To Write Like a Dream: Nineteenth-Century Legacies

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"The gorgeous and wonderful reality of Venice is beyond the fancy of the wildest dreamer. Opium couldn't build such a place, and enchantment couldn't shadow it forth in a vision."[1] This is Charles Dickens in a letter to his friend John Forster, dated November 12, 1844, and dispatched from Venice. The author had come to Venice in a state of eager anticipation, his curiosity whetted by historical as well as fictional accounts. He reminds his old friend of his own tendency to have his "over-expectation" get the better of him, but this, he says, can never be the case with Venice, "a thing you would shed tears to see."[2] But what is it that makes Venice so phantasmagoric, always exceeding its representation in words and pictures? Dickens lists the reasons as if in a trance: the contrast between the solid reality of the houses and the "fever-madness" of the water; the "insupportable" glory of the floating city; Venice's radiant daytime magic as well as its sprawling mental underground, livid with "judgement chambers, secret doors, deadly nooks . . . vast churches, and old tombs." "[A] new sensation, a new memory, a new mind came upon me. Venice is a bit of my brain from this time," Dickens speculates.[3]

In Dickens's "An Italian Dream," the restive traveller (sleeping very little at night, by his own confession, and never during the day) uses the noun and verb forms of "dream" in a variety of ways, some of which contradict each other. The intrepid traveller's sensory overload of an "unbroken succession of novelties" is comparable, he says, to the recall of "half-formed dreams."[4] In a pattern we see repeated in several works of nineteenth-century fiction and poetry, dreaming is not only related to movement and travel but depicted as dynamic itself: the shudders of the coach make some recollections disappear from the mind of the half-asleep author, while others come rushing in. The black boat, which he boards after the coach ride, marks a "dreamy kind of track"[5] towards the mysterious lights shining like tapers on the dark waves.

The Italian dream, referred to simply as "the Dream" is a fugue[6] state between sleep and wakefulness, activity and passivity, aesthetic reception

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and passive sufferance. It is "perplexed" by real objects, such as a low-hanging bridge, just as it perplexes real objects by relegating a familiar form to "a dark shadow."[7] The Dream is the baffled agency of moving increasingly closer to "the heart of this strange place": it is also the strange place itself, Venice, with its Palace and St. Mark's Basilica, so light, so strong, a bulwark of the majesty and magnificence of the European civilization that is also, from some angles, "gorgeous in the wild luxuriant fancies of the East."[8] "I thought I entered [the Cathedral"; "I dreamed that I was led on"; "I dreamed"; "I saw them."[9] The acquisitive author, taking in every inscription carved in the blackened vaults, or the expedient detail of ancient instruments of torture, is also hypnotized, dazed, thinking *and* being simultaneously in the absence of the differential system which sets off thinking from being. "In the luxurious wonder of so rare a dream, I took but little heed of time, and had but little understanding of its flight."[10] Venice, described evocatively as "this strange Dream upon the water," is the dream of engulfing water, "coiled round and round it [the town], in many folds, like an old serpent."[11] The unsettling quality of this dream is precisely that its inexorable logic trumps empirical observation just as the water will eventually subsume "the old city that had claimed to be its mistress."[12]

It is my argument in this essay that through dream-writing, a type of nineteenth-century English literature invents itself as a psychological curiosity, using dreaming as a modality of unintentional or even reluctant authorship. Reading Samuel Taylor Coleridge's "Kubla Khan" and Charles Kingsley's *Alton Locke* with references to Thomas De Quincey's *Confessions of an English Opium Eater*, I discuss what constitutes a dream in each case and in overview: daydreams, night dreams, opium dreams, fantasy, hallucination, Oriental chimera, travel lust, utopian and dystopian projections, aspiration, and imperialist ambition. In the texts under discussion, what appears at first to be the *terra incognita* of personal and cultural displacement leads surely to Orientalist discourse around a putative East, linking the occult dream to predictable patterns in contemporary literary, cultural, and knowledge production. The dream, however, is not simply a static repository of stereotypes but a generative matrix of imaginative self-discovery and invention. If it is historically contingent, it is also a form of primitive mentation that provokes theories of, as Daniel Pick and Lyndal Roper state, the "fundamental continuity of human nature over time."[13] Since the dreamers are fictional stand-ins for authors and artists, the dream analyses also shed light on how various states of mind engender writing processes and literary forms. Finally, this essay connects dreaming in eighteenth- and nineteenth-century literature to foundational dreams of displacement in psychoanalytic thought. If this is a postcolonial reading

of dream literature and theory, it is not exogenous, foisted from the outside, but one that erupts from inside. The first step to such a postcolonial interpretation is to let the literary work be torn "in pieces"[14] as the eponymous hero of *Alton Locke* is, by the passion of its dreams.

