DREAMS OR REALITY?

A STUDY OF SELECT DREAMS IN ENGLISH LITERATURE

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CHAPTER I

INTRODUCTION

Literature is an important component of any system of education at all levels because of the many benefits it offers. Literature is the foundation of life. It places an emphasis on many topics from human tragedies to tales of the ever-popular search for love. Literature enables people to see through the lenses of others and sometimes even inanimate objects; therefore, it becomes a looking glass into the world as others view it. Literature is a journey that is inscribed in pages, and powered by the imagination of the reader. Ultimately, literature provides a gateway to teach the reader about life experiences from even the saddest stories to the most joyful ones that will touch their hearts.

ENGLISH LITERATURE – A GLANCE

English literature, the body of written works produced in the English language by inhabitants of the British Isles (including Ireland) from the 7th century to the present day. The major literatures written in English outside the British Isles are treated separately under American literature, Australian literature and others. “Literature is a vast forest and the masterpieces are the lakes, the towering trees or strange trees, the lovely, eloquent flowers, the hidden caves, but a forest is also made up of ordinary trees, patches of grass, puddles, clinging vines, mushrooms, and little wild flowers” (Roberto Bolano 178).

The content of literature is as limitless as the desire of human beings to communicate with one another. The thousands of years, perhaps hundreds of thousands, since the human species first developed speech, have seen built up the almost infinite system of relationships called languages. A language is not just a collection of words in an unabridged dictionary but
the individual and social possession of living human beings, an inexhaustive system of equivalents, of sounds to objects and to one another. Its most primitive elements are those words that express direct experiences of objective reality, and its most sophisticated are concepts on a high level of abstraction. As literature, especially poetry, grows more and more sophisticated, it begins to manipulate his field of suspended metaphors as a material in itself, often as an end in itself. Thus, there emerge forms of poetry (prose too) with endless ramifications of reference and there also emerge endless possibilities of interpretation. It might be supposed that, at its most extreme, this development would be objective, constructive aligning it with the critical theories stemming from Aristotle’s poetics. On the contrary, it is romantic, subjective art, primarily because the writer handles such material instinctively and subjectively, approaches it as the “collective unconscious” (197), to use the term of the psychologist Carl Jung rather than with deliberate rationality.

POPULAR TECHNIQUES IN LITERATURE:

Narrative techniques are the methods that authors use to tell their stories. When analyzing a novel, it is important to identify these techniques in order to shed light on the ways in which they function in the story. Although there are far too many types of narrative techniques to cover in a single article, there are a few types of techniques that can be found in many novels and are important to think about when beginning a novel analysis.

POINT OF VIEW

Point of view is the perspective from which an author chooses to tell the story. It determines which characters thoughts and feelings are accessible to the reader. For example, in the third person omniscient point of view, the narrator of the story is not a character within the story but an authoritative authorial presence that is able to access the thoughts and
feelings of all characters. In the third person limited point of view, the narrator focuses on a single character and only has access to this person's thoughts and feelings. In the first person point of view, the narrator is a character in the story who directly relates his or her experiences. In the second person point of view, the narrator directly addresses a 'you', the reader, sharing what he does, feels and thinks.

SHIFTS IN TIME

Authors also use shifts in time within novels as a narrative technique. A flashback is when the storyline jumps backward to show something that has happened before the main events of the novel and that has relevance to the present story. Foreshadowing is when the narration hints at things that will happen but have not happened yet. Authors might also use a frame story, a secondary story that is not the main story of the novel but through which the main story is told. A frame story may, as in Joseph Conrad's *Heart of Darkness*, be a character in the future remembering what has happened in the past. A frame story may also be, as in Emily Bronte's *Wuthering Heights*, a character learning of the main story as the reader does.

SYMBOLISM

Another important narrative technique is symbolism. A symbol is a thing that signifies something else. Symbols in novels are often ambiguous. For instance, in *The Great Gatsby*, much of the action takes place beneath the eyes of an advertisement. We could argue that these eyes symbolize many things: They might be the eyes of God or the eyes of the reader or the eyes of Nick, the story's narrator. Some readers have even interpreted the eyes as a symbol of consumer culture. Imagery creates visuals for the reader that appeal to our senses and usually involves figurative language: 'The bar was a dark, gloomy eyesore.' This
statement appeals to our senses to help us visualize and feel the negative aspects of this location.

PERSONIFICATION

Personification is seen when an inanimate object is given human or animal-like qualities, like, the stars danced in the sky. We know stars cannot dance. This statement is an attempt to help the reader have a better picture of how the stars appeared to move in a dancing fashion.

BACKSTORY

Backstory is used when the author feels it is important for the reader to know something that has happened prior to the actual events described in the narrative. For example, in the story of Cinderella, we learn that Cinderella's father has lost his wife and married another woman who has two other daughters. This is important for us to understand why Cinderella is treated so differently from the other daughters. We don't actually experience this event in the story. Instead, the narrator gives us this backstory just before the actual first event that we do experience.

FLASHBACK

Flashback is used when the narrator or the main character takes the story back in time, and the events go back and forth between the past and the present. Two examples of this include the narratives from The Notebook and Forrest Gump. The narrators often jumped back and forth between several events that occurred in the past to the present.
FLASH-FORWARD

Flash-forward is seen when the writer allows the reader to see future events. This might be something experienced by the character or it could be future circumstances and situations.

FLASHBACK AND BACKSTORY

Dreams can also be a technique used to ease into flashbacks for our character’s story. A flashback is a narrative or scene from the character’s past that is related in the present story, usually for some reason pertaining to either characterization or plot. Character does not get along with someone and the reader has to know why, a flashback can be used to relate how his or her relationship deteriorated. While the dream sequence could be used to reveal bits of backstory, the same bits could probably be better revealed through other sensory triggers (sights, smells, etc. which send our character into a more believable flashback).

THE NIGHTMARE AND THE NARRATIVE

Narrative analysis can benefit dream work in three ways. Firstly, narrative suggests a framework in which current approaches to nightmares can be understood; Secondly, it offers a different way to consider dream reports; and thirdly, the extensive body of narrative theory as well as practical applications, such as screenwriting techniques, can be applied to dream work. Narrative analysis provides an alternative lens through which to consider dreaming. The focus is directed to the dream report as a potential story which is often rough, inadequate and incomplete, and therefore in need of improvement. By considering these deficiencies, narrative provides a frame of reference that allows dream workers to work with their clients
nightmares. In addition, analytic tools from the study of novels, films and theater may provide new perspectives and even interventions that can assist those working with nightmare sufferers. The affinity between dreams and narrative is clear but elusive.

In many ways dreams are story-like, and stories dream-like. The dream may have high drama, and it may involve ideas, perspectives, and situations a writer might envy, but it is also free, so to speak, to break any of the rules of storytelling: dreams typically fail to possess even a beginning, middle, and an end. No one would complain that a dream which began without explanation or context, ended arbitrarily, and had no tension was therefore a badly formed dream; there is no such thing. Equally, if someone always recounted dreams of a literary quality, we might well doubt the accuracy of these reports.

PSYCHOANALYSIS

The nineteenth century saw the development of various psychological therapies. In the United States, for example, the wildly popular Mind cure movement lasted from 1830 to 1900; mind cures were efforts to correct the false ideas that were said to make people anxious, depressed, and unhappy. The mind cure movement was the forerunner of modern cognitive therapies. While researchers in Europe and America were working in their laboratories, struggling to establish psychology as a science, Sigmund Freud (1856-1939), an obscure neurologist, was in his office, listening to his patients reports of depression, nervousness, and obsessive habits. Freud became convinced that many of his patients symptoms had mental, not physical, causes. Their distress, he concluded, was due to conflicts and emotional traumas that had occurred in early childhood. Thus, writers have over the ages, employed different techniques as vehicles for literary expression.

According to psychoanalysis, dreams and by extension, neurotic symptoms, slips of the tongue, and indeed all civilized behavior- are never what they appear to be because they
are motivated by base and disgusting sexual and aggressive wishes. In the hands of literary critics, psychoanalysis could be used to argue that works of art are never what they seem, expressing yet hiding the artists and, if the work was popular or controversial, the audience’s deepest needs and conflicts. To social critics, psychoanalysis suggested that social practices, institutions, and values existed to enforce and, at the same time, hide rule by reprehensible value systems and reprehensible.

Some psychologists believe that dreams not only reflect our waking concerns but also provide us with an opportunity to resolve them. Rosalind Cartwright has been investigating this hypothesis for many years. Among people suffering from the grief of divorce, she finds, recovery is related to a particular pattern of dreaming: The first dream of the night often comes sooner than it ordinarily would, lasts longer, and is more emotional and story-like. “Depressed people’s dreams tend to become less negative and more positive as the night wears on, and this pattern, too, predicts recovery” (Cartwright, 1998). Cartwright concludes that getting through a crisis or a rough period in life takes times, good friends, good genes, good luck, and a good dream system.

Freud, Jung and Adler all have psychological perspectives on dream interpretation. Freud wrote an entire work entitled, Interpretation of Dreams (1900); Jung was the first to analyze the dreams of a person in a sequential series, treating them as a meaningful whole and interpreting them on the basis of an internal consistency. Jung interpreted dreams as the manifestation of the whole personality (distinct from Freud), and he varied his interpretations according to personality type. Jung saw dreams influenced not only by past experiences (as with Freud), but also by present problems and future influence on dreams. Some researchers have found the analysis of the manifest content of dreams much more rewarding than delving into latent content.
Dreams are primarily made up of visual imagery. Most of the images are black and white. The content of dreams is usually very personal and intimate, and has to do with one’s attitudes toward oneself and toward important people in one’s environment. In terms of emotional content, dreams range from ecstatic fantasies to nightmares. There is a preponderance of unpleasant dreams caused by fear, anger or sadness. Dreams of sex and aggression are quite frequent. There are also moral considerations with regard to Dream Interpretation.

Christian interpretation of dreams conforms to the following principles:

(1) The dreams may be a legitimate vehicle of divine revelation in which case god himself provides proofs attesting the divine origin of dreams. He also provides interpretation of the dream.

(2) The majority of dreams are natural phenomena lacking in any special religious meaning.

(3) Superstitious divination through dreams is severely forbidden by God as an immoral practice.

In general, the techniques of dream analysis are not in themselves immoral. The moral dimension comes to the fore when considering divination, moral culpability, and the use of dreams in one’s spiritual life.

Dreams and ecstasy are regarded in sacred scripture as means of divine communication produced in the imagination of an individual. In Jewish thought dreams were often regarded as ordinary occurrences in human life and even as foolish fancies, but more frequently they were accepted as supernatural manifestations. Since the meaning of dreams is generally obscure, only wise men were considered capable of explaining their significance, their interpretation being regarded as a divine prerogative.
Divination is the foretelling of the future by means dream, and it is legitimate only if one is sure that the dream comes from god. One’s attitude toward such dreams should be the same as in the case of private visions and revelations. When divine intervention in a dream is excluded, then divination is an act of superstition because it involves either explicitly or implicitly, an attempt to predict the future by means of demonic powers. The gravity of sin depends upon the amount of awareness, the degree of certainty about the prediction, and the more or less explicit intension of regulating one’s life according to dreams.

Present day dream analysis is beset by many limitations, one of which is a lack of knowledge as to how the unconscious and conscious life of an individual are related. Because of this, great caution should regulate attempts to use dreams as a technique of spiritual guidance.

