His castration fear and his guilty feelings towards his father are why he decides to accept the accusation and go to Siberia after the dream as a self-punishment. On the other side, Dmitri's contradictory character is also formed from the treatment of his mother. According to Klein, at the pre-oedipal phase, to the infant, the mother's breast gratifying his oral needs represents good, and the breast dissatisfying his oral needs represents bad. Thus the good breast symbolizes all the pleasant things in life, and the

bad breast symbolizes all the negative things. Gradually, the infant sees these two partial objects as a whole with the good and bad aspects. Dmitri's mother has abandoned him at the beginning of the development of oedipal phase, and both images have stayed in Dmitri's mind since then. His negative attitude towards people in his life and his positive attitude of being an honorable man maintain in his character-formation. Dmitri's negative qualities not only resemble his father but also are a copy of his mother's short-temperedness. To summarize, Dmitri's intense tendency to kill his father is an exaggeration of his dissatisfaction with the father. Perpetually being in the conflicted state of mind, Dmitri's honorable self would eventually prevent him from killing his father or bringing suffering to people. Just as his lawyer has described in the trial: "Precisely, a Karamazov is a man of opposites, of extremes, a man who can call a halt in the midst of the most reckless abandon the moment he feels himself subject to another force. And that other force was love" (Dostoevsky, 1994/1879-1880, p.912), and "perhaps he yearned to see his father after so many years of separation, perhaps he had recalled his childhood thousands of times, and perhaps he longed with all his heart to vindicate his father and embrace him" (Dostoevsky, 1994/1879-1880, p.934). Dmitri's dream of the weeping baby makes him realize his guilt towards his father and all people, and he finds out the sin in the world is the sin against children. Hence, he would like to go suffer for the children and make peace in the world by compromising with his parents.

6.2 Interpretation of the Semi-latent and Latent Content of Ivan's "Devil" Dream

At the beginning of the dream, the author described the visitor as a gentleman who was likely to be unmarried but seemed to have children. His children were brought up somewhere else by other relatives. He was embarrassed to talk about them in front of others and became estranged from them (Dostoevsky, 1994/1879-1880, p.797). Here the description sounds just like Fyodor Karamazov to me. In my conjectures, the visitor can be considered a displacement from Ivan's father, who continually ignored his children and abandoned them

after their mother's death. Thus, the old Karamazov and Smerdyakov (on the preconscious level) are condensed into the visitor in the dream. The hypothesis can also be proved by the fact that Ivan was told that he was an "intelligent" person by the visitor, Smerdyakov and also his father. The latter told him when he asked him a favor to do a business in Chermashnaya: "I only ask you because you're an intelligent person, as anyone can see" (Dostoevsky, 1994/1879-1880, p.348). The conversation in the dream resembles those conversations about religion and philosophy between Ivan and his father. Ivan's idea that "if there's no God, everything is permitted" is the main topic of the conversation in the dream (Dostoevsky, 1994/1879-1880, p.814). Here, I assume, "God" may be considered as a displacement from the father, for the word "father" and "God" are often used alternately. At the same time, "God" might also be a turning into opposite of the father, who is displaced by the Devil. The visitor referred Ivan's poem "The Grand Inquisitor" to annoy him in the dream, in which the inquisitor was described as a tall man of ninety with a "bloodless old lip" and "sunken eyes" (Dostoevsky, 1994/1879-1880, p.329, 313). In comparison, the father was described as "flaccid in appearance" with "fleshy bags under his small eyes" and "wide, carnivorous thick-lipped mouth" (Dostoevsky, 1994/1879-1880, p.29). Here the inquisitor's facial features might be the turning into opposite of the father's facial features. Ivan refers to the "suffering of children" specifically to explain his central idea (Dostoevsky, 1994/1879-1880, p. 297). I conjecture that the suffering of children can be seen as the suffering of Ivan's own childhood since he overstressed it instead of talking about the people's suffering in general.

Even though Ivan gets along with his father during his stay at home, there are too many details of Ivan's unconscious hatred towards his father can be found in the book. For instance, after their long talk with Alyosha, Ivan went to his father's immediately without any reason, which also surprised himself: "It was strange, but he felt a sudden anguish that was unbearable and above all increased with every step as he neared the house.... he had

experienced anguish often before...” (Dostoevsky, 1994/1879-1880, p.332). I believe his anger came from his tragic childhood. Ivan’s mother Sofya had been abused all her life by the General’s widower until she got married to Fyodor Karamazov, yet he continued to devalue her even though she had a mental disease. Ivan must have witnessed his mother being abused by his father in his childhood, and he had been abandoned by his father after the death of Sofya when he was seven years old. However, Ivan expressed his anger in a tolerant way by despising the father, and he would not rage at his father directly. Instead, Ivan expresses his tolerant anger through his intellectual works: the controversial essay on rebellion and the famous poem of “the Grand Inquisitor”. He blames God for allowing the suffering of children in this world. Through the work of displacement, it can be seen as he blames his father for ignoring the suffering of himself as a child. Moreover, the inquisitor, being the father figure, tortures the human beings to achieve his version of freedom; Jesus, being the Son, tolerates his father by listening silently and accepts his father’s ideas with a kiss. Here Ivan expresses the idea again, that the “father” allows the child (himself) to suffer because of his father. Therefore, Ivan means that if there is no God, there is no father, then everything is permitted.

In my conjecture, the latent meaning of the dream would be the Oedipal child Ivan’s death wish towards his father for his devaluation of the mother. According to Freud, as an Oedipal child, it is normal to like the mother and dislike the father. The affection ceases as long as the child’s guilty feeling appears. Then he would figure out that he cannot defeat the father and begins to suppress the desire or imitate the father for sublimation. In Ivan’s case, the facts of his father’s ignoring him, and his father’s devaluation of his mother lead to the incomplete development of his Oedipus complex. The defense mechanisms of suppression and identification emerge to resolve the conflict between his ego and id. However, Ivan had only managed to suppress the desire but could not imitate his father. Thus, his fixation emerges at the phallic stage, that is to say, his affection for the mother and his death wish

towards the father have remained. The phallic fixation leads him to be a mother-fixed, aggressive and proud man. Ivan's mother died when he was seven, that is during the latent stage, at which the drive is suppressed, and the super-ego continues to develop in social communication. Since Ivan could not complete the identification of the father, under the influence of his mother's death and his abandonment by the father, he has developed a defence mechanism of irony to cope with his desire, which refers to a form of denial, aiming to understate the significance of the object. The defense of irony is often reflected in the skepticism of his intellectual works. So as long as he could treat the father with irony, Ivan would be spared from the outbreak of rage towards the father. Smerdyakov or the Devil in his dream caused the breakdown of Ivan's defense mechanism, which led him to be aware of his unconscious hatred, thus gave rise to his mental collapse.