The term "psychological curiosity" famously appears in the Preface to Samuel Taylor Coleridge's "Kubla Khan." In his essay, "Coleridge's Dream," Jorge Luis Borges comments on the "symmetry of souls of sleeping men who span continents and centuries."[15] The Mongolian autocrat Kublai Khan saw a palace in a dream, one he concretized in his summer capital in the east of Shang-tu to mark his unification of China, while Coleridge's or Coleridge-the-author-function's vision of Kubla Khan's stately pleasure dome (in Purchas's Xamdu or Coleridge's Xanadu), which occurred at a lonely farmhouse between Purlock and Linton, results in a magnificent, albeit fragmentary, poem.[16] While Coleridge was an avid reader of travel writing, his dream of "Kubla Khan" is not presented as an efflorescence of Orientalist learning[17] but as a nonsensical eruption of the unconscious mind brought on by drugs. Someone at a distance of several centuries will dream the same dream, Borges argues, and not suspecting that others have dreamed it, they will give it "a form of marble or of music."[18]

I: Writing Dreams in "Kubla Khan"

The 1816 preface to "Kubla Khan" (the poem itself was composed between 1797–1799) dramatically proposes the interchangeable nature of dreaming and writing states by suggesting that the ensuing poem was composed entirely in the poet's sleep. The act of composition is redefined here as one in which "all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort."[19] Samuel Taylor Coleridge, who had a rich and prolific dream life, recorded, researched, and analyzed his dreams, as testified by the poems "Kubla Khan," "Christabel," and "Pains of Sleep," all published in an 1816 volume entitled *Christabel*. As Jennifer Ford points out, Coleridge, who was well acquainted with the non-dualist physiological works of John Brown, John Hunter, Albrecht von Haller, and Marie Françoise Bichat, saw his dream life and bodily life as intimately interlinked.

> While he certainly was not original in noticing the role of the body in dreams, his particular bodily experiences and his wide readings in medical and scientific areas convinced

> him that dynamic and interactive physiological processes occurred during sleeping states.[20]

Coleridge believed that dreams were caused by bodily function and dysfunction, its postures, habits, and addictions. Incidentally, the word "psychosomatic" was coined by Coleridge in 1828 in his classification of passions to describe the inextricable entanglements of physical and psychic processes (Ford, 184).[21] Joel Faflak elaborates on Coleridge's disagreement with the associationism of eighteenth-century empiricism, particularly the lack of agency advocated by the work of the philosopher David Hartley, which reduced "mental events to a physiology of sense perception."[22] Strongly influenced by mesmerism's "ambiguous and tenacious suture between psyche and soma,"[23] Coleridge's theory of the two levels of imagination both valorized imaginative autonomy ("the eternal act of creation in the infinite I AM") and a secondary act of conscious will that "dissolves, diffuses dissipates" in order to "re-create."[24] The question of (authorial) agency, however, is fraught in Coleridge's interpretation of dreams and, more often than not, the dreamer in his writings is seen to be afflicted by a "fiendish crowd/of shapes and thoughts" ("Pains of Sleep").[25] Moreover, despite the eliding of agency and accountability, a pervasive sense of shame haunts the dreamer:

> Whether I suffered, or I did:
> For all seemed guilt, remorse or woe.
> My own or others still the same
> Life-stifling fear, soul-stifling shame.
>
> ("Pains of Sleep")[26]

In a related phenomenon, "Kubla Khan" is wracked by the pain of loss, though the involuted meanings which had appeared unbidden to the speaker of this poem in a state of profound sleep, and the two to three hundred lines that he had transcribed automatically, were not his intellectual property in the first place:

> though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like images on the surface of a stream into which a stone has been cast, but, alas, without the after restoration of the latter![27]

If the poem proper is a fragment of the enigma that was the dream, the preface to the poem is a prosaic account of how this is manifested in poetic form. This too is divided into two sections: a short paragraph that reads like an advertisement (deleted in the 1834 edition, which added the subtitle "Or, A Vision in a Dream. A Fragment") and a longer, explanatory passage written primarily in the third person. The story told in the preface is that of the poet who, having taken an "anodyne," fell asleep while reading *Purchas His Pilgrimage*. He composes two to three hundred lines in his sleep and transcribes about thirty of these when he awakes. A crass interruption occurs in the form of the person from Porlock (Thomas De Quincey, among others, have suggested this was Coleridge's dealer), after which hour-long interlude he can shore up nothing more than "scattered lines and images."[28] Are we to assume that the body of the poem (lines 1–36) and the last eighteen lines of the epilogue, therefore, represent not the vague and dim recollection from which fragments have been shored but a genuine imaginative reconstruction of the lost vision?

In her influential article, "'Kubla Khan' and the Art of Thingifying," Kathleen M. Wheeler draws attention to the creation of different personas in the preface, epilogue, and the body of the poem. The information provided by the preface and the epilogue, veritable "meditations upon visionary activity,"[29] is significantly different from the meanings shored by the poem.