Freud’s theory of dreams suggested a way to extend psychoanalysis to interpreting myths, legends, and works of art. Freud claimed to understand the enduring appeal of plays such as Oedipus Rex and Hamlet. In subsequent decades, psychoanalysis exerted great influences on literary criticism. Freud’s dream theory also represented a general model of the mind as a multilayered system in which the unconscious shapes thought and behavior according to a peculiar set of rules and provided the foundation for the unmasking function of psychoanalysis, so important to its hermeneutical employment by later social and literary critics.
CHAPTER II

DREAMS – AN OVERVIEW

The literary world contains countless references to the topics of sleep and dreams. Subtle differences exist in the treatment of sleep and dreams in literature from author to author and society to society. Dream motifs abound in the Western literary tradition. Literary works not only show a continuing fascination with dreaming throughout the ages, but also display shifts in people’s beliefs about the nature and process of dreaming. The earliest Western writings tell us that the ancients believed gods, devils, and the dead caused dreams. Dreams were thought to influence the actions of the living or to foreshadow events.

The seventeenth century materialist philosophies of Bacon, Locke, and Hobbes caused a decrease in literary dream motifs. These three empiricists were concerned primarily with the measurable universe and found little merit in reflecting upon or writing about subjective states; similar patterns of thought persisted in the rationalist enlightenment of the 1700s. In the nineteenth century, the advent of the Romantic Movement made room for subjective experience once again. This broadened realm of discourse permitted dreaming to return, as a theme in literature. Thus, in the 19th century, dissatisfaction with the current state of society led to a renewed fascination with dreaming or dreamlike states as providing routes to greater self-awareness and pathways to the unconscious. Specifically, many writers involved with the growing drug culture became interested in the dreamlike states produced by opium.

Thomas De Quincey’s Confessions of an English Opium Eater, Samuel Taylor Coleridge’s Kubla Khan, and Lewis Carroll’s Alice in Wonderland are but a few examples of
literature influenced by opium-induced dreams. As dreaming returned to literary vogue, vivid nightmares appeared in Tolstoy’s *War and Peace*, *Anna Karenina* as well as Dostoevsky’s *Crime and Punishment* and *The Brothers Karamazov*. Modern literature has been greatly influenced by the psychological theorizing of Sigmund Freud. Freudian schools of thought increased the incorporation of dream motifs in literature.

In the middle of the 2nd century, the philosopher and soothsayer Artemidorus published five books about dream interpretation known as *Oneirocritica*, in which he describes two classes of dreams:

- Somnium, which forecasts the future.
- Insomnium, which deals with contemporary matters and is affected by the state of the body and mind.

Greek mythology included Hypnos, the god of sleep, and his son, Morpheus, the god of dreams. Homer’s *Iliad* is replete with the appearance in dreams of gods bearing messages. Dreams were divided into two types: those from the Gate of Horn and those from the Gate of Ivory. The former were true and the latter false. In later Grecian times, perhaps because of the difficulties of interpretation and perhaps because of the availability of more reliable auguries, dreams became focused on the cure of illness.

The concepts of dreams are found in the writings of Aristotle. Aristotle first established in *Parva Naturalia* the fact that we can continue to perceive events after the initial stimulation: Even when external objects of perception have departed, the impressions may persist, and are themselves objects of impression. Aristotle viewed these residual sensory impressions as the source of dreams: whether derived from objects or from causes within the body, they present themselves during sleep with even greater impression, since the
actions of the intellect and the sense organs do not extrude them. “The Interpretation of dreams is the royal road to knowledge of the unconscious activities of the mind” (Freud 124).

DREAMS AND VISIONS

Scientific findings on dreams have shown them to involve perception, creative and reproductive imagination, association of ideas and images, memory and emotion. Thinking and reasoning may also occur in dreams but on a superficial and uncritical level (that is important in relation to the moral relevance of what one does in the midst of a dream). At times one is aware of a type of choosing within dreams, such as resistance to temptation. However, such willed acts do not stem from behavioral habits and automatic responses. The critical powers of the mind such as reality testing and decision-making are greatly impaired in dreaming, which accounts for the incoherent and chaotic nature of many dreams. In a dream, the distinction between reality and imagination is totally lost or at least impaired.

Dreams can be natural or supernatural. If they are supernatural then their origin lies in god, angels or demons. Dreams can also be induced by hypnosis. Dreaming occurs in cycles following the fluctuation of sleep stages. It appears when the dreamer emerges from the stage of deep sleep. In an average night’s sleep a person dreams from 1 to 2 hours with dreams distributed in three to five periods, lasting from 20 to 30 minutes, and each sleep period followed at intervals of about 90 minutes. Passing from an overview on the nature of dreams, we now consider their interpretation. There is record of dream interpretation going back to the 4th century B.C. Plato, Aristotle and Cicero all commented on dream interpretation.

St. Augustine taught on dreams in his letters to Nebridius. He admits both the possibility of god speaking to a person through their dreams and also that some dreams may have a psychological significance in so far as they reflect physiological or mental conditions of the dreamer. ‘Men…..dream what they need’(190), he says. St. Thomas Aquinas deals
with dreams in connection with his treatment of superstition. He identifies four causes of dreams: mental activity, the physical disposition of the body, environmental conditions and spiritual causes.

TYPES OF DREAMS

Daydreams

Daydreaming is classified as a level of consciousness between sleep and wakefulness. Studies show that we have the tendency to daydream an average of 70-120 minutes a day. It occurs during waking hours when we let our imagination carry away. As our mind begins to wander and our level of awareness decreases, we lose ourselves in our imagined scenario and fantasy.

Lucid Dreams

Lucid dreams occur when we realize we are dreaming. ‘Wait a second. This is only a dream!’ Most dreamers wake themselves up once they realize that they are dreaming. Other dreamers have cultivated the skill to remain in the lucid state of dreaming. They become an active participant in their own dreams, making decisions in their dreams and influencing the dream’s outcome without awakening. Lucid dreaming wouldn't be that useful if lucid dreams only occurred spontaneously during sleep. Lucid dreaming is a learnable skill. Scientific studies have led to the development of cognitive techniques that anyone can learn to apply in order to have lucid dreams deliberately. Such dreams have been the subject of much research. In these dreams the sleeper is actually aware that they are in a dream state. The dream is so vivid it seems real, although events and characters will often be greatly exaggerated. Due to the sleeper being aware of dreaming he or she will often manipulate the outcomes. As such, it is thought these are not messages of deep symbolic value.
Nightmares

A nightmare is a disturbing dream that causes to wake up feeling anxious and frightened. Nightmares may be a response to real life trauma and situations. These types of nightmares fall under a special category called Post-traumatic Stress Nightmare (PSN). Nightmares may also occur because we have ignored or refused to accept a particular life situation. Research shows that most people, who have regular nightmares have a family history of psychiatric problems, are involved in a rocky relationship or have had bad drug experiences. These people may have also contemplated suicide. Nightmares are an indication of a fear that needs to be acknowledged and confronted. It is a way for the subconscious to wake up and take notice.

Recurring Dreams

Recurring dreams repeat themselves with little variation in story or theme. These dreams may be positive, but most often they are nightmarish in content. Dreams may recur because a conflict depicted in the dream remains unresolved or ignored. Once we find a resolution to the problem, our recurring dreams will cease. Repeating dreams are signs that we are not paying attention to the message given. As such, ignoring the messages can lead to unresolved issues in our waking lives. The intent of the subconscious in these instances is to find a dream which impacts upon the dreamer in the most beneficial way. The subconscious may have tried numerous other attempts before implementing the dream that will be repeated. The subconscious does this because it believes it has found a means to break through, thus, repetition is used.
Healing Dreams

Healing dreams serve as messages for the dreamer in regards to their health. The Ancient Greeks called these dreams prodromic. Many dream experts believe that dreams can help in avoiding potential health problems and healing when we are ill or when we are grieving. Research shows that asthma and migraine sufferers have certain types of dreams before an attack. Our bodies are able to communicate to our mind through dreams. The dreams can tell that something is not quite right with our bodies even before any physical symptoms show up. Dreams of this nature may be telling the dreamer that he or she needs to go to the dentist or doctor. If we can understand the language of dreams, our dreams will serve as an invaluable early warning system.

Prophetic Dreams

Prophetic dreams also referred to as precognitive or psychic dreams are dreams that seemingly foretell the future. One rational theory to explain this phenomenon is that our dreaming mind is able to piece together bits of information and observation that we may normally overlook or that we do not seriously consider. In other words, our unconscious mind knows what is coming before we consciously piece together the same information.

Epic Dreams

Epic dreams (also referred to as Great Dreams, Cosmic Dreams or Numinous Dreams) are so huge, so compelling, and so vivid that we cannot ignore them. These dreams possess much beauty and contain many archetypal symbologies. When we wake up from such a dream, we feel that we have discovered something profound or amazing about ourselves or about the world. It feels like a life-changing experience.
Progressive Dreams

Progressive dreams occur when we have a sequence of dreams that continue over a period of nights. The dream continues where we left off the previous night. Such dreams are problem-solving dreams and help to explore different options and various approaches to a problem, situation or relationship.

Mutual Dreams

Mutual dreams are described as such when two people have the same dream. Mutual dreams may be planned, meaning that two people actively work toward achieving one dream scenario or goal. It is a way to improve communication and build trust. Mutual dreams can also be spontaneous. We find out that a friend, a significant other, far away relative, or someone has had the same dream on the same night. Not much study has gone into the phenomenon of mutual dreams, but there is a very strong bond that exists between these two people.

Belief Dreams

Dreams have played a part in shaping religions and belief systems across the planet. From Jacob’s dreams of angels in the Bible, to Mohammed’s dream inspiring his spiritual mission in the Quran, to the dreaming of the Australian Aboriginals. Subsequently, dream interpretation and analysis has been an ingrained component of human kind.

Problem-Solving Dreams

These dreams are designed to impart a message to the sleeper that will aid them in overcoming a problem in their conscious life. It is said that very often such messages are delivered by a messenger whose identity is of utmost importance in discerning the message.
Physiological Dreams

Some dreams are said to be direct reflections of our needs in the conscious world. For example, a dream where the sleeper is shivering in the snow may simply mean an extra blanket is required.

Dreams of Daily Life

Dreams that incorporate familiar faces and places do not necessarily reveal hidden symbolic messages from the subconscious. They are simply reflections of everyday life. These types of dreams can incorporate activities going on whilst we sleep. For example, a phone ringing may initiate a dream about communicating with a family member.

Compensatory Dreams

Some dreams reveal the dark side of our personality. This does not infer evil; it refers to what Jung described as the shadow-self. The parts of ourselves we repress. An instance might be a nun who dreams she is promiscuous. Such dreams are designed to balance our personality and give vent to emotions we would not usually seek to experience.

Psychic Dreams

Some consider there to be no such thing as psychic, including Prophetic Dreams. These are explained away as merely the subconscious absorbing information from the conscious world and making assumptions about likely behavior. When these behaviors are played out at a later date the conscious individual perceives they have predicted the future in a dream. However, this does not account for incidents where premonitions of unforeseen natural disasters and death have taken place.
According to the physiological view, dreams are simply our subjective experience of what is, in essence, random neural activity in the brain. This neural activity may reflect the information-processing tasks described above or may occur simply because a minimal amount of stimulation is necessary for the normal functioning of the brain and nervous system. In other words, dreams merely represent efforts by our cognitive systems to make sense out of this activity. Does this mean that dreams are meaningless? Not at all. Since they flow from the operation of basic cognitive systems such as memory, they may tell us something about the person who experiences them.