Ivan's character formation is mainly influenced by his Oedipus phase. As I have mentioned before, the conflict of Ivan manifests itself in the battle between the rational self and the faithful self. Ivan's mother was a woman of faith as she often prayed to the icon of the Mother of God (Dostoevsky, 1994/1879-1880, p. 23). I assume that Ivan had believed in God until his mother's death because of his phallic fixation, he might be very fond of his mother that he would do anything to please her. His mother's death would be a turning point for him because it would remind him of the suppressed hatred towards the father. The defense mechanism of irony emerged to cope with the parricide desire by minimizing the importance of the desire. The defense of irony also made him skeptical about everything, including believing in God. He used reasons to explain religion in his literary works, and he thought his rational self had won. However, after his father's death, that is the fulfilment of the unconscious parricide wishes towards his father, Ivan's guilt emerged through his dream, which broke down his defense. His "active conscience", that is his faith, overwhelmed his conscious mind. Although Ivan's destiny remains a mystery, through the Devil dream, I had a

better understanding of Ivan's skeptical personality, which is formed by the conflict between faith and reason, in other words, the battle between belief and disbelief.

6.3 Interpretation of the Semi-latent and Latent Content of Alyosha's "Cana of Galilee"

Dream

Alyosha's dream could be seen as consisting of two parts: the first part belongs to his preconscious memories, which refers to his comments on Father Paisy's reading of the Gospel; the second part belongs to the actual dream of Alyosha, in which he does not hear the reading of the Gospel anymore. Alyosha falls asleep hearing the Gospels and his mind is gradually moving into his preconscious memories, and then to the unconscious thoughts, that is when the reading of the Gospel disappears. Thus, Alyosha's actual dream begins when the "room" is "expanding", and the setting of the dream is changed into the wedding site. Here the "expanding room" could be seen as a concrete pictorial representation of Alyosha's slowly entering into his unconscious mind from his preconscious memories. Then Alyosha is excited to see the Elder at the wedding: "his coffin had gone, and he was dressed as he had been when he sat with them yesterday and his guests had assembled to see him, His expression was unclouded, his eyes shining" (Dostoevsky, 1994/1879-1880, p.454). The Elder could be considered a displacement from Alyosha's mother and a turning into opposite of his father. As we know that Alyosha's mother was a believer of God and his memories of the mother might affect him to choose the monastery life: "Perhaps he retained some childhood memory of the monastery on the church. Perhaps, too, he had been affected by the slanting rays of the setting sun striking the icon as his mother the klikusha, held him up to it" (Dostoevsky, 1994/1879-1880, p.33). Alyosha was still in doubt about his choice, but when he met the Elder, he assured about his decision. Both the Elder and Alyosha's mother have a similar impact on him. Thus, Alyosha sees his mother resurrects in the dream (the "coffin had gone"), and her face is "unclouded" without any torments from his father. If we compare the

Elder to Alyosha's father, it is possible to say that these two are in opposition to each other. The Elder is kind, holy, philanthropic and he receives others' negative energies to relieve them; while Fyodor Karamazov is filthy, outrageous, indelicate, and he gives the negative energies to others to revenge on them. In the dream, the Elder says to Alyosha: "And do you see our light, do you see Him?" and he replies: "I'm afraid... I daren't look" (Dostoevsky, 1994/1879-1880, p.455)... The "light" here could also be seen as a displacement from Alyosha's mother. When he recalls the only memories of his mother, that she is praying in front of the icon on her knees, she was crying and holds him hysterically toward the icon, what he remembers the most is "the slanting rays of the setting sun" (Dostoevsky, 1994/1879-1880, p.23). Thus, Alyosha may relate his mother to the "light" according to his memories. Alyosha is also afraid to observe his unconscious reality by saying "I daren't look".

Alyosha gets along with almost everyone, including Fyodor Karamazov, no matter how despicable he is. It seems that Alyosha does not hate his father at all. However, Alyosha admits his hatred for his father at least three times throughout the novel. For instance, after the first visit to Smerdyakov, Ivan asked Alyosha if he had wished his father's death when Dmitri rushed in the room and attacked the father after dinner that night. Alyosha replied: "'Forgive me, yes, I thought that too,' and fell silent, adding not a single 'mitigating circumstance'" (Dostoevsky, 1994/1879-1880, p.767). Another incident that proves Alyosha's unconscious death wish towards his father, occurs when Fyodor recalls an experience with his mother. Fyodor once threatens Alyosha's mother to spit on the icon she is praying to: "when she saw me do that, Good Lord, I almost thought she was really going to kill me, but she merely jumped up, held up her hands, then suddenly buried her face in them, began to shake all over, and fell to the floor" (Dostoevsky, 1994/1879-1880, p.173)... Hearing his father, Alyosha's face suddenly begins to change, "his face reddened, his eyes glared, his lips quivered..." Then, just like what happened to his mother, he buries his face with his hands and begins

“shaking violently in a sudden fit of hysterical, silent weeping” (Dostoevsky, 1994/1879-1880, p.173). The insulting action of his father gives rise to the identical reactions of the mother and child. The seizure is a reaction of Alyosha and his mother’s defence mechanism to cope with the father, being exhausted. In his *Dostoevsky and Parricide*, Freud sees Dostoevsky’s seizure as a way of self-punishment for his death wish towards his father (Freud, 1928, p.182-183). Thus, Alyosha’s seizure-like reaction can also be considered as his self-punishment for the parricide wish.

In my conjecture, the latent content of Alyosha’s dream has two meanings. The first one refers to the Oedipal child Alyosha’s coping with the death wish towards his father by replacing the hateful father with a second father- the Elder Zosima, in the image of his mother. Alyosha’s mother died when he was four years old, during the phallic stage of the development. The mechanisms of identification and suppression occur to resolve the conflict between desires and guilty feelings. Alyosha probably has not seen much of his father’s devaluation on his mother, yet he could not identify the father either, since his father always ignored them. Thus, the fixation occurs at the phallic stage, which causes the overdependence on the mother. However, his mother died soon after the fixation has occurred. To cope with the death wish against the father, Alyosha intends to suppress the desire and to defend himself against the tendency to become like his father. His only vivid memory of his mother when he was two years old, has formed an image of the mother’s capacity for love in his mind. He uses this image of the loving mother to replace his father, introduce love to replace the hatred. When he meets the Elder, he begins to see him as his father. In this way, he has raised a second father in the image of the loving mother. Therefore, to prevent from hating the father, Alyosha brings in the loving mother, who is embodied by the Elder, to replace his father. The Elder teaches him to love instead of hating the father.

The second meaning of the latent content of the dream manifests itself in the pre-oedipal phase of Alyosha. According to Klein, the child's Oedipus complex occurs at the end of the first year and the beginning of the second year, when the child's frustrations toward the mother's breast start to impel the libido to a new object, that is the father's penis. The gratification and the frustration towards the mother's breast are directed to a new relationship with the father's penis (Klein, 1945, p. 408). Alyosha's frustration from the mother's bad breast is balanced with his idealization of the good breast of the mother. His oral impulse towards the bad breast is shifted to the father's penis at the beginning of the Oedipus phase. Alyosha sees his father's penis as a dangerous object, and he is afraid of his father's genital so intensely that the "good penis" cannot be formed in his case, because of his father's irresponsibility towards his children. In the genital stage, on the one hand, Alyosha sees his mother as the "bad genital mother" since the "bad father" has injured the mother in their sexual relationship. Hence the defense mechanism of regression appears to cope with his anxieties, he regresses to the oral stage, to the "good breast mother" from the "bad genital mother". On the other hand, after the death of Alyosha's mother, there is no "good breast mother" to look after him anymore. His earlier anxiety comes out, so the belief in the "good breast mother" could not be preserved unless he represses his Oedipus wishes. The defense mechanism of repression occurs not only to maintain the "good breast mother" but also to defend him against the anxiety from the castration fear since his oral impulses to bite off his father's genital give rise to the fear of being bitten back. Therefore, Alyosha's repression of the Oedipal desires is accompanied by his partial regression to the oral stage. According to Klein, the only way to preserve "the capacity for love" for the child is the idealization of the "mother-baby relationship" (Klein, 1945, p.393). Hence, Alyosha not only represses his Oedipal wishes toward his father but also idealizes his relationship with the good breast mother so that he could maintain "his capacity for love". If he does not repress the oedipal