> The creation of a persona . . . lends the prose a literary-fictional quality which is not out of keeping with its general style; its Gothic invocation of summers, ill-health, lonely farmhouses on Exmoor, confines, anodynes, travelogues, sleep and dreams, visions, . . . the language is distinctly prose, and not as rich in imagery or as intensely compressed.[30]

The preface and epilogue, connected one to the other through the mediation of the narrative, literal-minded "I," further confuse the authorship of the poem by linking the poet of the preface to the damsel with the dulcimer, the black Muse of the epilogue. Is she a projection of his imagination, the mess of images that rose up before him "as *things*"? The Abyssinian maid is not mentioned in the introductory note: we would read this as a new and unrelated vision conjured up to rebuild the lost one (mourned for in the preface) if she didn't sing of Kubla Khan and the River Alph. The framing devices in the preface and the epilogue redirect attention to the meditative author and reader (of visions, poems, "symphony and song"), seeking to detach themselves from their creative as well as critical

endeavors as any good poet or critic would. Like Kubla's decree, the preface and epilogue seem to wrest control from the dream, with the "poet seeking to become maker again, and to raise himself from his merely passive state of reader or present spectator of past acts and visionary experiences."[31] They could also be read as failed framing or exegetical devices that enjoin immersive, effortless creating (or creating without a credo) instead: to write like a dream.

A reading of "Kubla Khan" helps articulate the themes structuring the argument of this essay: dream-composition and the composition of dreams; the functioning of colonial commodities like opium or travelogues as what Nigel Leask calls "psychotropic technology";[32] artistic autonomy vs. discursive formation and cultural influences; the yoking of opposites and extremes (China and Abyssinia, Arabic and Indic, the strategic construction that is Kubla's power dome and the unmotivated art of the maid's song, to give a few specific examples from Coleridge and Kingsley, whom I shall discuss next) in the compacted economy of the dream. "Kubla Khan" also enjoins a sustained consideration of what it is to write in a dream, of a dream, or like a dream. Virginia Woolf observes in the *Second Common Reader* that the "confession" in Thomas De Quincey's *Confessions of An English Opium-Eater* "is not that he has sinned but that he has dreamed."[33] Since the authorial function is relegated in *Confessions* to the "marvellous agency of opium,"[34] just as opium, not the opium-eater, is the progenitor of "Kubla Khan," it is worth considering the function of dream as narcotic agent. "What do we hold against the drug addict? . . . that he cuts himself off from the world, in exile from reality,"[35] speculates Derrida in the "Rhetoric of Drugs." The guilt and evasion structuring dream narration address the prohibition to the rhetoric of fantasy dreams or drugs foster, enabling the user to take pleasure in an experience "inauthentic and [de]void of truth."[36]

Yet, guilty and shameful though it may feel, the Rousseauvian Romantic confessional sets aside the dubious consolations of sincerity and penitence to focus, instead, on transmuting lived and imagined experiences into the validation of readable and believable narrative. This is reflected in De Quincey's style, Woolf continues, the most perfect passages of which are descriptive and not lyrical. Instead of being wracked by cries of anguish, which would foster intimacy with the increasingly sympathetic reader, the prose is forensic and coolly distant in its descriptions of states of mind.[37] De Quincey's inscapes have often been compared to the architectural etchings of Giambattista Piranesi in *Il Carceri*, a work he erroneously describes as *Dreams* in *Confessions*. Like the classical dungeons depicted by Piranesi, De Quincey's imaginary prison is a vertigo- and

delirium-inducing machinery. *Confessions*, however, is an inaugurating text of Romanticism not because of its facility with what John Barrell calls the "miscellaneous oriental soup"[38] of museum-age Britain but in the way in which the Malay and the crocodile displace the very Englishness of the titular English Opium-Eater. Referring to the proliferating and unfinished aerial flights of stairs of the Piranesi work that De Quincey claims to know only from his friend Coleridge's description, he states: "With the same power of endless growth and self-reproduction did my architecture proceed in dreams."[39] Like Coleridge's visionary, he too will build his dome in air, "res[ting] content between thought and reality, as it were in an intermundium of which [his] own living spirit supplies the *substance*, and [his] imagination the ever-varying *form*."[40] The writing of "Kubla Khan" or *Confessions* is architectural, "expressive of enormous power put forth, and resistances overcome."[41] Lurching vertiginously between active and passive, desire and dread, eater and eaten, De Quincey famously states: "I was the idol; I was the priest; I was worshipped; I was sacrificed."[42] Dream becomes a profession of inspired incoherence where, as Woolf said of *Confessions*, "Time is miraculously prolonged and space miraculously expanded."[43]

II: *Alton Locke* and the Right to Dream

"I am a Cockney among Cockneys. Italy and the Tropics, the Highlands and Devonshire, I know only in dreams."[44] In this way begins the story of the eponymous hero, tailor, and poet, who protests that the "narrowness of my sphere of observation" in the London slum "only concentrated the faculty into greater strength."[45] The only books the boy, raised in a strict Calvinist tradition, knows are *Pilgrim's Progress* and the Bible, though the startling statement that the former was his Shakespeare, his Dante, and his Vedas, makes the reader wonder if this view of world literature is one visionary Alton had imbibed telepathically or a retroactive telling that sets the stage for the *bildung* narrative to come.[46] His first poem is about a sea-rover in the South Pacific, despite nature, for him, being the size of his shrunken front garden, and despite his aspirational structures being physically curtailed by the horizon encircling Richmond Hill.