Dreams, after all, reflect the memories and knowledge structures that underlie them. And since they are shaped by basic cognitive systems, they may reveal much about the basic nature of the human mind itself. Further, the possibility remains that they serve more practical functions, such as helping us to integrate new knowledge or experiences with existing knowledge, or consolidating input acquired through different sensory channels. Insufficient evidence currently exists to determine if this is actually the case. Dreams, in sum, are neither messages from the unconscious nor predictors of future events. Rather, they appear to represent efforts by the sleeping brain to make sense out of input that is essentially without intrinsic meaning. According to some modern views, dreams represent our conscious experience of random activity in the nervous system during sleep. Because our brains contain elaborate information-processing mechanisms, they interpret this jumbled input and search for meaning in it.
DREAMS: THE PSYCHOANALYTIC VIEW

Freud felt that dreams provide an important means of probing the unconscious—all those thoughts, impulses, and wishes that lie outside the realm of conscious experience. This was so because in dreams, he believed, we can give expression to impulses and desires we find unacceptable during our waking hours. Thus, we can dream about gratifying illicit sexual desires or about inflicting painful tortures on persons who have made us angry, although we actively block such thoughts during the day. Freud incorporated detailed analysis of dreams into his treatment of patients suffering from a wide range of psychological problems. He claimed that dreams analysis often provided him with just the insight needed to understand and help his patients.

DREAMS: AN INFORMATION-PROCESSING VIEW

If dreams aren’t reflections of hidden wishes or impulses, what are they? One answer is that they are merely small glimpses into the complex activity that is occurring within our brains at night. Presumably, while we sleep, our brains are processing information we have acquired during the day. For example, new information is categorized as useful or not useful, and then information in the first category is somehow assimilated with existing knowledge. What we experience as dreams are small reflections of these ongoing processes.

WISHFULLMENT THEORY

The experience of interpreting hundreds of dreams led Freud (1900) to his general thesis that “the meaning of every dream is the fulfillment of a wish” (134). Freud’s formulation combined two claims.
1. Dreams are meaningful, motivated, and purposeful; they are not random, meaningless, and incoherent gibberish.

2. Unlike motivations, intentions, and desires, dreams involve more than wishing; they portray the fulfilling of wishes.

The fundamental premise of Freud’s theory, that dreams are purposive, is not altered by changing fashions that refer to wishes by such terms as instincts, drives, desires, motives, and interests. The alternative to wish-fulfillment theory is not its qualification through a minor nuance, but the categorical claim that dreams are random, unmotivated, and nonpurposive gibberish. Because Freud’s theory was based on the evidence not of dreams but of their interpretations during conscious states, his case was inconclusive. On Freud’s showing, it was conceivable that the motivation disclosed through dream interpretation was read into dreams by their interpreters. The interpretations have the power to surprise both dreamers and interpreters with their wisdom.

Freud eventually moderated it by stating that ‘a dream is invariably an attempt to fulfill a wish.’ ‘The attempt may succeed more or less completely; it may also fail’ (DP. 171). A dream may portray an unsuccessful attempt to fulfill the wish; it never fails to portray an attempt. On the other hand, Freud’s thesis that dreams are constructed in the form of wish-fulfillments does not imply that fulfilling wishes of dreams.

Freud presented the basic ideas of wish-fulfillment theory most briefly in the course of a discussion of daydreaming.

A wish that is not presently being satisfied is associated with the memory of a wish that was satisfied. When the two wishes are unconsciously equated, the satisfaction of the past wish becomes the fantasied satisfaction of the present wish. A wish-fulfillment always
compounds two separate wishes. It is the past wish whose habitual use may cause it to function, in Jean Piaget’s terminology, as a cognitive schema. Unfortunately, Freud often lapsed rhetorically into the singular, for example, in his statement that the unsatisfying present wish “harks back to a memory . . . in which this wish was fulfilled” (Freud 209).

Freud theorized that thinking during sleep tends to be primitive and regressive. Repressed wishes, particularly those associated with sex and hostility, were said to be released in dreams when the inhibitory demands of wakefulness diminished. The content of the dream was said to derive from such stimuli as urinary pressure in the bladder, traces of experiences from the previous day (day residues), and associated infantile memories. The specific dream details were called their manifest content; the presumably repressed wishes being expressed were called the latent content. Freud suggested that the dreamer kept himself from waking and avoided unpleasant awareness of repressed wishes by disguising them as bizarre manifest content in an effort called dream work. He held that impulses one fails to satisfy when awake are expressed in dreams as sensory images and scenes.

In seeking the latent meaning of a dream, Freud advised the individual to associate freely about it. Dreams thus represented another source of free association in psychoanalysis. From listening to the associations, the analyst was supposed to determine what the dream represented, in part through an understanding of the personal needs of the dreamer. Using this information, the analyst could help the patient overcome inhibitions that were identified through dream work.

Unlike Freud, Carl Jung did not view dreams as complementary to waking mental life with respect to specific instinctual impulses. Jung believed that dreams were instead compensatory, that they balanced whatever elements of character were underrepresented in the way people live their lives. Dreaming, to Jung, represented a continuous 24-hour flow of
mental activity that would surface in sleep under conducive conditions but could also affect waking life when one’s behavior denied important elements of one’s true personality.

In Jung’s view, dreams are constructed not to conceal or disguise forbidden wishes but to bring the under attended areas to attention. This function is carried out unconsciously in sleep when people are living emotionally well-balanced lives. If this is not the case, there may be first bad moods and then symptoms in waking. Then and only then do dreams need to be interpreted. This is best done not with a single dream and multiple free associations but with a series of dreams so that the repetitive elements become apparent.

Since antiquity, dreams have been viewed as a source of divination, as a form of reality, as a curative force, and as an extension or adjunct of the waking state. Contemporary research focuses on efforts to discover and describe unique, complex biochemical and neurophysiological bases of dreaming. Psychoanalytic theorists emphasize the individual meaningfulness of dreams and their relation to personal hopes and fears. Other perspectives assert that dreams convey supernatural meaning, and some regard dreaming as nothing more than the normal activity of the nervous system. Such variety reflects the lack of any single, all-encompassing theory about the nature or purpose of dreams.
CHAPTER III

SOME POPULAR DREAMS IN LITERATURE

Literature is full of many episodes filled with dreams and the course of many a plot has been advanced or impeded by a dream, its interpretation or misinterpretation. This project attempts to study some select significant dreams in the world of literature.

1. DREAMS IN HOMER’S THE ILIAD AND THE ODYSSEY

2. CALPURNIA’S DREAM IN JULIUS CEASAR

3. JOCELIN’S DREAM IN THE SPIRE

4. THE DREAMS IN NUN’S PRIEST’S TALE

5. THE DREAMS IN WUTHERING HEIGHTS

6. JANE’S DREAMS IN JANE EYRE

DREAMS IN HOMER’S THE ILIAD AND THE ODYSSEY:

Homer, the greatest ancient Greek poet, wrote both The Iliad and The Odyssey, two poems that continue to fascinate the educated modern world. The Odyssey is a story of the great hero Odysseus making his way home after the events of the Trojan War in the Iliad. Odysseus is plagued with many misfortunes that prevent him from returning home immediately after the war; it takes him ten years to finally return to Ithaca.

In The Odyssey Homer uses many dreams, prophecies and omens to determine the path the story will take.
Dreams are introduced during a crisis in the narrative, they are a prediction or interpretation of what is to come, a symbol that has to be interpreted by the dreamer.

A prophecy is a prediction or foretelling of the future, which is confirmed by omens from the Gods; in the case of two prophecies, being given it is up to the bearer to decide which road he wishes to embark on. Prophecies are the most impacting on the narrative as they are the truthful foretelling of the future, which gives people confidence to act and presents the road that is about to be embarked on. An omen from the Gods is always seen either shortly after a prophecy is given or is the omen in which the prophecy was based upon. Dreams are the means through which the gods act, a subtle divine intervention in the storyline in which the Gods have their wills fulfilled.

Dreams impact the story line as it is the Gods way of commanding an act to be done by the dreamer, it makes the story unfold as the Gods deem fit. Dreams, unlike prophecies are not always true and can mean the opposite of what they seem. In a way a dream can be considered a prophecy, as it gives the dreamer a cloaked foretelling of the future; therefore, prophecies are the most impacting on the narrative of the Odyssey.

The main reason for dreams within The Odyssey is to continue the development of the plot. Homer used dreams in both The Odyssey and the Iliad, but presented them in very different ways.

In The Iliad a dream was always received by a male and was presented by Zeus, whereas in the Odyssey we see dreams always presented by Athena and experienced by a female. Penelope experiences two dreams given by Pallas Athena. The first dream is where Athena disguises herself as Penelope's sister Iphthime and comes to reassure her about Telemakho’s voyage and that the suitors will not bring him any harm. This dream is used to reassure Penelope and prevent her from worrying and planning anything foolish. This is a
great act of compassion from Pallas Athena, something that you do not see very often from the Gods. Athena deeply cares for Odysseus and will do anything she can to make sure everything goes as planned. This dream is used more to foreshadow for the reader and prepare them for the upcoming events than it is to impact the storyline. Penelope is mostly reassured of her son’s safety and given the knowledge that a Goddess is on his side. If Penelope had not had this dream she would have just worried frantically until Telemakhos had returned to Ithaca, she would not have been able to do anything dramatic against the suitors besides pleading with them to spare her son.

Zeus sends a false dream to Agamemnon. Agamemnon reports the dream to his advisors and outlines a test of the army. And he urges his troops to go home. Gods and warriors slept through the entire night. But sweet Sleep did not visit Zeus, tossing and turning over in his mind some way to honour Achilles, by slaughtering many soldiers by the Achaean ships. In Zeus’ heart the best idea seemed to be to send out a wicked Dream to Agamemnon. Calling the Dream, Zeus said these winged words to him:

“Evil Dream, fly quickly to Achaea’s men,
by their swift ships. Go to Agamemnon’s
hut,
Atreus’ son. Report my words precisely.
Bid him quickly arm long-haired Achaean troops,
for now they’ll capture Troy, city of wide streets.
Immortal gods who dwell on Mount Olympus
no longer disagree about all this.
Hera’s entreaties have persuaded them.
Trojans can expect more sorrows, more disasters.” 10
A dream of Penelope’s that most readily lends itself to interpretation is, of course, her dream of her beloved twenty geese. She tells this dream to the disguised ‘beggar’ Odysseus, narrating the distress she felt when she saw the twenty geese heaped within the hall, their necks broken by the giant eagle. She says: “Still in my dreams, I wept and wailed” (397), showing how much it pained her to see these geese dead. Yet the eagle, who is self-proclaimed as her husband, says these geese were her suitors and that she had seen what was to be: the return of her husband and the demise of the suitors. Still, this dream does not comfort her. So what does it mean for Penelope to be sad when the ‘eagle’ husband slays the ‘suitor’ geese? Wouldn’t she rejoice instead of lament? One would think so, yet her words to the disguised Odysseus and her actions lead us to believe different things about what her true thoughts are on this dream.

Penelope tells the disguised Odysseus that she doesn’t think the dream is true and that her husband won’t come home:

“Yet my strange dream did not- I think- come out of the gate of horn,” she says, speaking of the gate which dreams come out that foretell what will truthfully come, “for if it had, it would have made my son and me rejoice” (OY398).

Outwardly, she says that she does not believe her dream is true because it did not bring her happiness, but her actions after this dream tell us something greatly different. After telling the disguised Odysseus how she doesn’t believe her dreams, she then states that she has decided she will have a contest between the suitors, that ‘the man most deft, whose hands
can string the bow, then shoot through all those axe heads with one arrow—he will be the one with whom I’ll go…” (398). Penelope has devised this crafty and impossible feat (except for Odysseus, of course) which the suitors have no chance of accomplishing. So if she says that she has given up hope of Odysseus’ return, why would she make her suitors try such an impossible task, and consequently delay her re-marriage? The reason lies in this: she has obviously not given up hope that her husband is still alive, and even if she tells others that she has given up hope, her subconscious shows this is not true. If she truly thought Odysseus was dead, she wouldn’t have made up this elaborate and impossible contest.