wishes, his love object, the “good breast mother”, could not be preserved. The idealization manifests itself in Alyosha’s good and strong memory of his mother, that is when he was two years old, his mother’s praying and holding him to the icon in the “slanting rays of the setting sun”, which he remembered most clearly (Dostoevsky, 1994/1879-1880, p.23). Because of his idealization of the mother, Alyosha cannot bear the insulting comments about women:

“Seeing Alyoshka Karamazov would clasp his hands over his ears as soon as they started talking about ‘it’, his schoolfellows would sometimes deliberately crowd around him, force his hands away from his head, and shout obscenities into both his ears, while he struggled and sank to the floor, lay down and shielded his face, without a word, without protest, bearing the insult in silence” (Dostoevsky, 1994/1879-1880, p.26). Maybe that is why Alyosha is devastated to hear the insulting things about the Elder after his death because disrespecting the Elder means disrespecting the “good mother”, which he could not bear. Later, Alyosha finds himself a second father- the Elder in the image of the “good breast mother” to substitute his father’s place. However, after the decaying body of the Elder and his dream, Alyosha’s psychological state has changed a lot. He was confused about his faith and later became more certain about his faith than ever. Before the dream, Alyosha had idealized the good mother to preserve the capacity for love, and at the same time, he repressed the bad aspects of the mother as a pre-oedipal child. However, the capacity for love which he has preserved was not really stable. At the end of the dream, Alyosha told the elder that he was afraid to look at the “light”, which is a displacement from his mother, and the Elder said: “Don’t be afraid of Him. He is terrible in his grandeur, awesome in His majesty, but He is infinitely merciful, He has taken on our likeness through his love for us and has joined in our merrymaking...”

(Dostoevsky, 1994/1879-1880, p.455). The Elder told Alyosha not to be afraid of the bad aspects of “the mother” because there are good aspects of her too. Hence Alyosha could face the repressed bad aspects of the mother, and then he is able to bring the good aspects and bad

aspects of the mother together in the help of the Elder. The good aspects diminish the bad ones so that his genital position is strengthened. Thus, he can face his conflicts deriving from the genital impulses, his belief in the good mother and good father becomes stronger so that his father is no longer a dangerous object for him. Hence, after the dream, he can love his mother more securely, not in an idealized way anymore. Furthermore, his faith is also strengthened because of the secure ability to love.

Alyosha's character formation is affected by both the Oedipal phase and the pre-Oedipal phase. His inner crisis raises only once throughout the novel on the "fateful" day proceeding his dream. The decaying of the Elder's body confuses Alyosha to struggle between belief and disbelief, between faith and reason, between love and hate. The miracle, which he has expected, disappoints him, not for he believes in God because of miracles, but for his idealization of the mother/ the Elder has failed him. Alyosha realizes that miracles happen just in his idealized mind, but not in reality. Thus, the confusion between idealism and realism leads him to doubt his idealized mother, which is related to his faith. So that he thinks maybe he believes in an idealized God. He tells Rakitin before they go to Grushenka's: "I'm not rebelling against my God, I merely "refuse to accept His world"" (Dostoevsky, 1994/1879-1880, p.429). However, Grushenka's "onion" and the resurrection of the Elder in the dream make him go back to his faith and firmly believe in God from then on, because he has understood how to love more securely and not in an idealized way, by bringing together the repressed bad aspects and the good aspects of the mother in the dream. Alyosha starts to love not because of his idealization of the mother, but because he intends to love, regardless of the mother's bad aspects. Just like the author explains in the novel that a realist does not believe because of a miracle, but because he intends to believe; "faith is not born of miracles, but miracles of faith" (Dostoevsky, 1994/1879-1880, p.32). Alyosha's dream makes him realize that miracles exist in the form of love but not in the form of idealization, to be able to

see miracles, he must learn to love all the good and bad aspects of the object, and not to love only the idealized object.

6.4 The Psychological Functions of Dreams in *The Brothers Karamazov*

Other than reflecting the dreamer's unconscious, there are other psychological functions of dreams, for instance, evacuative dreams, "compensatory" dreams, dreams maintaining the order of the psyche and dreams reflecting the author's inner world.

Dmitri's dream of weeping babe has a "compensatory" function since it carries a message from his unconscious: the repressed love. Dmitri's psyche is not in a state of equilibrium because of his inherent bad qualities, which are originated from the identification of the father, and the tedious interrogation. His dream appears to sort out his disharmonious personalities by sending him a message from the unconscious, which answers his question of suffering in the world. Dmitri's repressed love emerges in the dream, which supports him to suffer for the children because he is guilty of the parricide wishes towards the father.

I believe Ivan's devil dream belongs to those that aim to maintain the order of the psyche since the manifest content is very similar to the latent thought of the dream. The manifest content of the dream is about Ivan's repressed hatred towards the father, while the latent meaning of the dream is his repressed guilt towards his parricide wish. Ivan's dream deals with the problems of his development the self, which is originated from his fixation at the phallic stage, and later, his defense mechanism of irony. His dream tends to resolve his phallic fixation and defense of irony by making him aware of his repressed guilty feelings, represented by the Devil. At the moment of the dream, Ivan's psyche is overwhelmed by his defense of irony. Thus, his dream appears to maintain the order of the psyche by breaking down his defense.

Alyosha's Cana of Galilee dream also aims to maintain the order of the psyche because of his incomplete development of the self and self-object. His dream deals with the partial regression to the oral stage and his idealization of the good breast mother, which allows him to maintain his capacity for love. However, he realizes that the ability to love by idealizing his mother is not secure enough. His dream tends to resolve these developmental problems by making him to face the mother's bad aspects and by bringing together the good and bad aspects of the mother. In this way, his ability to love becomes more secure. Alyosha's dream appears because Alyosha's psyche is in a state of confusion, and it resolves his developmental problems and has successfully maintained the structural integration of the psyche.

7. THE TRANSLATION OF DREAMS IN THE BROTHERS KARAMAZOV FROM A KRAMERIAN PERSPECTIVE

I have interpreted the dreams of the three Karamazov brothers using Freudian dream theories, which require the dreamer's associations. In the case of the literary works, it is impossible to acquire the characters' associations, so I have collected associations of the characters within the context of the work. In this way, the result of the interpretations is partially effected by my own associations of the literary work. To resolve this problem, I would like to analyze these dreams using Kramer's method of "dream translation", which does not require any information about the dreamer. The dream translation method is suitable for analyzing literary works because we can understand the dream/ literary work without knowing the dreamer/character or the author and their associations. Kramer utilizes the "depth psychological" theories to search the paradigms in the manifest dream, further to understand the dreamer's inner world. The method aims to accomplish a more controlled and systematic translation of the dream.