Alton Locke is a powerful if also atypical representative of the "hungry 40s" and the "social problem" or "condition-of-England" novels of the 1830s and 40s. As Richard Menke points out, it was inspired by Chartist writers such as Thomas Cooper, the "shoemaker-poet": these tragic lives, discombobulated by the clashing demands of politics, education, work,

and art, provided rich grist for the mill. The first dreamscapes the novel throws up are day dreams, which enable Alton to escape the "civilized dungeon of brick and mortar" into the "bowels of the earth": "Now I was the corsair in the pride of freedom on the dark blue sea. Now I wandered in fairy caverns among the bones of primæval monsters."[47] Bored and stifled on the workroom floor, he allows his mind to be peopled with "a rabble of phantasms" rising from things he has read.

> Gradually I took a voluntary pleasure in calling up these images, and working out their details into words with all the accuracy and care for which my small knowledge gave me materials. And as the self-indulgent habit grew on me, I began to live two lives—one mechanical and outward, one inward and imaginative.[48]

Alton's brutish life in the rag trade is transformed by these protean dream analogues. The thread going through the needle becomes illusory as the Tropics, Greece, imaginary events, and phantoms become increasingly real. His love for Lillian too is elaborated in the dream journeys in which he allows her to participate. The right to dream, for Alton, is the first step toward claims of authorship. Dissatisfied with the unrecorded nature of his speculations, he gravitates to art first, then poetry, to transform them into "permanent independent things."[49] The "grace of rhythm and rhyme"[50] is a corollary to his ability to conjure up dreams. Locked out from the University of Cambridge due to class injustice as Alton Locke may have been, the sickness and suffering of his work, he claims, is the classroom and crucible where the onrush of novel or recombinant images can finally be artfully composed. Affliction has helped him turn the incoherence of dreams into the self-knowledge of a Christian socialist.

Alton Locke ends with dramatic dream sequences in a chapter titled "Dream Land." Given the intense and unresolved tensions between Alton and the women in the novel—Eleanor, Lillian, and his mother—it is unsurprising that the dreams are erotically charged, acts of random violence maturing into masochist fantasies. Suffering from a fever induced by the sight of death and madness in a slum, Alton wakes into his dream in a state of confusion, feeling pain and a great weight on his back and loins. He is certain it is his mother at the foot of his bed, but she does not heed his call. He sees a volcano and, try though he might to drink the river water that cascades from the top of the mountain, all he receives are rushing fires, reeking of putrefaction. There are brief interludes of lucidity—when Alton realizes how sick he might be—but he is on the

mountain ridge again, and it is now the Himalayas. Hindoostan is a delirious medley of mosques, minarets and temples, avenging gods and mocking gargoyles. His mother reappears, seizing the pillars of the temple's portico, and an earthquake and a tornado unleash a cloud of yellow dust that choke, blind, and bury Alton. In the melee that follows, Alton is in free fall:

> And all the velvet mosses, rock flowers, and sparkling spars and oars, fell with me, round me, in showers of diamonds, whirlwinds of emerald and ruby, and pattered into the sea that moaned below, and were quenched.[51]

He is atomized to dust. His individuality gives way to fantasies of diminution to the size of microscopic polypi ("the lowest point of created life"[52]) and metastatic spreading ("the more I grew the more I divided, and multiplied thousand and ten thousand-fold)."[53] The plague of visions that follows borrows freely from the colonial geography and physical sciences of Africa, the Americas, and Arabia. Alton rifles through fungible forms: madrepore, soft crab, remora, ostrich. He is a mylodon in South American forests, "a vast sleepy mass . . . elephantine limbs and yard-long talons contrasting strangely with the little meek rabbit's head."[54] "Where I had picked up the sensation which my dreams realised for me, I know not: my waking life, alas, had never given me experience of it," Alton observes.[55] Does the mind have the power to create hitherto-unfelt sensations, he wonders?