Another dream that Penelope has that illustrates this fact is the one in which she rejoices at the sight of a man who she thinks is Odysseus. “This very night beside me laid a man who wore the likeness of Odysseus when he sailed away with the Achaen ranks,” she says, “my heart was glad; mistaking it as fact. I thought it was no dream” (406). Penelope, through the telling of this dream, displays how happy she would be if her husband returned. This dream of an Odysseus-like man shows how Penelope’s subconscious really knows that Odysseus will come back, and even that Odysseus already has, but is disguised as something different.

CALPURNIA’S DREAM IN JULIUS CAESAR:

Calpurnia, Caesar's wife appears only once in the play in Act II Sc.2. She is presented as a very troubled and anxious lady deeply concerned about the safety of her husband. She pleads with Caesar not to go to the Senate because there have been reports of very bizarre happenings in Rome and she herself has had a terrible dream. Just then Decius arrives to accompany him to the Senate, and Caesar narrates to him Calpurnia's dream and tells him that he won't be coming to the Senate:

Calpurnia here, my wife, stays me at home;
She dreamt to-night she saw my statue,

Which, like a fountain with an hundred spouts,

Did run pure blood; and many lusty Romans

Came smiling, and did bathe their hands in it:

And these does she apply for warnings, and portents,

And evils imminent; and on her knee

Hath begg’d that I will stay at home to-day. (JC 80-88)

In Shakespeare's Julius Caesar Act II scene2, Calpurnia has a dream that a statue of Caesar was flowing with blood as many Romans wash their hands in the blood. She also sees in her dream that Julius Caesar would die in her arms.

Calpurnia’s is an ominous dream; Calpurnia enters the scene declaring to Caesar, ‘You shall not stir out of your house today’. Naturally, mighty Caesar refutes her, Caesar shall forth; he adds that whatever threatens him always runs when he faces the threats. But, Calpurnia is persistent, claiming she has never believed in omens before, but is frightened the day, the Ides of March; furthermore, there is a man relating bizarre occurrences in the night such as a lioness has given birth in a street, and graves have opened and ghosts have screamed. But, she herself has had a dream that greatly disturbs her because she fears that it portends grave danger for Caesar. In her dream, Calpurnia has seen Caesar's statue as though it were a fountain, pouring blood from a ‘hundred spouts; many lusty Romans’ came up to this statue, and they bathed their hands in this blood, all the time smiling. Caesar agrees to stay at home for Calpurnia’s humour.
Decius:

This dream is all amiss interpreted;

It was a vision fair and fortunate:

Your statue spouting blood in many pipes.

In which so many smiling Romans bath’d,

Signifies that from you great Rome shall suck

Reviving blood; and that great men shall press

For tinctures, stains, relics, and cognizance.

This by Calpurnia’s dream is signified. (JC 97-105)

Decius, one of the conspirators himself, re-interprets the dream so that Caesar will be persuaded to accompany him to the Senate. As a further incentive, Decius tells Caesar that the Senate means to crown him this day. Caesar buys this interpretation of Decius and ignoring Calpurnia’s entreaties, brushing them aside, with ‘How foolish do your fears seem now, Calpurnia,’ departs with Decius, only to be murdered.

Dreams have a way of telling us truths of which we are not consciously aware. Shakespeare based this part of the scene on Plutarch Life of Julius Caesar, and evidently Caesar’s wife actually did have more than one prophetic dream in which she foresaw her husband’s assassination. Caesar himself was apprehensive about going to the Capitol that day, but his ambition overruled his own good judgment, his wife's bad dreams, the warnings of the soothsayer who had told him to beware the Ides of March, the findings of the augurers, and all the bizarre phenomena on the streets and in the sky, of which Calpurnia tells him: “When
beggars die there are no comets seen; The heavens themselves blaze forth the death of princes” (JC 138).

Calpurnia foresaw in her dream the assassination of Julius Caesar. She saw in her dream the statue of Julius Caesar being transformed into a fountain from which spouted not water, but blood and the Roman citizens smilingly washing their hands in his blood.

Calpurnia's dream was a prophetic one. Through Calpurnia’s dream Shakespeare foretells the death of Caesar. Thus the dream is a real one because it foretells future.

The Freudian theory, and particularly Freud’s conception of dreams and their function, has affected (not to say infected) practically every aspect of our society and literature is no exception. Indeed, dreams and their possible meaning(s) have fascinated humanity since ancient times, each era or civilization elaborating in turn its own system of interpretations: messages from the gods or from the dead, warnings about the future and premonitions were among the main beliefs concerning dreams in pagan times, which were then replaced with messages from God or (more frequently) temptations by the Devil or evil spirits when Christianity took over.

Elements of the Freudian theory are to be found in pre-Freudian works – and indeed Freud himself acknowledged his debt to literature in establishing or confirming his theory. But with a difference: pre-Freudian writers did not deliberately resort to such a system, whereas practically no post-Freudian author can claim to do so otherwise than deliberately.

This point is illustrated with two literary dreams, from two well-known works, pre- and post-Freudian respectively: the first is Calpurnia’s dream in Shakespeare’s *Julius Caesar* (1599), the other Jocelin’s dream in William Golding’s *The Spire* (1964).
JOCELIN’S DREAM IN *THE SPIRE*

*The Spire* was written during the first phase of William Golding’s career when he was exploring radical ideas in an attempt to understand human nature. In this novel Golding takes a simple idea, the building of a spire on a medieval cathedral, and turns it into an intricate, thought-provoking novel. By exploring the psychological motivations of the characters he creates, what makes people think and behave as they do, Golding reveals the true complexity of the apparently common place. Golding’s genius is to present an enjoyable work of fiction that, at the same time, rewards an attentive reader with important insights into human nature and also encourages self-investigation.

Jocelin’s dream occurs at the very end of chapter 3, that is, relatively early in the novel, as well as in that nightmarish odyssey represented by the erection of the eponymous spire. This being the Middle Ages, the perspective is now Christian: the dream is seen by Jocelin as torment inflicted on him by Satan. The dream, though considered ‘meaningless’ by him, is quite explicit to the modern reader:

> It seemed to Jocelin that he lay on his back in his bed; and then he was lying on his back in the marshes, crucified, and his arms were the transepts (...). People came to jeer and torment him (...), and they knew the church had no spire nor could have any. Only Satan himself, rising out of the west, clad in nothing but blazing hair stood over his nave and worked at the building, tormenting him so that he writhed on the marsh in the warm water, and cried out aloud. (S 219)

This is very clearly what today would be called an erotic, or more vulgarly a wet dream. The whole Freudian arsenal is there, making the interpretation quite easy, if not obvious, to the reader: Jocelin becomes the cathedral, or even a martyred figure (spiritual
dimension at first), and the missing spire symbolizes his erected penis, which Satan (wearing Goody Pangall’s red hair) works at, that is, masturbates, no need to insist on the nature of the warm water. The spiritual has swiftly given way to the sexual that is, the base and sinful in Jocelin’s medieval view (he is a priest, moreover obsessed with God and purity, not to say sainthood). In other (Freudian) terms, here are the themes of libido, repressed desire (for Goody Pangall), and castration (less church): a perfect example of Post-Freudian writing.

PHILOSOPHICAL DREAMS

THE NUN’S PRIEST’S TALE:

The Nun’s Priest’s Tale is one of the Canterbury Tales by Geoffrey Chaucer. It contains a passing reference to the Peasants Revolt of 1381 and for that reason it is believed to have been written sometime in the mid-1380s. Although it is highly prized as a treasure of English literature, its worth as a classic of early English philosophy has been much less appreciated. In that respect, its format, being a work of humorous verse, has been a drawback, obscuring the fact that it deals with philosophical issues of mind, body, freewill and determinism. Behind the colourful display of medieval romance and comedy, a sharp intelligence is at work, comparing human with animal behavior and challenging us to clarify our belief that free will is a distinguishing feature of human actions.

The story of the vain cock and the cunning fox was an ancient folk-tale even in Chaucer’s time. It is a fable, closely related to those gathered by Aesop in the sixth century B.C., which the Romans later spread across Europe. Several medieval versions survive, including one in the Roman de Renard from the 12th century which gives the cock the same name as in Chaucer’s version, i.e. the chanticleer. The medieval audience which heard or read Chaucer’s Tale would probably have been familiar with the basic story-line.
The Nun’s Priest’s Tale begins with an idyllic farm house setting where a simple widow lives with her two daughters in a life of moderation, temperance, and therefore good health. Her cockerel, the chanticleer, is anything but moderate though. Immediately after we have a description of the widow’s humility, the tale launches into an extravagant description of the chanticleer. The chanticleer is described like a king, but it is perhaps a humorous image that his kingdom is only the bounds of the widow’s yard.

The Significance of the Dreams

However, grandiose the description of the chanticleer and Pertelote may be, they act like an old married couple. When the chanticleer groans in his sleep, Pertelote’s first reaction is to ask what the matter is and come up with a practical solution. The chanticleer’s reaction to the dream is anything but a problem to be solved; it is an opportunity for self-aggrandizing. He thinks the dream is a message from God warning of his imminent fall from the top of the Wheel of Fortune, and by implication associates himself with tragic heroes who also suffer the whims of Fortune. Pertelote tries to goad the chanticleer into losing his fear by saying that women like fearless men. There may be further meaning behind her mention of not like ‘noon Avant our’ (NPT 2917), as if she senses the chanticleer’s pride swelling. Her practical solution is to argue that this particular dream is a somnium naturale, a dream with physical causes, namely an imbalance of humours, the bodily fluids on which medieval medicine was founded. It’s all logical, she says: the two colours, red and black, which feature in the dream, represent superfluities of choleric and melancholic humours, since these are red and black. For good measure, she cites a proverb to effect that dreams are meaningless from Cato. Pertelote says she’ll make the chanticleer a prescription of herbs which will purge him of the offending humours: ‘bynethe and eek above’ (NPT 2953).
In which they bothemyghte logged bee;

Wherfore they mosten of necessitee

As for that nyght departen compaignye,

And ech of hem gooth to his hostelrye,

And took his loggyng as it woldefalle.

That oon of hem was logged in a stalle,

Fer in a yeerd, with oxen of the plough;

That oother man was logged welynough,

As was his aventure or his fortune,…… (NPT 2105…..)

These lines are the examples of bad dreams in Nun’s Priest’s tale.

WUTHERING HEIGHTS

Emily Bronte’s *Wuthering Heights* (1847) is one of the most famous books in English literature. Many literary critics have been fascinated by it. Linda H. Peterson argues that what made Emily Bronte win lasting fame is that Wuthering Heights is not only one of the most widely read books in English, but also a book characterized by its originality and power. Furthermore, the novel has always presented material for different critical approaches. Some psychoanalytic critics have employed the Freudian dream work to expose the hidden content of Wuthering Heights. Dreams enable Bronte to present ideas about love, religion and identity which would have been thoroughly shocking to the Victorian readership. The novels violations and reinventions of identity, sexuality and religious taboo are as uncensored as in a dream: they are free from the restrictions of convention. Dreams do not insist upon one story,
but often involve many overlapping stories. They often contain contradictions that may well be disturbing, but these contradictions are part of the very structure of dreaming.

The following are the significant dreams:

LOCKWOOD’S DREAMS:

Lockwood’s two dreams plumb the nature of each kind of discourse and the problem of reading that each kind inherently possesses.

The first dream ushers Lockwood to a local house of worship that is down on its institutional luck because of the congregation's parsimony. Lockwood's first dream begins with Joseph and Lockwood floundering through the snow toward Thrushcross Grange, and Lockwood relates: "My companion wearied me with constant reproaches that I had not brought a pilgrim's staff, telling me I could never get into the house without one, and boastfully flourishing a heavy-headed cudgel, which I understood to be so denominated” (WH 16). This merging of pilgrim's staff and cudgel into one instrument is typical of condensations in actual dreams. “For a moment I considered it absurd that I should need such a weapon to gain admittance into my own residence” (WH 17).