However, Kramer agrees with the concept of "condensation", but disagrees with the concept of "displacement" and "secondary revision". According to Kramer, the dream translation and the mechanism of secondary revision are incompatible with each other since the elements in the manifest dream are in a causal relation. The method could be problematic in applying to the literary works (Cebeci, 2004, p.382). As I have discussed before, the mechanism of secondary revision has a more significant impact on literary works than on dreams since literary works are more ego-controlled than dreams. Besides, the mechanism of displacement is commonly used in literary works. Hence under the condition of pre-accepting the mechanisms of displacement and secondary revision, I would like to analyze three brothers' dreams using Kramerian method of dream translation.

Dmitri's dream begins with travelling on a carriage across the steppe, where he once served in the army. It was a snowy day at the beginning of November. Dmitri was accompanied by a driver, who "was hardly an old man, only about fifty" (Dostoevsky, 1994/1879-1880, p.638). The driver might be older than the dreamer because he describes the man as "hardly old". I assume, if Dmitri is at a similar age of the driver, he will not choose the "old" word. Thus, the paradigm of siblings or father and son might be suggested here. Another point worth mentioning would be the service relationships between them. The driver is serving Dmitri, and he serves him right since he was "valiantly urging his horses on, kept up a brisk pace" (Dostoevsky, 1994/1879-1880, p.638). The "steppe" and "somewhere he had once served in the army" conjure up impressions of emptiness, insecurity and also responsibility (to serve in the army). The idea of "serve" is mentioned twice. Obviously, they are rushing to a destination, maybe somewhere he is obliged to go. The movement of going towards something suggests the longing affection of the dreamer. The carriage might be a symbol of womb or female genitals. "Large wet snowflakes" might symbolize the semen, "which melted as soon as it touched the ground" (Dostoevsky, 1994/1879-1880, p.638). Could it be a representation of short-lived semen?

Then they were approaching to a village, where the half of the huts were burned and "black as pitch", what remained were only the "sticking" "charred beams" (Dostoevsky, 1994/1879-1880, p.638). "Black" is usually associated with the dreadful and gloomy qualities, but the dreamer may have other opinions on the black color. The "sticking beams" might symbolize the male genitals. Half of the huts were burned is contrasted to the other half, which was not burned. According to Kramer, the object in dreams can be considered as a person or a part of the person. Thus, the burned-down half of the huts might represent the dreamer's frightening father because of the "sticking beams" and the black color. This hypothesis might lead to the implication of the other half of the huts, which was not burned as

the representation of his mother. Dmitri saw many peasant women standing in lines along the road into the village, who were bony and had “brown faces”. They are the first opposite-sex figures appear in the dream. There are lots of them, but they all look similar to the dreamer, with the same gestures and appearance. The boniness might suggest the association of dry breasts of the mother at the oral stage, and the “brown faces” might be associated with the feces at the anal stage. So does it indicate the regressed position of the dreamer? Why are they standing in lines along the road? As if they are expecting the arrival of the dreamer and his driver. Then Dmitri noticed a tall, bony woman among them, who is “looking about forty but no more than twenty” (Dostoevsky, 1994/1879-1880, p.638). The dreamer’s description of the woman is interesting because he emphasizes her ageing appearance even if she is young. Here the other women slowly disappear from the sight of the dreamer since he has focused on a particular one, although they have similar appearances. The opposite-sex figure might suggest the Oedipal triangle paradigm if the woman is considered forty years old; and the driver, the peasant woman and Dmitri might be in a potential Oedipal situation. The figure might also suggest the paradigm of heterosexual peers if she is considered a twenty-year-old woman, the peasant woman and Dmitri might be in a heterosexual position. The peasant woman, who also had a brown face, held a crying baby in her arm. There was not “a drop of milk” in her “shrunk breasts” (Dostoevsky, 1994/1879-1880, p.638). Here, the image of a mother emerges immediately because she holds a babe and has “shrunk breasts”. The regression of the dreamer to the oral stage appears again. Hence, the Oedipal paradigm might be more suitable in this case. “The child cried incessantly, stretching forth its bare little arms, clenching its fists, which were quite blue with the cold” (Dostoevsky, 1994/1879-1880, p.638). The child’s crying for the cold weather and the dry breasts. The “bare little arm” and “clenching fists” might symbolize the erect genital, and it is “blue with the cold” might suggest that his genital needs are unsatisfied too. The image of an unsatisfied Oedipal child is

associated since his mother could not satisfy his oral and genital needs. At this point, the fundamental paradigm in the dream might be the pre-oedipal position with an uncaring pre-oedipal mother and an ungratified pre-oedipal child. Dmitri is witnessing the pre-oedipal situation, and he sees the peasant woman as his mother since he considers her an ageing woman. Thus far, the dream has reflected the dreamer's pre-oedipal problems with his pre-oedipal mother.

Dmitri asked why the baby was crying, and the driver answered that he was crying because he is frozen. However, despite the driver's answers, Dmitri continues to ask a series of questions about the baby. It seems that the dreamer is unsatisfied about the driver's answer. "Mitya insisted fatuously. 'Why are its arms bare, why doesn't someone wrap it up?'" (Dostoevsky, 1994/1879-1880, p.638). It seems to mean that why the uncaring mother does not gratify the poor child's genital needs. Dmitri keeps asking rhetorical questions: "why are the homeless mothers just standing there, why are the people so poor, why is the bairn so distressed, why are the steppes so bare, why don't they hug one another, why don't they kiss one another...why are they so ashen-faced and laden with so much despair and grief, why don't they feed the bairn" (Dostoevsky, 1994/1879-1880, p.638-639). Maybe he is blaming the uncaring mothers for just standing there, the absent father for not supporting the family, the potentially separated parents for not hugging and kissing with each other, he is blaming the terrible father for the gloomy despairing mother, who is to blame for their unsatisfied children. Dmitri shows his compassion to the crying babe through his questions because he knows the reasons, but he still wants to pose them to the driver. If the driver represents Dmitri's father, Dmitri (the Oedipal child) is unsatisfied with his father's answers about the crying babe, because he knows that the babe's crying because of his uncaring mother, who is unhappy because of the absent father. Thus, the source of the unhappiness would be the father, yet the driver (the Oedipal father) did not tell the Oedipal son the truth. I assume this

part of the dream has shown the dreamer's problems with his father originated from the Oedipal phase.

The dream ends with Dmitri's "totally unprecedented wave of emotion well up in his soul which brought him to the verge of tears and made him want to do something for everyone, something that would make the bairn stop scrying, that would make its ashen-faced mother stop crying too" (Dostoevsky, 1994/1879-1880, p.639). At the end of the dream, Dmitri has found the solution for the crying babe's unsatisfied needs, that is to say, he has found the solution for himself since the crying babe stands for Dmitri. Once he has found the source of the unsatisfied pre-oedipal child, that is the terrible absent father, he stops blaming the uncaring pre-oedipal mother since the father is the reason of the despairing mother. The dreamer's pre-oedipal problems with his pre-oedipal mother lead to the problems in the Oedipal phase with his father. Thus, Dmitri attempts to resolve his oral and genital problems originated from the uncaring pre-oedipal mother by blaming the father for it, and he intends to end all sufferings by being a responsible father himself. Hence, Dmitri's dream reflects his mental problems from the pre-oedipal phase and the Oedipal phase, and also tends to find a solution for these problems at the end.