Bildungsromane move forward, but the dream's is an anti-genealogical logic of recapitulation and return. In his dreams, Alton's spiritual awakening takes the form of travel through histories of phylogenetic development and ontogenetic metamorphoses. Usually, in a novel of formation such as *Alton Locke*, the bildungsroman maps the process of the exceptional self extricating itself from (often an abjected) collectivity, and this is manifested, to some extent, in Alton's guilt-ridden affiliation to the working classes. His dreams, however, make irrelevant the social mobility narrative in the way they dramatize Alton's metamorphosing into the multiplicity of elective, often unreal, communities.[56] It is fascinating that the bestiality Alton had lamented earlier—the rural laborer's reduced to the hunger of their stomachs or the "brute animal"[57] incarcerated in his cell—becomes, in the logic of the dream, the very precondition of imaginative freedom from restrictive social, cultural, and ethico-legal frameworks. Alton tears through the forest, demolishing trees. "Had I been a few degrees more human, I might have expected a retribution for my sin."[58]

Reaching the tall tree towering "above the level thistle-ocean,"[59] he shakes it in a magic ecstasy to bring towards himself the bare-breasted beauties nestled in sea-green lilies. His cousin appears, digging and scraping the root of the tree for the gold scattered in the form of dust, ingots, and knots over the bleaching skulls and bones around it. The assaulted tree crushes Alton instead, striking him across the loins, breaking his backbone, and paralyzing him. The flower fairies fall from the flower cups, no longer the buxom women that they once were but "withered, shrivelled, diminished a thousand-fold," lying on the bare sand "like rosy humming-birds' eggs, all crushed and dead."[60]

Alton dies amid reproaches from the universe (and a few familiar faces from his past) for murdering beauty, only to be translated to another animal dream. He is transformed into a baby-ape in Bornean forests: he likens his reflection to that of a black child. "[T]he animal faculties in me were swallowing up the intellectual" he muses,[61] his ferocity and lust alternating with human residues of self-loathing and melancholia. He can no longer speak anything but gibberish, his perception so dimmed that it is like a dream nestled within a dream. In the next (human) incarnation, his life ripens slowly to "detail, coherence, and reflection."[62] The claustrophobia and tumultuousness of maternal love gives way to the law of the father and a universal brotherhood. In the throes of a patriarchal movement that bears "the law, the freedom, the science, the poetry, the Christianity, of Europe and the world"[63] he travels westward to his Christian destiny in the present moment.

The flux of images of "Dream Land" cinematically illustrate the emergent ideological issues and clashing aesthetic imperatives shaping this political novel. The volcano with which Alton's dream erupts is undoubtedly linked to the "glare of the volcano" to which Alton compared the Chartist uprising.[64] Bookended by volcanoes, earthquakes, and tornadoes and the calm snow-peaks of "Thibet" is his discontinuous narrative of earth history. While dream work has, especially in Freudian interpretations, frequently been compared to an archaeological dig par excellence, Adelene Buckland reads Alton's dream life through a geological lens, acutely mindful that geology was an elite discourse inaccessible to someone of Alton's social standing. The lurid dreamspace, she argues, "is a space in which Alton can finally be an inductive scientist, witnessing the world firsthand rather than through books or Chartist pamphlets or in the dean's private study."[65] The final dream sequence, which ends with Alton bringing early religion to the world, is "not a recapitulation of an evolutionary narrative but is a geological retrospect," argues Buckland, one which arranges scientific data in a narrative arc without subsuming

the same "into a materialist or speculative story."[66] A fictional retrospect cannot override the evolutionary or geological story despite giving meaning to it, just as Alton can never be inducted into the gentlemanly geological society, except in the fractured realism of the novel's dream.

III: Psychoanalysis, Modernity, and the Nightmare of History

"Railways, cinema, psychoanalysis and the literature of detection . . . lead us from the nineteenth into the early twentieth century," states Laura Marcus.[67] The four themes animating Marcus's *Dreams of Modernity* are embedded in the visual and affective registers of dream thought and theory. The railway train, for instance, is an icon of industrial modernity, particularly in the genres of detective fiction and early cinema that amplify the emancipatory as well as destructive aspects of speed. Similarly, the nervousness of the modern finds apt embodiment in "railway shock" and "railway spine" and in the dreams of the railway in Freud's writings and case studies.[68] In the works of Freud, Benjamin, Baudelaire, Woolf, and H. D., modernity emerges as a symptom of the "complex interrelations" of cultural phenomena, mirroring the "interplay of the still and the moving image in dreams."[69] The literary examples from nineteenth-century literature I have used in this essay, drawn from Coleridge, Dickens, De Quincey, and Kingsley, use dreams to ponder modernity and/in motion, to elaborate digressive plots of sensation (that do not lead to detection), and, finally, dwell on the structural linguistics that connects imaginative literature to critical and clinical psychoanalysis. I will venture the thesis that the dream work of nineteenth-century poetry and narrative can fruitfully contribute to our understanding of not only modernism and psychoanalytic method but also the temporality of the postcolonial modern. Dickens's dreams of the East in Venice, Coleridge's evocation of Kubla Khan, De Quincey's phobia of the Orient's "monstrous scenery,"[70] Alton's aspiration to be what Eleanor terms a "Tropic poet," one who will leave behind "the old images" of European civilization, "the barren alternation between Italy and the Highlands," and by doing so "infuse some new blood into the aged veins of English literature,"[71] powerfully foreshadow the postcolonial condition of being non-synchronous and out of place in relation to the tyranny of universal and unilinear history. Like Saleem Sinai in Salman Rushdie's *Midnight's Children* (1981), who senses "Consumed multitudes . . . jostling and shoving me,"[72] Alton's is collective consciousness of plurality and disintegration: "My story may be instructive, as a type of the feeling of thousands beside me."[73] The canon of

literature, routinely condemned as a bastion of imperial values, is replete with dreams of its own othering or eventual extinction.