In the second dream, Lockwood is prompted by hieroglyphics rather than public writing, and instead of journeying abroad in public space, where he had encountered a savage surplus of text, he now remains in the secret recess of the paneled bed where he encounters a bewildering barrenness of text—a ghost. Catherine is an illegible mystery. “I must stop it, nevertheless! I muttered, knocking through the glass, and stretching an arm out to seize the importance branch: instead of which, my fingers of a little, and ice-cold hand!” (WH 17)

In the first dream, an absurd situation is the vehicle for a sexual expression. Lockwood intends to break the branch that rubs against the case-ment so that he might sleep,
but window-shattering, literally enacted, would defeat his purposes. The logic is dream-logic. Lockwood attempts to withdraw his arm, but it is held fast, and the plaintive voice of Catherine Liton cries, “let me in-let me in!” (WH 18).

Lockwood dreams invite the idea of the spirit of Catherine as a child into her chambers. In the story *Wuthering Heights* Catherine has been dead for a while. However, when Lockwood sleeps in her chambers he wakes to a child's spirit. The spirit grabs his arm causing him to pull it forward. He sees the spirit cut her arm on the window glass and the next day there is blood. “finding it useless to attempt shaking the creature off, I pulled its wrist on the broken pane, and rubbed it to and from till the blood ran down” (WH 269).

The dream has leads to Lockwood finding Catherine Earnshaw's diary. He is frightened and when he jumps he knocks over the candle. While cleaning it up, he comes across her diary. By finding the diary it seems as if Catherine's spirit is reaching out from the grave. ”I do not have my book in front of me, so I am not sure which dream came first, but I believe the second one that I wrote about happened first” (WH 20). Dreams thus play a significant role in Lockwood’s life.

CATHERINE’S DREAM:

Catherine's interpretation of her dream is key to our understanding of her perception of conventional marriage. It is perceived as a kind of paradise, a heaven on earth, but not one to which she feels she can belong:“I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy.” (WH 48)

Dreams play an important role in Catherine’s life. Two aspects are to be observed here: the paradox of dreaming that one is in bed and trying to get to sleep, frequently a
prelude to nightmare; and the knowledge of the soldered hook, lost to waking memory, but available to the unconscious for the dream-work.

Realistic dream is not an obvious virtue in fiction, nor is the literary relevance of the above psychoanalytic musings obvious; but these possible dreams are also probable

JANE EYRE’S DREAMS AND VISION:

*Jane Eyre* contains a number of significant dreams and day-dreams. Despite her distaste for fantasies and inefficiency, the eponymous narrator, Jane, is a frequent day-dreamer. Edward Rochester, Jane's employer at Thornfield, recounts observing her pace around in a day-dream. When the voice of a servant, Mrs. Fairfax, awakens Jane, Rochester imagines her thinking, "My fine visions are all very well, but I must not forget they are absolutely unreal," (JE 310) and finding a task to complete to ensure she does not slip back into daydreaming.

This suppression of day-dreams reflects the trend of Jane learning to suppress her passions over the course of the novel. After a turbulent childhood, Jane fulfills a Victorian ideal of womanhood, and grows more graceful and composed as she completes her education. Despite her placid exterior, Jane still maintains a wild and active dream life. According to Marianne Adams, Jane even pays inordinate attention to the details of her dream life. Jane's dreams thus reveal the raw emotions she attempts to mask in order to be an ideal Victorian lady.

The first reference in the novel is in Chapter 3: "The next thing I remember is, waking up with a feeling as if I had had a frightful nightmare, and seeing before me a terrible red glare, crossed with thick black bars." (JE 31) This is the moment Jane wakes up after she passed out in the red-room, and carries on to be a touching chapter through the manner in which Jane and Bessie's relationship develops.
Jane's subconscious allowed for some of the clues as to what the mystery was and therefore it also becomes a relief to the reader to know what the secret is. Jane's dreams are proof of her emotions and a preview as to what goes on in her subconscious. Charlotte Bronte made clever use of paintings and dreams to introduce another side of Jane and also to provide with certain clues as to what the novel was attempting to portray.

When Jane becomes a governess at Thornfield, Rochester takes interest in three watercolor imaginative landscapes she painted while at Lowood School. They reveal her great awareness for dreams. Jane describes the drawings as visions of her spiritual eye and notes, "The subjects had indeed risen vividly on my mind" (JE 91). Rochester declares, "I daresay you did exist in a kind of artist's dreamland while you blend and arranged these" (JE 92). Besides providing glimpses into the unconscious, dreams in Jane Eyre can also serve as presentiments, or warnings of future events. Charlotte Bronte often uses the gothic form of literalizing, or making some aspect of the dreams come true.

A dream in Jane Eyre serves as a general symbol. Jane believes the superstition of her old governess Bessie, that "to dream of children was a sure sign of trouble, either to one's self or one's kin" (JE 272). Indeed, the day after Bessie dreamt of a child, Bessie found out her sister was dead.

Dreams also serve as complex representations for events in Jane's life. In volume two, chapter six, Jane herself begins having dreams about children. Critics argue that these dreams correspond to the increasing apprehension Jane feels towards a romance with Rochester. After taking an idyllic walk around Thornfield with Rochester, Jane has an initial series of child dreams:

. . . during the past week scarcely a night had gone over my couch that had not brought with it a dream of an infant: which I sometimes hushed in my arms,
sometimes dandled on my knee, sometimes watched playing with daisies on a lawn; or again, dabbling its hands in running water. It was a wailing child this night, and a laughing one the next: now it nestled close to me, and now it ran from me. (JE 279)

In accordance with Bessie's beliefs, Jane's visions bring her trouble. Jane wakes up from one of her dreams to the murderous cry of Bertha Mason, Rochester's mad wife whom he keeps locked in the attic of Thornfield. The day after that, Jane finds out that her cousin John has died and her Aunt Reed lies on her deathbed.

After Jane and Rochester become engaged, Jane has another pair of child dreams. During the first, Jane experiences a strange, regretful consciousness of some barrier dividing Rochester and her. She dreams that she carries a bawling child on an unknown road, and Rochester walks ahead of her. She tries to catch up to him, but her entreaties are muffled and her steps slowed, and Rochester walks farther and farther away.

Jane Eyre dreamt that,

> During all my first sleep, I was following the windings of an unknown road; total obscurity environed me; rain pelted me; I was burdened with the charge of a little child: a very small creature, too young and feeble to walk, and which shivered in my cold arms, and wailed piteously in my ear. I thought, sir, that you were on the road a long way before me; and I strained every nerve to overtake you, and made effort on effort to utter your name and entreat you to stop — but my movements were fettered, and my voice still died away inarticulate; while you, I felt, withdrew farther and farther every moment. (JE 301)
In the second dream, Jane images the destruction of Thornfield. She wanders around the ruined estate, clutching the child because she "might not lay it down anywhere, however tired were my arms however much its weight impeded my progress" (JE 25). As she struggles to climb a wall to get a better view of Rochester, the child clings to her neck, nearly strangling her. When she reaches the summit of the wall, she glimpses Rochester as a vanishing speck. The wall crumbles and she and the baby fall away as she wakes.

These dreams may reflect a fear that Jane muffles from herself and others, namely that marrying Rochester will alter her identity. Homans suggests that the child of the dreams may represent Jane's love for Rochester, or Mrs. Rochester, the new identity Jane will assume after marriage. Alternately, the dreams may represent Jane's orphan childhood, an alter-ego that Jane cannot free herself of, even with marriage to Rochester.

Again, in accordance with Bessie's prophecy, the dreams of children bring trouble. Jane wakes from the second dream to discover Bertha Mason tearing her wedding dress. Shortly thereafter, Richard Mason will break up Jane and Rochester's attempted marriage with the news that Rochester is still legally married to Bertha.

The pair of dreams is also eventually literalized. The barrier separating Jane and Rochester in her dream represents Rochester's preexisting marriage to Bertha Mason, a force that stands between Jane's unions with him. Rochester riding away from Jane in her dream forewarns of his imminent separation from Jane. The dream of the destruction of Thornfield comes true when Bertha Mason burns down the estate. In volume three, when Jane returns to Thornfield and finds it a blackened ruin, she remarks "as I had once seen it in a dream" (JE 479).

Jane has another symbolic dream the night she decides to leave Rochester and Thornfield. In this dream, she has returned to the red room of Gates head. As she looks up at
the ceiling, it turns into clouds. A human form reminiscent of the cosmic woman in Jane's imaginative watercolor painting appears. Jane recounts,

She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke, to my spirit: immeasurably distant was the tone, yet so near, it whispered in my heart — "My daughter, flee temptation!" (JE 315)

Again, Jane's emotions are reflected in her dream. Its decreased foreboding corresponds with Jane's release from marital apprehension as she decides to leave Thornfield. Again, the dream provides foreshadowing. The rising woman prefigures the spirit that later re-unites Jane and Rochester by inexplicably transmitting their messages, "Jane! Jane! Jane!" "I am coming: wait for me!" to each other over dozens of miles (JE 323).

Jane's dreams also directly depict her emotions. In Chapter 22, Jane hears that Rochester will marry Blanche Ingram, and she dreams of Blanche 'closing the gates of Thornfield against me and pointing me out another road’ while Rochester smiles sardonically. This dream reveals Jane's unhappiness at the prospect of Mr. Rochester marrying Blanche. In chapter 32, after her separation from Rochester, Jane recounts her recurring dreams

I used to rush into strange dreams at night: dreams many-coloured, agitated, full of the ideal, the stirring, the stormy--dreams where, amidst unusual scenes, charged with adventure, with agitating risk and romantic chance, I still again and again met Mr. Rochester, always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and cheek, loving him, being
loved by him—the hope of passing a lifetime at his side, would be renewed, with all its first force and fire. (JE 389)

These dreams reveal the love Jane maintains for Rochester, and prefigure her return and subsequent marriage to him. Thus, in each of the novels/plays/poems mentioned here, we find that the dreams play a significant role in the progress of the plot of the work.
CHAPTER IV

AN ANALYSIS OF THE SELECT DREAMS:

ANALYSIS OF DREAMS IN HOMER’S ILIAD AND ODYSSEY:

Homer in *The Iliad* and *The Odyssey* to catalyze action in the plot uses dreams. There epic dreams serve a vital purpose to the bard in his formulation of the epic and to the audience in their understanding of the epic. Inspired by gods, formulated in the minds of men, and acted upon to further the plot, these bring about great changes in the course of the epic in which they are contained. Using these aspects of dreams to examine the concepts of the dream among the early Greeks and Romans, we have to rely mainly on the literature that has survived to arrive at any conclusions about their dreams.

In Homer’s *The Odyssey* and *The Iliad* dreams are only being reflections of society, the characters of ancient literature are warriors, kings, and gods, which tell us very little about the lives of ordinary people. In spite of these difficulties, dreams in literature do suggest important ideas about the way dreams were conceived by the ancient peoples, looking at these dreams, such as that of Penelope in the odyssey and Achilles in the Iliad were play an important role, the first is that dreams were perceived as having meaning; they were not considered to be nonsensical, trivial, or just random ideas. Second, these meaning were interpretable, which means the meaning of the dreams could be prophetic, giving information about the future. Thirdly, the dreams could be sent from external sources that served as bearers of messages. This external source was generally a god. This contrasts sharply with the modern view of dreams, which sees them as products of the subconscious.
According to Freud’s Wish fulfillment theory, dreams are meant as Rod Plotnik explains, to satisfy unconscious desires or wishes, especially those involving aggression (Plotnik 148). In no way does Freud that these desires necessarily will be acted upon. Homeric Greeks believed in two different kinds of dreams: Ota, the great vision, big meaningful, and of collective importance; and Vudota, the ordinary small dreams (Jung 4). These Swahili words used by Jung perfectly categorize the Greek epic dream by separating the big important dreams from the lessens more common ones. The Greeks usually deny having the ordinary dream. Great and important dreams are very rare, and only the most important of men have them. Our usual prejudice against dreams is probably just the old primitive tradition that the ordinary dreams are not worth noticing (Jung).