To sum up, the interpersonal aspect of Dmitri's dream manifests itself not only in the relationship between the pre-oedipal mother and pre-oedipal child but also in the Oedipal triangle position with the driver (father) and peasant woman (mother) along with the dreamer himself (child). The dreamer is not satisfied either with the mother or with the father. The pre-oedipal mother could not gratify his oral and gentle needs, leading to his realization of the father's irresponsibility. In the intrapsychic aspect: on the one hand, the dreamer's incomplete development of the oral stage lead to the emotional hunger of the self; on the other hand, the dreamer's identification of the father leads to his irresponsible superficial self. The dream makes him realize the irresponsible self is a defense from the emotionally hungry self by

observing the peasant woman and the crying baby. He tries to resolve the pre-oedipal problem by being responsible so that the crying baby (the dreamer) will not suffer again. The narcissistic aspect reflects in his low self-esteem caused by the irresponsible self. To solve this problem, the dreamer regresses to the pre-oedipal phase. He realizes that being irresponsible is the source of the sufferings by witnessing the crying baby and the uncaring mother. His self-esteem is improved by his solution of being responsible at the end of the dream.

Although it is violating one of Kramer's hypotheses, that is the determined manifest dream reports, I prefer to translate only the most significant part of Ivan's dream rather than to translate word for word. Because the whole chapter describes Ivan's devil dream, it would turn out too long if a word-by-word translation is applied.

The dream takes place in Ivan's room during the evening. A strange man suddenly appears on the opposite side of the divan. The strange visitor "was no longer young, who was touching fifty, with a good head of fairly long hair, dark but greying, and with a neat, wedge-shaped beard" (Dostoevsky, 1994/1879-1880, p.796-797). According to his description, the visitor is older than Ivan, so the paradigm of an older sibling or father and son might be suggested here. According to Jung, the strange same-sex figure in the dream might be considered the dreamer's "shadow" aspect of his psyche (Kramer, 1991. p.152). Thus, the visitor could also be considered as the shadow aspect of Ivan's self. The stranger's outfit was described as smart and decent, but it looked out of fashion on closer observation. He gave Ivan the impression of "impecunious respectability": "his long scarf-like cravat, everything was what a smart gentleman would wear", but to look closely, "the thick cravat was badly frayed" (Dostoevsky, 1994/1879-1880, p.797). The dreamer thinks that the visitor has a proper man's false appearance, but he is actually worthless. We can tell that the dreamer cares about other people's appearance through detailed comments on the outfit. It might reflect his

expectations on other people, his concerns on others' opinion of himself and the shameful feelings. "The cravat" might symbolize the male genital, which is "badly frayed". The dreamer describes the visitor as someone who might have children, but they would be raised elsewhere by other relatives. Here, the image of the irresponsible father is suggested.

Ivan was unfriendly and refused to talk. The visitor waited for his host to talk first for a while and finally begins the conversation himself. Here the dreamer appears to be in a more passive position while the visitor is comparatively active. Ivan was angry with the visitor for starting the conversation: "I didn't need reminding, because that's precisely what was bothering me! Your butting in like that made me think you'd jolted my memory, but I'd have remembered it myself, wouldn't I" (Dostoevsky, 1994/1879-1880, p.798)? The dreamer clearly has an annoying impression on the visitor for stirring his memories. Here, the strange visitor seems to know the dreamer very well, which might implicate the paradigm of the shadow aspect of the dreamer's self. Then the visitor attempted to convince the dreamer about the existence of the devil. The dreamer replied: "You won't get me worked up, like you did last time. Only I feel ashamed of something somehow... I want to walk about the room... Sometimes I can't see you and I can't even hear your voice...but I can always guess what you're rambling on about, because it's me that's talking, I myself, not you" (Dostoevsky, 1994/1879-1880, p.798-799)! Here the paradigm of the dreamer's shadow aspect is suggested again. The dreamer knows what exactly the visitor is about to say, and he saw or heard him not for the first time. It can be told that whatever the dreamer's mental problem would be, it has been going on for a while. The dreamer's shadow aspect tries to convince him somehow, but the dreamer determinedly refuses this aspect of himself. The implication of shameful feelings reappears when the dreamer directly says that he feels ashamed of something. Does this "something" stand for his shadow aspect of the self? "Walk about the room" suggest the dreamer's anxiety. The visitor continued to convince the dreamer referring philosophy,

religious stories and his own stories. However, the dreamer still refuses the existence of the devil, that is the shadow aspect of himself: “no you don’t exist as yourself, you are me, you are me and nothing else! You are a nobody, a figment of my imagination” (Dostoevsky, 1994/1879-1880, p.806)! The dreamer tries to repress the shadow aspect of himself by denying its existence. Ivan wants to get rid of the shadow aspect: “I’m tired of you, I can’t stand this torment any longer! I’d give anything to be able to shoo you away” (Dostoevsky, 1994/1879-1880, p.811)! Here his shameful feelings towards the shadow aspect can be confirmed, and he wants to be away from the visitor implicates the rejection towards the shadow aspect of himself. The dreamer finally could not bear the visitor anymore and threw a cup at him. However, this solution of the dreamer does not work because his actions merely prove the existence of the shadow aspect of himself.

In Ivan’s dream, he could not resolve the problem of his shadow aspect of the self, the knocking of the window awakened the dreamer before he could resolve the mental problem. Thus, the aim of Ivan’s dream is mainly to reflect his mental state.

In summary, the interpersonal aspect of Ivan’s dream reflects in the relationship between two men, not at the same age. The paradigm of the Oedipal relation between father (the strange demonic visitor) and son (the dreamer himself) is suggested. The dreamer is in a passive position while the strange visitor is in an active position. In the dream, the strange visitor irritates the dreamer by continuously attempting to breakdown his defense of irony. Finally, the dreamer fails to resist the strange visitor because of the collapse of his defense mechanism. Thus, his hatred towards the Oedipal father, which he is probably unaware of, appears to cause his mental breakdown. In the intrapsychic view, the dream reflects the dreamer’s annoyance and shameful feelings toward the self’s shadow aspect, which is represented by the strange visitor. The dreamer’s conflict between belief and disbelief represents his conflict between his self and the shadow self. The shadow aspect of his self

succeeds to breakdown the defense of the self, without which, the balance of the mental state cannot be maintained. In the narcissistic aspect, the dreamer's self-esteem is lowered by his disability to get rid of the self's shadow aspect, which he's ashamed. Moreover, his low self-esteem becomes even lower because of his mental breakdown, caused by the shadow aspect of the self.