Psychoanalysis, which arguably provides the most comprehensive accounts of dream phenomena, and for which Freud's *Interpretation of Dreams* (1900) remains a foundational text, can lend itself to the postcolonial problematic. Dreams can help us yoke the political value of psychoanalysis and the psychic dimensions of the political, particularly as the political relates, in the light of my argument in the paragraph above, to dislocation and reconstruction in the colonial (and decolonizing) context. The "displacement" of dreaming is an apt trope to understand the travels and travails of psychoanalysis. Self and space come together in a unique way in displacement: marginalization, fragmentation, de-centering of identity, the refugee crisis. Freud mentions "displacement" in the *Interpretation of Dreams*: dream formation uses displacement under the influence of censorship as an endopsychic defense. Displacement is an archaic mode of thinking that leads to a change between the latent to the manifest content of the dream. The "place" in "displacement" is key here: displacement changes the intensity of an idea to an associated place. Displacement is also one of the main vehicles of repression, negation, and disavowal. The following example surfaces several times in Freud's work:

> There was a blacksmith in a village, who had committed a capital offence. The court decided that the crime must be punished; but as the blacksmith was the only one in the village and was indispensable, and as, on the other hand, there were three tailors living there, one of *them* was hanged instead.[74]

Freud himself acknowledges the socio-political dimension of displacement when he glosses this example by saying that "it shows how punishment must be exacted even if it does not fall upon the guilty,"[75] just as neurotic acts of revenge can be directed against the wrong people. In her 2004 Amnesty Lecture, Jacqueline Rose examined the role displacement (in its literal, geographical, sense as well as its psychic dimension) had played for the early Jewish settlers in Palestine, in flight from the Russian pogroms at the end of the nineteenth century:

> It is, I believe, one of the tragedies of the Israel-Palestinian conflict that the Palestinians have become the inadvertent objects of a struggle that, while grounded in the possession of the land, at another level has nothing to do with them

> at all. A struggle which makes of them the symbolic substitutes, stand-ins, "fall-guys" almost, for something quite else.[76]

The scholarship on displacement tends to connect the wandering Jew with the apocryphal wandering womb of hysteria, and in this concluding section of my essay, I wish to evoke the figure of the abjected and occluded woman (the disappearing Abyssinian maid in "Kubla Khan," the forgotten mother in *Alton Locke*, the fear of hystericization in Freud's writings). As Sander Gilman's *Freud, Race, and Gender* demonstrates, the specter of fin de siècle, anti-Semitic Vienna looms large in the story of Freud's feminization: it contributed heavily to Freud's own sense of himself as a marked, radicalized, feminized, and marginalized Other, whose Jewishness was inscribed on the body as well as psyche. Turn-of-the-century Vienna was both fascinated and repelled by the Jew: it studied, theorized, mocked, and reviled him. Gilman notes how respected medical textbooks of the time declared that "the Jewish race has a special predisposition for hysteria," "the Jew is particularly liable to the disease of our age, neurosis," and "a certain tendency for mental illness must reside in the race."[77] Charcot, one of Freud's most profound early influences, stated that he felt Jews to be the best source of material for nervous illness, a lecture that Freud himself was eventually to translate into German. As illness was already regarded as belonging primarily to the realm of the feminine, the feminized, sick Jew came to represent the feminine in society at large: Judaism was the enervated, inferior female counterpart to Aryan strength and virility. According to Otto Weininger's bestselling 1903 book, *Sex and Character*, his era was not only the most feminine but the most Jewish of all eras. Jews, the self-hating (and eventually suicidal) Weininger stated, were even worse than women: they were degenerate women. The Viennese doctor came to represent both the wandering Jew—the living symbol of active instability—and the wandering womb, the hyster that the ancients erroneously associated with female nervous disorders, one that gave birth to the Jewish child, psychoanalysis.