Both the Illiad and the Odyssey contain several examples of dreams, some of which are very memorable and moving. Dreams in the Odyssey has, naturally enough, focused on the Somewhat baffling dream (about the eagle and the pet geese) that Penelope recounts to the disguised Odysseus. Much has been made of the way this dream may offer us an entry to Penelope’s innermost thoughts, whether her sorrow over the slaughtered geese represents her own repressed or at least unrecognized pleasure in the ardent attentions of her youthful suitors, whether she recognizes Odysseus in the beggar, etc. There is one dream-like scene, however, which has been largely overlooked in the analysis of Penelope’s emotions and attitude toward Odysseus’ possible return. Eurycleia, after the Mnesterophonia, rushes upstairs to announce to her mistress the happy news.

In this dream Homer, use a surprising formula and recurring formula to describe Eurycleia’s stance when she delivers her good news. Another important dream would be would be when Athena created a phantom of Iphthime, Penelope’s sister, and sent it to Penelope while she was sleeping. This was important because previously Penelope had gone to sleep worrying over the fate of her son Telemachus, fearing that the suitors would kill him
and she would be unable to do anything. Because of this, and because Athena is fond of Odysseus, she sent Iphthime toinform Penelope that her son travels with such an escort, one that others would pray to stand beside them. Penelope took comfort in this, but then attempted to ask if she would tell her the fate of her husband, only to be refused. This tells readers that although the gods may decide to provide some information, they will only reveal what they find important at the time. Nothing will ever get them to speak before they are ready.

Although Penelope’s psyche is a very complicated matter, her saying something one way and doing and thinking another way, it is plain to see through the under-tones of her subconscious dreams and actions that she truly always has had hope for the return of Odysseus and that somehow she knew that he would return and that her suitors would meet their demise at the hands of her returning husband.

Other times the gods may send dreams simply because it would benefit someone else if they gave them some orders. One case is when Athena sent Nausicaa a dream telling her that she should go do laundry when the sun comes out (OY. 27-35). This serves two purposes for Athena. The first is a way for Odysseus to get some clothing after his were destroyed by the sea and allow him to be found and brought to some people to be cared for. The second reason is that she was trying to encourage Nausicaa to get married. While she may want Odysseus to return home to Penelope, at the same time she does not want things to be too easy for him, and therefore gives him a challenge in the form of Nausicaa. It also awakens an interest in men for Nausicaa, which encourages her to seek out a strong husband that would be worthy of her even though the culture dictates that she would have no say.

Homer believes that the dreams may in fact be an attempt to help the humans, other were just a sign that something bad was about to happen.
THE DREAMS OF CALPURNIA AND JOCELIN:

Dreams in literature are epistemologically marked: Calpurnia’s dream in Julius Caesar is basically of the premonitory kind, whereas Jocelin’s in The Spire is resolutely sexual—meaning, Freudian in essence.

The two dreams analyzed here share one common basic feature: both are literary dreams, that is, they pertain to hermeneutics rather than to the real nature, texture and phenomenology of real dreams.

Another notable discrepancy between literary and actual dreams is their coherence, or lack of it: everybody knows that dreams very often are rather desultory, switching from one sequence to another, without any apparent transition or logic. While literary dreams are, perforce, well constructed and structured within the general economy of the text in which they appear thus with the two examples studied here. One valid objection might be that nightmares leave a stronger imprint on the mind: which is precisely the case with Calpurnia’s and Jocelin’s dreams. Still, their structure (one sequence) and coherence, then again, point to their literary essence and origin.

Another characteristic of literary dreams is that they are also infused with a precise thematic dimension, involving oppositions: violent death and immortality in Caesar’s case, God and Satan (sainthood and sin), but physical disease as well, in Jocelin’s. With one meaningful implication: literary dreams are ready-made, according to certain, precise themes and parameters of a rhetorical nature. So that it could be said that they short circuit, as it were, the Freudian method: for their interpretation is already explicit in the dream (in other words, the surface and latent meanings of the dream are given at once, together (true, this aspect is slightly more sophisticated with Shakespeare than with Golding, since the play offers two successive interpretations: but it has been noted that both are valid and, then again,
Calpurnia’s dream is pre-Freudian). Which is valid ground enough to disqualify them as real dreams: comparatively, Plutarch version was much more convincing.

According to Freud, dreams exclusively relate to the subject’s own history, particularly infancy and childhood, and mainly express either repressed traumas or desires and frustrations (of a sexual nature mostly) under a symbolic form that has to be interpreted (or deciphered) by the analyst. Such a theory could not but slip into literature as another tool or device for the writer devoted to track down every facet of human nature, so that it may be said that there exists nowadays, up to a certain point, a boundary between pre- and post-Freudian literature. Freudian theory is found in Calpurnia’s dream and calpurnia’s dream is a real one.

Golding proceeds in a way opposite to that of Shakespeare: Calpurnia’s dream was first given a literal interpretation, and then twisted around into a symbolic one. Golding does the reverse: the symbolic (Freudian) dimension comes first but, later in the book, the reader is made to understand that this dream also has a more literal, physical root, As in Shakespeare, in keeping with the general thematic economy of the book: deviousness of motivations, in other words self-deception. The interplay between the physical and spiritual spheres, and the impenetrable mysteries of this world.

ANALYSIS OF THE DREAMS IN THE NUN’S PRIEST’S TALE:

This dream is about the scene the chanticleer sees in the dream of the fox eating him up. Dreams are the backbone of The Nun’s Priest’s Tale. The story begins with a dream and ends in a dream. Dreams were also present in the source fable but there the focus of attention was the fate of the chanticleer, whereas the dream had a secondary role to play. While, in The Nun’s Priest’s Tale the dreams make the basis of the story and the fate of the chanticleer is not much important.
Through dreams, Chaucer also discusses the theory of predestination. Chaucer presents three schools of thought regarding the theory of predestination.

Firstly, God knows everything beforehand and we are compelled and destined to act accordingly. Man is totally a bound slave of destiny. He cannot avoid it.

Secondly, God has the foreknowledge but we have given a free choice to do or not to do it.

Thirdly, God foreknows everything but his foreknowing never compels us to do a thing except by way of conditional necessity.

The dreams are also the main spring of humours. In fact when the chanticleer and Pertelote, two birds, start discussing and arguing about dreams like learned human beings, it creates humour and looks ridiculous. Had these two characters actual human beings it would not have been humorous. Chaucer artistically used dreams for creating humour. The poem begins with a short description of a widow having two daughters and some humble household articles required for the basic necessities of life. Then, there is a long and tiresome discussion between the chanticleer and Pertelote with regard to the sanctity attached to dreams. As a result of this discussion two schools of thought develop.

1. Dreams are, in fact, realities.

2. Dreams are fantasies.

The chanticleer believes the dreams are true and they signify the coming events, whereas, Pertelote disagrees to this point of view.

The chanticleer and Pertelote give illustrations and references from the past to substantiate their points of view to prove or disprove the reality of dreams. For example, Pertelote refers to Cato who said, Regard dreams as of no impertinence. On the contrary, the
chanticleer alludes to the writers who were of the view dreams are true and signify the joys and troubles of our life. He refers to two tales from the past substantiating the reality of dreams.

In the first tale, two friends go to pilgrimage. On the way, they have to stay at separate lodgings. At night, one of them witnesses the friend is being murdered in his dreams and the dreams proves true in the morning.

In the second tale, a man is commended in his dreams to refrain from setting sail in the morning as the ship is going to meet a wreck on that day. This dream also comes true. The chanticleer makes several other references from the history to prove his viewpoint.

Through dreams he also discusses the irony of fate. There are many things, which one can't acquire unless God wishes. The fox carries the cock with a desire to eat it calmly in the jungle but at the last moment the cock escapes. It means that our fate rules us all. Our joys and pleasures vanish in a moment and fate imposes pains and sorrows upon us.

The issue of free choice and foreknowledge is first broached in the Tale through a discussion of the nature of dreams. The chanticleer has had a frightening dream in which a beast seized him and tried to kill him. Believing the dream to be a premonition, he tells his lady-love, Pertelote the hen, about it, but she heaps scorn upon his fear, telling him that dreams are caused by overeating and that all he needs is a laxative. Pertelote appears to be a materialist in her outlook, relegating dreams to the world of causes and treating them as ephemeral by-products like bubbles on the surface of a stream. The chanticleer disagrees. For him, dreams belong to the world of intentions and he believes that his dream is a warning of impending disaster. He cites several classical authors in support of his opinion and his trump card, given the hegemonic role of religion in medieval culture, is to refer to examples of
dreams—as warnings in the Bible. So the chanticleer has Biblical authority for believing that dreams can be premonitions of events to come.

Thus the very act of telling the Tale becomes an illustration of one of the philosophical issues: the freedom that Chaucer has as a creative artist is bound within the limits of the traditional tale. The audience knows that the chanticleer will escape by tricking the fox in the same way that the cock himself was tricked, but they do not know how that conclusion will be reached. The Tale has new details, new dialogue and new events, all the creation of Chaucer, and so the audience fined it a fresh, unpredictable telling of the Tale, even though they know the final outcome. In this way free choice and predestination are combined. Chaucer has free choice in the way he tells the Tale, but his freedom is limited by the necessity of the predetermined conclusion. Conversely, the audiences have foreknowledge in that they know how the Tale will end, but their knowledge is incomplete since they do not know how Chaucer will bring them to that conclusion.

Medieval dream-theory was complicated, and Chaucer doesn’t give very much of it here. In The Nun’s Priest’s Tale there are two possibilities: the natural dream and the celestial or prophetic dream, which is a message from God. The chanticleer gives us both anecdotal evidence and cites actors to support his case that his dream is of the latter type. He also uses dreams to convey a moral purpose. He gives a whole account on the dangers of flattery. He proves that flattery satisfies our ego. It blinds us to the truth. It brings us to a romantic environment. Cock falls to the victim of flattery and then fox falls to the same weapon.

Chaucer philosophically discusses the causes of dreams. Pertelote is of the view that we witness horrible dreams owing to overeating and repletion and often due to constitutional disorders and imbalance of humour. She suggests the chanticleer some digestive and laxatives.
During the discussion of dreams Chaucer also tells that in the eye of a woman an ideal man is brave, wise and broad-minded, who has emotional self-control, secretive, and is not cruel and miser and not foolish. Also he discusses the qualities of an ideal woman and the role of a woman in man’s life; she is man’s joy and all his bliss. She has to encourage man, please him, uplift him when he is frustrated and despaired and help him through thick and thin.

Chaucer also makes dreams a vehicle of discussing the vital and paramount issues of life e.g. causes of dreams, an ideal man and an ideal woman, philosophical discussion on flattery, predestination, humour, irony of fate, of pleasures of life, i.e. worldly joys and pleasure are ephemeral and moral lesson.

Thus, the whole philosophy of the poem continues through the dream. In the original tale, dream might be a part of a story but here it has illustrations, philosophy, thought, moral etc. So, Chaucer handles dream in such an artistic way that it become more powerful than a mere dream.