Alyosha's dream begins at the wedding in the Cana of Galilee, where the first miracle of the Christ had taken place. He saw the joyful guests and the young couple at first. The newly married couple is supposed to be the center of his attention, but the dreamer's attention is distracted by another man. The people he saw before gradually fade out of his sight after he finds him. At the wedding in the Cana of Galilee, the wedding of the highest level, the dreamer seems not interested in the marriage, all he cares about is this man. "What... he's here too? But surely he's in his coffin... But he's here too.. He's got up, he's seen me, He's coming here... Lord!" (Dostoevsky, 1994/1879-1880, p.454)... The dreamer is surprised to see the man, who probably has already died, and he is excited when he sees the man's approaching towards him. His excitement for the approaching movement of the man suggests his admiration for this man. The paradigm of homosexual relations might be suggested here.

"The small, wizened old man, his face covered in tiny wrinkles, was coming up to him, full of joy and laughing gently" (Dostoevsky, 1994/1879-1880, p.454). The man with his wrinkled face is probably older than the dreamer, which might suggest the paradigm of the father and son, or the paradigm of the homosexual relationship between two men not of the same age. The former implication of the dreamer's admiration is repeated here since he thinks the man's laugh as gentle. "His coffin had gone, and he was dressed as he had been when he sat with them yesterday and his guests had assembled to see him. His expression was unclouded, his eyes shining" (Dostoevsky, 1994/1879-1880, p.454). The man has died recently since the dreamer still remembers what he wore yesterday. The "unclouded"

expression might suggest that he was not that happy when he is alive. “‘It’s him all right, so it appears he too is at the feast, he too has been called to the marriage in Cana of Galilee’” (Dostoevsky, 1994/1879-1880, p.454-455)... The feast might be associated with the nutrition and mother figures. The infant often idealizes these moments of a mother’s nutrition to her child. The marriage scene could be seen as a place where the dreamer could get the spiritual nutrient, and he is satisfied that the man has been invited too. “‘I was, my friend, I was indeed called and invited,’ he heard a soft voice sigh over him. ‘Why are you hiding from us here?... Come and join us’” (Dostoevsky, 1994/1879-1880, p.455). The man also confirms that he is invited to this feast, and he is curious about why the dreamer tends to hide his oral needs. To whom might “us” implicate? Could it be the dreamer’s mother since the activity he’s about to join concerns his spiritual nutrient? “‘That’s his voice, Starets Zosima’s voice... Yes, who else could it be, calling?’ The starets put out his hand to help Alyosha to his feet” (Dostoevsky, 1994/1879-1880, p.455). The man’s identity is revealed for the first time in the dream, and the dreamer finally is sure about who the man is. The starets might be someone the dreamer had admired before his death. The hypothesis of the dreamer being younger than him is confirmed here. He invites the dreamer to have a feast by helping him to his feet, might conjure up the associations of the pre-oedipal mother, who allows the child to gratify his oral needs.

“‘Let us make merry,’ continued the wizened little old man, ‘let us drink the new wine, the wine of new happiness, of great happiness...why are you surprised to see me? I offered an onion and that’s why I’m here too’” (Dostoevsky, 1994/1879-1880, p.455). Here, the wine and onion might imply the pre-oedipal mother’s nutrition, whom the dreamer is dependent on and also idealized. “‘And you too, my gentle, my humble child... begin your task!... And do you see our light, do you see Him?’ ‘I’m afraid... I daren’t look...’, whispered Alyosha” (Dostoevsky, 1994/1879-1880, p.455). The starets calls the dreamer as his child

tenderly. According to his gentle treatment towards the dreamer, the paradigm of the father or mother and son is implicated again. Thus, the starets might stand for a mixture of the dreamer's mother and father. The dreamer is afraid to look at "Him", who might be the Christ since they are at the wedding in Cana of Galilee. No matter who the "Him" might be implied to for the dreamer, his rejection towards this "Him" is obvious. The starets replied: "Don't be afraid of Him. He is terrible in his grandeur, awesome in His majesty, but He is infinitely merciful, He has taken on our likeness through his love for us and has joined in our merrymaking, He has turned water into wine that the guests' joy should not be interrupted" (Dostoevsky, 1994/1879-1880, p.455). The starets explains that even if He or a part of Him is frightening, there are good aspects of Him too. Thus the dreamer should accept Him for his bad aspects. He is described as "merciful" and philanthropic, which conjure up the association of maternal love. He "turns water into wine" for the poor people to drink might represent the pre-oedipal mother selflessly provides milk for her pre-oedipal child. Hence, the "Him" might imply the dreamer's pre-oedipal mother with her good and bad aspects. The starets reminds the dreamer to accept the mother's bad aspects, which he has been rejecting.

The dream ends with "something burned in Alyosha's heart, something swelled in it till it hurt, tears of ecstasy welled up within him" (Dostoevsky, 1994/1879-1880, p.455)... The dreamer has found the solution to his mental problems originated from the oral stage at the end of the dream. The dreamer's idealization of the good aspects of the pre-oedipal mother makes him reject her bad aspects, which gives rise to his regression to the oral stage. The dreamer has resolved the problems originated from the oral fixation by accepting the mother's bad aspects. Therefore, Alyosha's mental problems are reflected, and the solution to these problems is provided in his dream.

To sum up, the interpersonal aspect of Alyosha's dream is reflected in his relationship with a man who is not his peer. The homosexual relationship paradigm between two men not

of the same age and the paradigm of father-and-son relation are suggested. The dreamer sees the staretts as a father and a mother because of his guidance that he had provided and his maternal love towards him. However, the dreamer admires the staretts in an idealized way, and he overcomes this problem with the staretts' help at the end of the dream. In the intrapsychic aspect, the dreamer's problems with his pre-oedipal mother, originated from the oral stage, enable him to love others stably. He could only love the pre-oedipal mother or the staretts in an idealized way because he refuses to face the bad aspects of the pre-oedipal mother. His idealization of the mother's good aspects gives rise to the self with an unstable capacity for love. In the dream, the dreamer finds the solution for these problems with the staretts' help, who encourages him to face the bad aspects of the pre-oedipal mother. By bringing together the good and bad aspects of the mother, the dreamer develops a more stable capacity for love, in this way, to accomplish a more stable self. In the narcissistic view, the dreamer's low self-esteem caused by the idealization of the mother is improved by resolving his oral fixation and by developing a more stable self in the dream.

The outcomes of the translation of the dreams can be considered quite similar to the interpretation of these dreams on the unconscious level, even though the processes of analysis are quite different. The Kramerian method of dream translation is efficient in analyzing literary dreams because it does not require any knowledge of the dreamer. However, the interpretation of the dreams' manifest contents can be accomplished only through the Freudian method. Overall, I'm quite satisfied with the similar results since some of my associations have participated in the interpretations of the dreams' latent content, which may suggest a less objective result.

8. A COMPARISON OF THE THREE KARAMAZOV BROTHERS' OEDIPUS COMPLEX

In his *Dostoevsky and Parricide*, Freud states that every Karamazov brother is guilty of the parricidal wish towards their contemptible father except for Alyosha (Freud, 1928, p.189). I believe even Alyosha could be considered as guilty as his siblings for his parricidal wish towards the father. Because all three brothers suffer from the abandonment by their father at an early age in their childhood, and they have experienced the devaluation of their mothers by the father, even though they have different mothers. The father's inappropriate treatment leads to the incomplete psychosexual development of the brothers, originates from unresolved Oedipus conflicts, gives rise to the fixation at an early stage of the development. None of them could overcome their father's abandonment of themselves and devaluation of their mother.