Sander Gilman writes about Freud's fear of travelling by train, linking it to Freud's move from the East when he was three years old, when he saw the gas flames of the Breslau railway station burning like "souls in hell."[78] The anxiety associated with the train was linked by the older Freud, Gillman tells us, to the sense of social displacement he felt when leaving the déclassé world of the Eastern Jew (to which he feared he always belonged). Freud's lifelong anxiety, however, was "missing a train," not being on a train: missing a train would be the negation of metropolitan

arrival. The displacement of anxiety associated with train rides appears in a dream about missing a meeting between Freud and Wilhelm Fliess. Gilman ventures the interpretation that the dream had a bearing on the relationship between Freud and Fliess, "the relationship of two marginal Jewish, male 'scientists' undertaking a two-man 'scientific' congress that could be 'derailed' at any moment."[79] It could also signify a different anxiety: in the following dream, for example, sexual difference is grafted onto cultural difference. Freud discussed, in his self-analysis, his vision of his mother unclothed on a train journey from Leipzig to Vienna. He linked this unbearable sight with the displacement of the guilt around the death of his younger brother. Or is it the figure of the feminized male Jew that we see here? If displacement is a poison, however, it is also a cure: the flip side of the feared rail journey is the emancipatory excursive movement of free association. "So say whatever goes through your mind." Free association was "as though, for instance, you were a traveller sitting next to the window of a railway carriage and describing to someone inside the carriage the changing views which you see outside."[80] Just as displacement frees up the unconscious, adding creative and dynamic dimensions to it, daydreaming on a running train becomes the model for expressing random thoughts and emotions. Despite this powerful insight, Freud retained what Gilman calls his "train neurosis": the desire to not miss the train developed a powerful counter in the dread of anti-Semitic encounters aboard it. "The unimpeded journey was not for Freud," sighs Gilman.[81] However, as his nineteenth-century intellectual precursors knew all too well, dreams of displacement make up in psychic motility what they lose in actual, destination-bound travel.

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NOTES

1. Charles Dickens, *The Selected Letters of Charles Dickens*, ed. Jenny Hartley (Oxford: Oxford University Press, 2012), 148.
2. Dickens, 149.
3. Dickens, 149.
4. Charles Dickens. *Works of Charles Dickens*, vol. 5 (London: Harper and Brothers, 1872), 105.
5. Dickens, 106.

6. "Fugue" is a complex amnesia, manifesting itself as an in-between stage between conscious and unconscious states. Dissociative fugue can involve involuntary travel. The 1994 *DSM* identified it as a dissociative disorder. The psychiatrist Herbert Spiegel, chair of the dissociative disorders committee for the *DSM IV*, claimed that dissociation was caused by trauma.
7. Dickens, *Selected Letters*, 107.
8. Dickens, 108, 109.
9. Dickens, 108–109.
10. Dickens, 113.
11. Dickens, 115.
12. Dickens, 115.
13. Daniel Pick and Lyndal Roper, eds., *Dreams and History: The Interpretation of Dreams from Ancient Greece to Modern Psychoanalysis* (New York and London: Routledge, 2004), 15.
14. Charles Kingsley, *Alton Locke, Tailor and Poet: An Autobiography* (London: Chapman and Hall, 1850), 340.
15. Jorge Luis Borges, *Selected Non-Fictions*, ed. Eliot Weinberger, trans. Esther Allen et al (New York: Penguin, 2000), 371.
16. According to the Preface, the poet had fallen asleep after reading lines from a familiar seventeenth-century source, *Purchas His Pilgrimage, or Relations of the World and the Religions observed in all Ages and Places discovered, from the Creation into this Present* (1613). Drawing on Marco Polo's *Travels*, Purchas, an Anglican chaplain and travel writer, described 'Cublai Can' and his palace, a "sumptuous house of pleasure" replete with meadows, springs, streams, and "all sorts of beasts of chase and game," which could be moved from place to place. Cited in *Romanticism: An Anthology*, ed. Duncan Wu (Oxford: Oxford University Press, 2012).
17. For an excellent account of Orientalist influences in "Kubla Khan," including Arabic and Quranic references, see Jalal Uddin Khan's "Coleridge's 'Kubla Khan': A New Historicist Study," *Alif: Journal of Comparative Poetics* 32 (2012): 78–110.
18. Borges, *Selected*, 372.
19. Samuel Taylor Coleridge, "Kubla Khan," *The English Romantics: Major Poetry and Critical Theory, ed. John L. Mahoney* (Lexington, MA: D. C. Heath and Company, 1978), 231.
20. Jennifer Ford, *Coleridge on Dreaming: Romanticism, Dreams and the Medical Imagination* (Cambridge: Cambridge University Press, 1998), 177.
21. Joel Faflak points out that Coleridge also coined the term "psycho-analytical" in a September 1805 journal entry. See note 22, *Romantic Psychoanalysis*, 7.
22. Joel Faflak, *Romantic Psychoanalysis: The Burden of the Mystery* (Albany, NY: SUNY Press, 2008), 57.
23. Faflak, 53.
24. *Biographia Literaria* I, 305. Cited in Faflak, 59.
25. Samuel Taylor Coleridge, *Poetical Works*, ed. Ernest Hartley Coleridge (Oxford: Oxford University Press, 1988), 390.