ANALYSIS OF WUTHERING HEIGHTS

As Melissa Fegan states, critics have been fascinated by how much the characters dreams in Wuthering Heights reveal their personalities. Other critics have applied Jacques Lacan’s theory concerning the mirror stage and the Pre-Oedipal experience in this respect. In other words, Psychoanalytic critics have studied the characters of Wuthering Heights using various concepts and terms from Sigmund Freud’s and Jacques Lacan’s psychoanalytical theories. The characters of the novel have inspired critics because of their ambiguity.

Emily Bronte anticipated and incorporated into Wuthering Heights many of the concepts associated with Freudian dream analysis. Her literary depiction of Lockwood’s
dreams of Cathy on the moors and JabsBrander ham, respectively establishes a thematic
cynosure for the novel that allows for a different point of departure in discussing the
significance of the Cathy-Heathcliff relationship.

The enigmatic quality of the story is suggested by Lockwood's hallucination. The
staring white letters, aligned across a black page of psychic space, produce a maximum of
narrative gaps and missing pieces. And yet it is also the case that Lockwood's presence in the
penetrarium hints at the text's desire to captivate its reader. In a novel that concentrates on the
building and breaking of barriers, in the ensuing dreams of Lockwood is the naked action of
the text's massed energies breaking across the hopelessly anomic and emotionally pallid
being of the intruder. The dreams signal the flickering trace of responsive life that even Mr.
Lockwood harbors within him and, in doing so, the dreams become equipment for reading.

The key to the dreams is their instigating source in a commercially printed text whose
margins are overwritten by a secret manuscript diary. Lockwood's hallucination has led him
to knock his candle over and singe one of the antique volumes that rests on the ledge. As he
examines the injured tome and the other pious books, he discovers Catherine Earnshaw's
personal memoir

Notably, in this dream Catherine perceives her choices as moral choices: as choices
between good and evil, Heaven and Hell, and she states that she cannot belong in the realm of
Heaven but must return to Wuthering Heights, where her joy is to be found.

This dream references the central tension in the novel, between the Christian world of
the Lintons, a world in which love is conceived of as Christian charity and social decorum,
and the world of Heathcliff, a world of authentic love, which is passionate and unrestrained.
But the heavenly world of the Lintons is perceived by Catherine to be a hollow world, a
world that cannot be right.
There is a contradiction, then, in the novels treatment of the Christian virtue of love. On the one hand it shows Heathcliff as devilish and hardly human. On the other, it suggests that Christian love is self-serving and mean-spirited. In the whole novel, it is only Heathcliff who lays down his life for the love of another. Heathcliff's love is shown as transcendent, as and deeper than the love of ordinary men.

Sigmund Freud developed the idea that the human mind is dual in nature: being divided into the conscious and the unconscious. He states that the three part model of the psyche consists of the superego, the id, and the ego. The superego seems to stand outside the self. It is in the shape of a father, or an ideal model, or religious institution, making moral judgments and orders. The id stands for the unconscious, which is in conflict with the superego; it seeks desire and follows instincts. The ego balances the superego and the id. It stands for the conscious self, seeks a balance between these two parts of the psyche, and it defends itself against the unconscious mind where the repressed thoughts and desires lie.

Sigmund Freud's *The Interpretation of Dreams*, generally taken to be his major and most original work, can offer a different perspective on the Catherine’s dream. In it Freud investigates dreams, and the phenomenon of dreaming, as the products of a conflict between conscious and unconscious processes of thought. Freud read the strange images and events experienced in dreams as coded narratives of the ways in which the unconscious mind is shaped by childhood events. According to his theory, the unconscious mind, repressed by the conscious mind in everyday life, finds expression in the form of dreaming. Applying Freud's theory to this passage, it is interesting to note that Catherine's dream retains its potency precisely because of its repression – she has to physically hold Nelly Dean down to make her listen to it. Furthermore, Catherine begins the account with a denial of it, and a declaration of the conflict between her feelings for Edgar and for Heathcliff.
Catherine’s desires, as expressed in her dream, are acknowledged to be immoral, making her unfit for heaven. Using Freudian terms, the dream provides a means of explaining a secret, illicit desire buried in her unconscious mind. This desire is revealed as a desire for the perverse and the unattainable. Because Edgar Linton is incorporated into the structures of allowable desire, he becomes less attractive, shifting attention back to Heathcliff. It seems that, for Bronte, true desire is not directed at an obtainable object, for this would allow the satisfaction of that desire. Instead, desire is most powerful when it is transgressive and when the satisfaction of it is impossible to achieve.

Dreams in *Wuthering Heights* foreshadow future events, but they also reveal important information about the characters current situations. For example, Lockwood’s nightmare about Cathy Linton trying to get into *Wuthering Heights* foreshadows the young girl’s eventual reconciliation with the place. However, her fearsome apparition in the dream also reflects her current psychic desperation. Similarly, Catherine’s early dream of choosing the moors over heaven foreshadows her eventual burial (and the importance her buried corpse will have for Heathcliff) but also her current preference for worldly pleasure over future happiness. In *The Interpretation of Dreams*, Sigmund Freud offers a detailed investigation of the function of dreams, and the relationship between dreams and thoughts. Thus the Catherine’s dream shows the relationship between her dreams and thoughts.

**ANALYSIS OF JANE EYRE’S DREAMS AND VISION**

Dreaming is a natural part of our being and it can predict many things and also go deep into your past. Dreams are often related to life memories and a situation that your conscious mind might not even remember or are aware of, therefore dreams is something that is uncontrollable and unpredictable. The novel, *Jane Eyre*, has various references to the
dreams of Jane and this tells the reader a bit more about the plot itself but also allows the reader to touch upon the narrative point of view.

Jane then continues to have a few strange dreams as to someone tearing up her veil before her and Rochester's wedding, she then grows suspicious as to what the meaning of all these strange dreams, noises and situations are. This is some proof of Jane's subconscious that is picking up on certain things she consciously is trying to ignore or just does not realize. This allows the reader to also become suspicious and to be intrigued by the complex and unresolved mystery that Rochester is keeping forms Jane. The famous psychologist Carl Jung was interested in the collective unconscious, or the primordial images and ideas that reside in every human being psyche. Often appearing in the form of dreams, visions, and fantasies, these images provoke strong emotions that are beyond the explanation of reason. The night before her wedding, Jane waits for Rochester, who has left Thornfield for the evening. She grows restless and takes a walk in the orchard, where she sees the now-split chestnut tree. When Rochester arrives, Jane tells him about strange events that have occurred in his absence. The preceding evening, Jane’s wedding dress arrived, and underneath it was an expensive veil, Rochester’s wedding gift to Jane. In the night, Jane had a strange dream, in which a little child cried in her arms as Jane tried to make her way toward Rochester on a long, winding road. Rochester dismisses the dream as insignificant, but then she tells him about a second dream. This time, Jane loses her balance and the child falls from her knee. The dream was so disturbing that it roused Jane from her sleep, and she perceived a form rustling in her closet. It turned out to be a strange, savage-looking woman, who took Jane’s veil and tore it in two. Rochester tells her that the woman must have been Grace Poole and that what she experienced was really half-dream, half-reality. He tells her that he will give her a full explanation of events after they have been married for one year and one day.
In *Jane Eyre*, the bounds of reality continually expand, so that dreams and visions have as much validity as reason, providing access to the inner recesses of Jane's and Rochester's psyches. Their relationship also has a supernatural component.

Although Sigmund Freud is popularly thought of as the founder of modern therapeutic analysis of dreams, many other people set the scene for him by careful observation and experiment. Freud encouraged clients to relax on a couch and allow free association of ideas to arise in connection with aspects of their dream. In this way, he helped the person move from the surface images, manifest content, of the dream, to the underlying emotions, fantasies and wishes, latent content, often connected with early childhood. Because dreams use condensation, a mass of different ideas or experiences all represented by one dream image or event. Freud stated that the manifest content was meager compared with the richness and variety of latent content. If one succeeds in touching the feelings and memories usually connected with a dream image, this becomes apparent because of the depth of insight and experience that arise. Although ideally the Freudian analyst helps the client discover their own experience of their dream, it can occur that the analyst puts to the client readymade views of the dream.

Carl Jung used a different approach. He applied amplification, helped the client explore their associations, used active imagination, and stuck to the structure of the dream. Because what arises for the dreamer is frequently still shaped and presented according to the information and experience of the therapist, again the dream work might still be largely verbal and intellectual, rather than experiential.

Modern dream analysis, if not limited to the approach of one clinical school such as Freudian or Jungian, is a very rich technique. It spans the best of the ancient cultures such as the use of dreams for help in decision making or healing of physical health. It incorporates
techniques that enable dreams to be accessed by any intelligent person in order to be enriched by them. Many tools are available in this modern eclectic approach, tools that enable one to mine the various treasures from ones inner life of dreams. But foremost among the additions to the jewels of understanding garnered in the past, is that of insight into ones personal psychological history and personal traumas.

According to Freud:

- Dreams have a preference for using impressions from days just past, yet they also have access to early childhood memories.
- The method of memory-selection in dreams is different to the waking mind: the unconscious mind generally does not focus on major events, but remembers the trivial or unnoticed.
- Despite their reputation as being random or absurd, in fact dreams have a unifying motive that easily pulls disparate people, events and sensations into one 'story'.
- Dreams are always about the self.
- Dreams can have multiple layers of meaning, and a number of ideas can be condensed into a single image. Equally, ideas could be displaced (a familiar person could become someone else; a house takes on a different purpose etc.).
- Nearly all dreams are wish-fulfilments, that is, they reveal a deep motivation or desire which wants to be fulfilled, often a wish going back to earliest childhood.

One of Freud's key points is that dreams are always self-centered. ‘The wishes fulfilled in them’, he writes, ‘are invariably this self's wishes.’ When other people appear in a dream, often they are merely symbols of ourselves or symbolized what another person means to us. Freud believed that whenever a strange figure entered his dreamscape, the personage undoubtedly represented some aspect of himself that could not be expressed in waking
consciousness. He wondered about all the stories in history of someone being told to do something in a dream, perhaps given a wise urging that proves to be correct. Freud admires the respect that ancient peoples paid to this sort of dream, because at a scientific level it makes sense. Dreams can forcefully express to a person an empowering message that they are want to suppress during waking consciousness - and that message is always about themselves - not family or society or any other social influence. These dreams were the example of Freud and Carl Jung theory of dreams and scientific study of dreams.

HOW DREAM RELATES TO WAKING LIFE

The past century has witnessed a substantial progress in our understanding of dreams and dreaming. The development of various theories on the interpretation and meaning of dreams, as well as on the causes behind dreams and dreaming has translated into a rich knowledge base. We have thus become better equipped to understand the various functions of dreams. One of the areas where we have made substantial progress is with respect to the interaction between waking life and the dreaming state.

There are numerous studies which have conclusively shown that there are indeed clear relationships between waking life and dreams. These two states of consciousness interact with and affect one another in many different ways. Traumatic experiences which occur in one’s waking life, for example, can manifest themselves in dreams. In some instances, the repressed memories of these traumatic experiences may surface only in the dreaming state. In such cases, dreams are particularly valuable in the healing of one’s psyche or psychological well-being. Because dreams can often surface memories and conflicts that are hidden away from our waking life, these dreams provide a means by which these repressed experiences can be unearthed and properly addressed. The causes
of some psychological disorders can even be uncovered through the documentation and interpretation of one’s dreams.

Initially, dreaming is an extension of waking life. Our dreams are always linked to the ideas that occupied consciousness shortly beforehand. Close observation will almost always find a thread linking dream to the events of the past day.