Every one of the brothers has experienced a severe emotional crisis throughout the book because of their father. Dmitri was in a delirious state on the way to Mokroye when his guilty feeling towards the father arose. He regretted to treat his father terribly before and decided to give ground on Grushenka to Samsonov. Dmitri even thought about suicide for his "dirty tricks" on Katerina. Later, Dmitri's spirit reborn in the dream of weeping babe, and he accepted the accusation for murdering his father even if he didn't kill him, because he thought he is guilty of treating people poorly. Ivan had a mental collapse when he had seen the Devil in his dream, which represented his repressed guilty feelings towards his father. Smerdyakov's blaming him for the murder of the father led him to face his repressed parricide wish, after that, his guilty feelings overwhelmed his consciousness, which broke down his defense. Ivan's realization of the repressed hatred towards his father made him see a delirium of the Devil. As I have mentioned before, Alyosha's seizure-like reactions occurred when his

father told him about his insulting the mother by threatening her to spit on the icon. Alyosha's seizure can be seen as the self-punishment for the parricide wish, according to Freud.

Hence, the father has a significant impact on all three of the brothers' development. However, they turn out to be very different in their character formation since they had different childhood experiences, closely related to their dissatisfaction with the father. Dmitri's mother eloped with another man when he was three years old, and his father simply forgot about his existence. Thus Dmitri was abandoned by both of his parents at the beginning of the Oedipus phase. At this crucial time of his psychosexual development, to cope with the oedipal impulse, Dmitri repressed his affection towards the mother and hatred towards the father. At the same time, Dmitri could identify his father for he had lived with the servant Grigory till he turned four. That is why Dmitri has many similarities with his father, such as irresponsibility and debauchery. His likeness to the father prevents him from hating the father like he told the magistrate that he could not judge his father for his resemblance to him. On the other hand, Dmitri's conflict nature of being honorable and being mean manifests itself in the pre-oedipal phase of the development. There are good aspects as well as bad aspects of his mother, yet, I believe, mainly bad ones dominates in his mother's case because Adelaida is described as "fiery, bold, quick-tempered lady of dark complexion and endowed with remarkable physical strength" (Dostoevsky, 1994/1879-1880, p.11), and she often beats Fyodor up. After the abandonment by the mother, Dmitri repressed the good breast mother as well as the bad breast mother out of grievance. He starts to treat other people with hatred because he wants everyone to feel what he had felt, being treated terribly and without love. However, his repressed good aspects of the mother arise in his dream of weeping babe, in which Dmitri finds the answer to his own sufferings and the sufferings he brings to others. After that, he intends to suffer for other people because of his guilts. When Dmitri is being questioned, he told the investigators that he often dreams of someone scary who is chasing

him (Dostoevsky, 1994/1879-1880, p. 593). According to Freud, the meaning of the typical dreams of running away from someone terrible or a beast is to run away from the impulses of the biggest fear. 'Someone' may stand for a dreadful parent, and the dreamer is trying to separate the 'sick self' from the good self (Freud, 1900, p.536). Here, Dmitri is trying to escape from his cynical, mean and irresponsible self. Therefore, Dmitri constantly suffers from his double nature: he can be short-tempered to others and immediately feels sorry for them, reflecting in his love-and-hate attitude towards his father.

The mother of Ivan and Alyosha is different from Dmitri's mother, she has been abused by her benefactor and later, by her husband after the marriage. At the Oedipus phase, Ivan's fixation appears at the phallic stage since he could not identify the father, which causes the overdependence on the mother. Ivan's mother died when he was seven years old, and then, he develops a defense mechanism of irony to cope with his hatred towards the father. Later, Ivan's hatred towards his father is suppressed and reflected in skepticism of his intellectual works. Ivan treats his father with the defense of irony to avoid his rage towards the father. However, in his dream, the devil breaks down his defense and reminds him of his suppressed hatred towards the father and the suppressed guilty feelings, which leads him to a mental breakdown. Ivan's conflict between reason and faith is caused by his defense of irony, making him skeptical in everything, including faith.

Alyosha's fixation also emerges at the phallic stage, which makes him a mother-fixed infant. However, his mother died when he is four years old, right after his fixation has emerged. Thus, Alyosha not only represses the Oedipus desire but also partially regresses to the oral stage. The repression occurs not only for defending him against his parricide desire but also for maintaining the good breast mother. Because of the good vivid memories about his mother, Alyosha also idealizes his mother to maintain the ability to love. Later, he replaces his father with a second father, the Elder, who is the embodiment of his mother.

After Elder's death, Alyosha realizes that his idealized love is not very stable since he loves only the idealization of the mother/ the Elder. In his Cana of Galilee dreams, Alyosha is able to face the repressed bad aspects of the mother and bring together the good and bad aspects of the mother, in this way, he has learned to love more securely and not in an idealized way. After the dream, his Oedipus conflict has been resolved.

Thus, Dmitri expresses his hatred towards the father directly; on the other hand, his honorable self, that is his repressed love, prevents him from hating the father. While Ivan's expresses his hatred towards the father through his skepticism in the intellectual works, his repressed hatred will not burst out as long as he could treat the father with irony and disdain. Finally, to prevent himself from hating the father, Alyosha finds himself a second father, in the image of the mother, which he could not hate. The dreams of Dmitri and Alyosha have a positive impact on them for helping them realize the repressed love and a more secure capacity for love, while Ivan's dream makes him aware of his repressed hate, yet his destiny remains unknown to the reader.

9. CONCLUSION

In this thesis, the dreams of the three Karamazov brothers are examined through Freudian dream theory on the preconscious and the unconscious level. The interpretation of the semi-manifest content of the dreams allows achieving a better understanding of the literary work itself and the literary functions of the dreams. At the same time, a more comprehensive apprehension of the characters and the psychological function of the dreams are attained by interpreting the semi-latent and latent content of the dreams. This study aims to discover the manifest and latent meanings of the Karamazov brothers' dreams and ascertain the literary and the psychological functions of the dreams.

After the introduction, the second chapter contains a theoretical framework of the Freudian dream theory which includes the dream formation and various psychological operations of the dream work such as condensation, displacement, dramatization, symbolism and secondary revision. Freud believes that dreams are formed by recent material and remote infantile material. Thus, there can be more than one wish-fulfilment in a dream related to recent or remote memories. The preconscious memories which originate from recent material form the manifest content of the dream, while the unconscious memories which derive from infantile materials, form the latent content of the dream. The manifest dream and the latent dream resonate with each other by means of the prelogic-predicate thinking. The unconscious ego distorts the latent content of the dream, that is the “yesteryear” content, into the manifest content of the dream, that is the “yesterday” content of the dream, through the psychological operations of the dream work to make the latent content not too direct to the conscious mind. On this basis, we can conclude that it is possible to attain the latent content by interpreting the manifest content of the dream through the associative path.