26. Coleridge, 390.
27. Coleridge, *The English Romantics*, 231.
28. Coleridge, 231.
29. Kathleen M. Wheeler, "'Kubla Khan' and the Art of Thingifying," *Romanticism: A Critical Reader*, ed. Duncan Wu (Oxford: Blackwell, 1995), 127.
30. Wheeler, 125.
31. Wheeler, 130.
32. Nigel Leask, "Kubla Khan and Orientalism: The Road to Xanadu Revisited," *Romanticism. Romanticism and History*, vol. 2, ed. Michael O'Neill et al (London and New York: Routledge, 2006), 180.
33. Virginia Woolf, *The Second Common Reader* (London: Hogarth Press, 1932), 141. Commenting on Woolf's observation, Susan M. Levin further clarifies that "Opium eating itself was, after all, not necessarily considered sinful in De Quincey's day, when the drug was used much like aspirin is today. . . . Perhaps the Opium-Eater's sin lies in spending so much of his time having visions in a culture that revolved around producing something useful." *The Romantic Art of Confession: De Quincey, Musset, Sand, Lamb, Hogg, Frémy, Soulié, Janin* (Columbia, SC: Camden House, 1998), 29.
34. Thomas De Quincey, *Confessions of An English Opium-Eater*, ed. Grevel Lindop (Oxford: Oxford University Press, 1996), 78.
35. Jacques Derrida, "The Rhetoric of Drugs: An Interview," trans. Michael Israel, *Points . . .: Interviews, 1974–1994*, ed. Elisabeth Weber (Stanford: Stanford University Press, 1995), 231.
36. Derrida, 231.
37. Woolf, *Common Reader*, 141.
38. John Barrell, *The Infection of Thomas De Quincey: A Psychopathology of Imperialism* (New Haven and London: Yale University Press, 1991), 7.
39. De Quincey, *Confessions*, 71.
40. Samuel Taylor Coleridge, *Biographia Literaria*, ed. James Engell and W. Jackson Bate, vol. 1, 32. Cited in Nigel Leask, "Kubla Khan and Orientalism," 17.
41. De Quincey, *Confessions*, 71.
42. De Quincey, 74.
43. Woolf, *Common Reader*, 141.
44. Kingsley, *Alton Locke*, 1.
45. Kingsley, 5.
46. In *the Industrial Reformation of English Fiction*, Catherine Gallagher points out the difference and discrepancy between Alton's voice and Alton's story, which she attributes to the novel's ambivalence about causality and free will. The novel is divided against itself in that it prioritizes individuality and self-development for a working-class demographic that is brutally denied these bourgeois aspirations and becomes, as Gallagher notes, "a narrative about the near impossibility of becoming a self." Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832–1867* (Chicago: University of Chicago Press, 1995), 90.
47. Gallagher, 74, 74–75.

48. Gallagher, 74.
49. Gallagher, 74.
50. Gallagher, 75.
51. Gallagher, 214.
52. Gallagher, 214.
53. Gallagher, 214–215.
54. Gallagher, 217.
55. Gallagher, 217.
56. Citing Kingsley's longstanding interest in coral, indistinguishable from the creatures that surround it, and quoting Kingsley's sermon titled "I," Justin Prystash states: "like coral, each 'man . . . is the net result of all the organic cells of his body, and of all the forces which act through them within, and of all the circumstances which influence them from without'" (162). Justin Prystash, "Rhizomatic Subjects: Thomas Carlyle, Charles Kingsley, and the Origins of Victorian Identity," *Nineteenth-Century Literature* 66, no. 2 (September 2011): 141–169.
57. Kingsley, *Alton Locke*, 283.
58. Kingsley, 219.
59. Kingsley, 325.
60. Kingsley, 222.
61. Kingsley, 223.
62. Kingsley, 224.
63. Kingsley, 226.
64. Kingsley, 160–161.
65. Kingsley, 201.
66. Adelene Buckland, *Novel Science: Fiction and the Invention of Nineteenth-Century Geology* (Chicago: University of Chicago Press, 2013), 205–206.
67. Laura Marcus, *Dreams of Modernity: Psychoanalysis, Literature, Cinema* (Cambridge: Cambridge University Press, 2014), 2.
68. Marcus, 9.
69. Marcus, 8, 12.
70. De Quincey, *Confessions*, 74.
71. Kingsley, *Alton Locke*, 384.
72. Salman Rushdie, *Midnight's Children* (London: Cape, 1981), 2.
73. Kingsley, *Alton Locke*, 304.
74. Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 11 (London: Vintage, 2001), 385.
75. Freud, 386.
76. Jacqueline Rose, "Displacement in Zion," *Displacement, Asylum, Migration*, ed. Kate E. Tunstall (Oxford: Oxford University Press, 2006), 270.

77. Sander Gilman, *Freud, Race, and Gender* (Princeton, NJ: Princeton University Press, 1995), 95.
78. Gilman, 125.
79. Gilman, 126.
80. Cited in Gilman, 126.
81. Cited in Gilman, 126.