Aside from the importance of one’s dreams in the resolution of repressed conflicts and traumatic experiences, dreams may also function to guide us in the decisions that we are about to make in waking life. Some dreams are manifestations of the individual’s innermost desires and ambitions. Sometimes, it takes a persistently recurring dream for one to acknowledge such desires and ambitions and consequently, act on them.

Another form of interaction that can be readily observed between the dreaming and the waking state is the manner by which dreams can directly affect one’s emotions. A particularly strong example is in the case of nightmares. Although one may be well aware that nightmares are merely mental constructs, the effect of such nightmares are predominantly physical in nature; our hearts race faster, adrenaline levels surge, and our sweat glands secrete excessive amounts of sweat. In some extreme cases of recurrent nightmares, sleep deprivation can also occur leading to poorer performance in our waking tasks and functions. The philosopher J. G. E. Maass provides the most explicit answer to this question, ‘Experience confirms our claim that we most frequently dream of the things at which our warmest passions must influence the generation of our dreams.’ (ID 16) The ambitious man dreams of laurels attained or yet to be attained, while the lover concerns himself in his dreams with the object of his tender hopes. All sensual desires and loathing that lurk in the heart may, if for any reason they are aroused, bring it about that those the ideas become involved in an already existing dream.
CHAPTER V

CONCLUSION

Dreams can be baffling and mysterious. Throughout history, dreams have been associated with sacred revelation and prophecy. Moreover, it was a dream that revealed to a scientist the molecular structure of carbon atoms in the benzene ring. All this mystery can leave us wondering what a particular dream means to the dreamer, and we can argue about what causes dreams in the first place. Yet, in spite of modern science, still dreams remain mysterious. Science can offer some explanation of how dreams are related to brain functioning, but only a psychological understanding of the unconscious can explain why a dream happens at a particular time of your life and what it all means psychologically.

Dream interpretation is a key part of psychological work, and some comments are offered about this work and dreams are compared with real life, dream theories analyzed with dreams in famous works. Sigmund Freud once called dreams ‘the royal road to . . . the unconscious,’ and this statement may remain true in psychology forever. Freud’s classic text, The Interpretation of Dreams, contains some of his finest work.

Freud believed every dream is a wish fulfillment, and he kept this theory to the end, even though he gave up his initial idea that all dreams have an underlying sexual content. For Freud, the concept of wish fulfillment didn’t necessarily imply that a pleasure was sought, because a person could just as well have a wish to be punished. Nevertheless, this idea of a secret wish being masked by a dream remains central to classical Freudian psychoanalysis.

Some persons believe that dreams have certain fixed meanings. If we dream about oranges, it means good health; if we dream about onions, it means hard work, and so on.
Then there are modern scientists who claim that dreams are nothing more than images resulting from random electrical activity in the brain as it housecleans itself during the night. And then there are those such as myself who accept the unconscious importance of dreams and yet see them as more than wish fulfillment; Dreams provide valuable hints about how to improve our lives—and perhaps even keep us from foolish self-destruction.

Dreams are always true—it’s just that what they mean isn’t always what we think they mean. Sometimes a dream gives a warning of danger, but if we pay attention to the dream and change our ways the danger won’t necessarily happen. And most often a dream’s meaning will be metaphorical, not literal. For example, a woman may dream that her husband would die. Like Calpurnia’s dream in Julius Caesar, Calpurnia have a dream that a statue of Caesar was flowing with blood as many Romans wash their hands in the blood. She also sees in her dream that Julius Caesar would die in her arms. The dream simply provides the death of Caesar, thus the dream may trace the future incident and dreams may be true according to the dream of Calpurnia.

Dreams often mean the opposite of what they seem to mean. The technical, psychoanalytic explanation for this is complicated, but it has to do with the fact that we often see our own desires as they are reflected (and mirror-reversed) through others. For example, if we dream that we are embarrassed for being in public without clothes, it likely means that we have an unconscious desire for some hidden aspect of our life to be shown to others in its naked truth. But we don’t dream, we might say. Well, that is not exactly true. Scientific studies have shown that everyone ever studied dreams, and so it’s generally accepted that everyone dreams.

Sleep studies have shown that we go through several cycles of light to very deep sleep each night. One phase of each cycle is called Rapid Eye Movement (REM) sleep. Whenever
a researcher woke up a sleeper in REM sleep and asked what was happening, the sleeper always said, I was dreaming. In fact, even animals experience REM sleep, so we surmise that they, too, dream—but we cannot communicate with them to find out anything about the nature of their dreams.

There are two questions concerning dreams, which have always puzzled human beings. One concerns the actual meaning or significance of dreaming. The other is the relationship between the dream and the waking world or the degree of reality one may attribute to it. These questions are easy to ask but very difficult to answer. The most honest answer in general is that we do not yet know the function or functions of dreams. To understand why one dreams, researchers and psychologists team up to study precisely when dreams occur during sleep.

Despite many theories, we still do not fully understand the purpose of sleep, nor do we know the functions of different kinds of sleep. There are two main kinds of sleep that possess markedly contrasting physiological characteristics and mechanisms, and both of them occur normally in any extended period of sleep. One of these is known as activated sleep or rapid eye movement (REM) sleep that may also be referred to as dreaming sleep because it seems to be the stage where dreaming takes place. This state is characterized by a high degree of central nervous system (CNS) activity, a suppression of peripheral motor activity, and a temporal association with the vivid, hallucinatory experiences we call dreams. Brainwaves speed up, heart rate and breathing increases, blood pressure rises and the eyes dart around behind closed lids. Research has shown that if a person is awakened every time REM begins, preventing them from dreaming, after about three nights the individual will begin to show signs of having a nervous breakdown. Clearly, dreams are an inner release mechanism which helps provide us with emotional balance and maintain our sanity. Dreams can be considered as guardians of our mental and emotional well-being.
Although dreams are not considered decisive, especially when there is an apparent contradiction with common sense, there is a very strong tradition on dreams in Islam, and there have been several scholars who have put a significant effort into composing books about dreams and their interpretations.

Looking in detail at Muslim teachings, the first example to consider comes from the scholar Ibn Arabi (1164–1240). His classification of dreams establishes the basic framework used throughout later Muslim history. According to Ibn Arabi, there are three basic types of dream. The first is an ordinary dream, produced by the imagination when it takes experiences from daily life and magnifies them as in a mirror, reflecting in a distorted symbolic fashion our wishes and desires. The second and much more significant type of dream draws its material not from daily life but from the Universal Soul, a source of knowledge closely associated with the faculty of abstract reasoning. Universal Soul dreams reveal fundamental truths about reality, although, like the first type of dream, the imperfect mirror of the human imagination distorts these. Interpretation is therefore required to discover what the symbolic images mean. The third and final type of dream involves a direct revelation of reality, with no distortion or symbolic mediation—a clear vision of divine truth. Ibn Arabi’s typology portrays a wider range of dream experience than is usually acknowledged in Western psychological thinking, which focuses its attention almost exclusively on his first category, the ordinary dreams of daily life.

Carl Jung sees the dreams as a spontaneous, normal, creative expression of the unconscious in the form of images and symbols. Jung believed that dreams speak in symbols, images and metaphors, a language that is the unconscious minds natural way of expression. For Jung the dream world was just as rich, as diversified, and as polymorphic as the conscious world. One is not able to understand this language right away because the images are different from the language in one’s everyday life. Jung divided dreams into two levels.
The first level is the objective level, when dreams illustrate the relation with the external world. This would be a thing such as people, events or activities. The second level is the subjective level. This level deals with the thoughts and feelings of the person.

Although modern science has been unable to discover the neurological basis for Freud's dream work, recent research by Mark Solms and others has revealed that the neurology of dreams is more complex than previously thought. A whole set of brain mechanisms are involved those responsible for instinctual behaviors, emotion, long-term memory and visual perception. It appears that the instinctual and emotional mechanisms near the centre of the brain initiate the process, just as Freud envisaged, and the dream is the culmination of a process of backward projection onto the perceptual structures at the back of the brain. Two brain structures seem most important; if they are damaged, then dreaming is obliterated. In other words, modern research is beginning to see that dreams are instigated by goal seeking brain mechanisms, which are connected to the pressing demands of instinctual tensions - just as Freud anticipated.

All analysis of dreams rests upon concepts of what a dream is? what the events or images in the dream represent? Moreover, what we feel about them? Analyzing dreams has a very long history, and this history shows the various concepts different cultures had about dreams and dreaming. But the analysis of a dream must not be confused with exploring a dream or using something like active imagination or the amplification method. Analysis is largely an intellectual approach while the other methods tend to encourage the dreamer toward direct personal experience, or allow unconscious content to emerge.

Most societies, ancient and modern, have had professional dream interpreters. India had its Brahmin Oneicritics; in Japan the Om myoshi; the Hasidic rabbis in Europe fulfilled
this role; in ancient Egypt the pa-her-y-tep; ancient Greece had the priesthood within the Asclepian temples given to dreams.

Most social roles that survive for such long periods of time fulfill some useful purpose. The most fundamental purpose of dream analysis is probably that of reducing tension and anxiety in the dreamer. In skilful use of dream interpretation there may also be a powerful shift in the dreamer towards greater understanding of their life situation, or their internal process. With such understanding, they find themselves in greater accord with themselves and their social and general environment. As with any role however, there is also the aspect of manipulation and control of ideas and behavior that can occur when a layperson seeks the advice of priest or professional. Some such analysis of dreams, in the past and today, have most likely been ways of influencing the individual to fit present social or political norms or expectations, or to serve in some measure to maintain the role of the interpreter socially and economically.

The Kalapalo Indians of central Brazil are a Carib-speaking community of fewer than 200 people. To the Kalapalo, dreaming represents an experience of life that frees the imagination and memory, and dreams must be interpreted with reference to the future of the dreamer.

The interpretation of dreams requires special linguistic resources that might be different from those appropriate for speaking about the ordinary waking life. Dreaming is believed to occur when, during sleep, an individual’s interactive self awakens and wanders until it achieves an experience. The dream experience begins when the interactive self stops wandering and starts to participate actively in some event.

According to the Kalapalo, the process of remembering is responsible for the experience of particular images, which can be associated with the memory of recent events.
Dreaming is claimed to be a means of communication with powerful beings that visit the sleeper and are drawn to the interactive self when it detaches itself from a person’s physical body and begins to wander about. The appearance of powerful beings in their dreams allows the Kalapalo to acquire direct knowledge about them and about their properties, which can be subsequently used in waking life (in the event that the vision is not fatal).

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The Huron and Seneca Indians of America had a view of the dreams, which stands in the balance between the ancient world and the modern psychological concept of dreams. They saw dreams as expressing psychological tension and unexpressed desires. This was a definite forerunner of modern understanding. Nevertheless the main sources of modern dream interpretation lie in the ancient dream interpreters such as Artemidorus who wrote the Oneirocriticus – *Interpretation of Dreams* – in AD 200.

Finally, dreaming is a state of consciousness consisting of complex sequences of subjective experience during sleep. It constitutes a potentially important source of information for the attempt to develop a scientific description and understanding of consciousness. The mere existence of full-scale hallucinatory world of subjective experience during sleep has implications as to which physical and physiological phenomena are sufficient for conscious experience to be brought about and which are not necessary at all.
Dreaming effectively isolates conscious experience from the external physical world, sensory processing and motor behavior; therefore, the dreaming brain could be treated, as a useful model system in consciousness research. The function of dreaming has remained a mystery for a very long time, and by now, cognitive neuroscientists appear to have given up the search. Whether they are real or not, they remain an intriguing area of study to the student of psychology, literature, neurosciences, indeed to the student of life itself.

Apart from the biological functions of dreaming, dreams have an inter relationship with everyone’s life, which it not scientifically proven, yet universally accepted. And perhaps, this is why everyone gives a special, private place to dreams in their real life.
WORKS CITED