The third chapter consists of a general explanation of Freud's concept of the Oedipus complex and Klein's object relation theory. It can be concluded that Freud and Klein have different opinions regarding the Oedipus complex. While Freud believes that it appears at the beginning of the phallic stage and the castration fear of the Oedipus child leads to the repression of the Oedipus desires and the identification of the father, Klein claims that the Oedipus complex occurs during the end of the first year and the beginning of the second year. The foundation of an infant's personality is established by object relations. The first object the infant introjects is the breast of the mother. To the infant, the good breast represents all the positive and pleasant things in life, while the bad breast symbolizes all the negative things. When the Oedipus phase starts, the infant sees the mother's breasts as a whole with its good and bad aspects, and the infant starts to introject the father's penis. Klein states that the outcomes of castration fear are repression and reparation.

In the fourth chapter, two aspects of the relationship between dream and literature are presented: the common features between dreams and literary works and the dreams in literature. Regarding the findings of this chapter it could be said that the psychological functions of the dreams include the function of self-preservation, that is to say, for defensive reasons it reflects the central theme and motifs of the dreamer and these are classified as the "evacuative" function, the "compensatory" function and the function of maintaining the order of the psyche. On the other hand, the function of the literary dreams is to reflect the inner world of the author, and further to reflect the inner world of the reader because whether the reader enjoys the literary work depends on how much the reader's mental content resonates with the author's inner world. Furthermore, the most common structural functions of literary dreams are to foreshadow the future of the character, to make the turning point of the plot and to reveal main themes of the literary work.

The next chapter deals with the interpretation of dreams of different characters in Fyodor Dostoevsky's *The Brothers Karamazov* on the preconscious level by applying Freudian dream theories. The analysis leads to the conclusions of semi-manifest meanings of the dreams. In the "weeping babe" dream, Dmitri witnesses the suffering of children and their mothers. Through the dream work of displacement, he places himself as the weeping babe and as the grieving mother in the dream. Dmitri finds out the answer for the suffering in the world is the suffering of children. He has born anew since he wants to suffer for the "babe" and the others in pain because everyone is guilty of one another's sin. The dream makes him accomplish moral salvation by self-sacrifice for other people's sin. Dmitri's dream serves as a turning point of the character as well as the plot of the story and also reveals the child theme of the literary work.

After interpreting Ivan's "Devil" dream on the preconscious level using the psychological operations of dream work, the dream's semi-manifest content is concluded as repressed guilt for wishing his father's death which transforms as the Devil in his dream and this represents his split personality. The similarities between the conversation of Ivan and the Devil in the dream and the conversation between him and Smerdyakov leads to the conclusion that the Devil is a concrete pictorial representation of his repressed guilt, and is a displacement from Smerdyakov, who blames Ivan for the father's death. Ivan's repressed guilt has entered into his conscious mind as the devil after the conversation with Smerdyakov, in which he has confessed his crime and blamed Ivan for it. The dream also uncovers Ivan's conflict between faith and reason since the Devil has tried to confuse him from belief to disbelief throughout the dream. Ivan's dream reveals the faith theme of the literary work and foreshadows his destiny to self-destruction.

The semi-manifest meaning of Alyosha's "Cana in Galilee" dream can be concluded as his wish-fulfilment for miracles which he has expected but could not see in reality. In the

dream, Alyosha witnesses the greatest miracle of all miracles- the Cana in Galilee and the miracle of the Elder's resurrection. He has understood the true meaning of immortality: the great spirit will resurrect in people's heart even if the flesh dies. Alyosha doubts his faith because of the smell of the Elder's decaying body, and the dream makes him go back to his faith and thus he starts to believe in God firmly. Alyosha's dream serves as a turning point of his spiritual life and foreshadows the later plot at the end of the literary work.

In the sixth chapter, the dreams of the three characters in *The Brothers Karamazov* are interpreted on the unconscious level by applying Freudian dream theories. The first meaning of the latent content of Dmitri's "weeping babe" dream can be concluded as his phallic oedipal desire towards his mother and castratory wish towards his father. Dmitri decides to go to Siberia as self-punishment for his parricide wish. The second meaning of the latent content of Dmitri's dream is pre-oedipal child which is Dmitri's oral desires towards his pre-oedipal mother. Dmitri's contradictory personality of being irresponsible and honorable is originated from the pre-oedipal phase because both good and bad aspects of the mother have remained when his mother has abandoned him. His dream has a compensatory function since it sorts out his disharmonious personalities by sending him a message from the unconscious.

Through the displacement from the father to the devil and the father to God, the latent meaning of Ivan's Devil dream can be concluded as self-awareness since his devil self makes him aware of his repressed Oedipus desires and guilty feelings by breaking down his defense mechanism of irony. The defense of irony makes him skeptical of everything, including God. It also allows him to repress his hatred towards the father and treat the father cynically. The psychological function of Ivan's dream is to maintain the order of the psyche since there is no much difference between the manifest dream and the latent dream, and his dream aims to resolve his phallic fixation and the defense of irony by making him aware of his repressed guilt.

The first latent meaning of Alyosha's "Cana of Galilee" dream can be concluded as the oedipal child-Alyosha tries to cope with his parricide wish towards the father by replacing him with the Elder, in the image of his mother. The second latent meaning of the dream refers to the oedipal child trying to cope with the death wish towards the father by repressing the Oedipus desire and partially regressing to the oral stage. He idealized the good breast mother to maintain his capacity for love. Later, Alyosha raises himself a second father-the Elder in the image of the mother to replace his father. Alyosha's dream allows him to face bad aspects of the mother and bring good and bad aspects together so that he could love more securely than to love in an idealized way. Therefore, Alyosha's dream resolves his partial regression to the oral stage and the idealization of the good breast mother to maintain the order of his psyche.

In the seventh chapter, although the processes are quite different, the dreams of the Karamazov brothers were analyzed according to Kramer's method of dream translation which led to the conclusion of a similar result with the interpretation of latent content of the dreams in which Freudian dream theories were used. Therefore, it can be proved that to analyze the dreams through the associative path and to translate the dreams without associations would achieve similar outcomes without regard to some different details. The Kramerian method can be more useful when we need immediate analysis without any knowledge of the dreamer.

On the basis of the interpretations of the three Karamazov brothers' dreams on the unconscious level, it can be concluded that all three of them have fixations at an early stage originated from the unresolved Oedipus conflicts because of their father's inappropriate treatments in childhood. However, the brothers' different childhood experiences give rise to three different forms of grievance with the father. Dmitri directly expresses his grievance with the father, and his repressed love prevents him from hating the father. As long as Ivan treats his father contemptuously with irony, he temporarily avoids his repressed hatred towards the

father. Thus, Ivan expresses his repressed grievance with the father through his skeptical intellectual works. Finally, Alyosha substitutes the hateful father with his idealized mother, embodied by the Elder, whom he could not hate, to prevent him from hating the father.

Overall, these basic findings are consistent with the study which shows that it is possible to accomplish a comprehensive understanding of the characters and their Oedipus conflicts and further attain a better understanding of the literary work through the interpretation of the brothers' dreams on the preconscious and the unconscious level. Other than that, the interpretation of these characters' dreams also reflects the main themes of the author's subjective word regarding the Oedipus complex. All three characters can be seen as a part of Dostoevsky, Dmitri as his repressed love, Ivan as his repressed hate and Alyosha as his spiritual guide. However, further investigation is needed to prove this assumption, and it would be a good starting point for further research. The study aims to contribute to the topic of the Freudian dream theories by interpreting three different characters' dreams in *The Brothers Karamazov* through a comparative approach.

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