

FEATURE: DREAMS



Jacob's Dream. English psalter of the thirteenth century.

Dreams that have Never been Dreamt at all: Interpreting Dreams in Medieval Literature *by Hans-Jürgen Bachorski* (translated by Pamela E. Selwyn)

'The dream is a little hidden
door in the innermost and most
secret recesses of the soul. . . .'

*C. G. Jung, 'The Meaning of
Psychology for Modern Man'*¹

DREAM WEAVE, NARRATIVE WEAVE

Among the many shocks with which the modern age has confronted the subject is the ominous insight that it is by no means the master of its own Self. There is, however, at least one consolation: thanks to Freud's *Interpretation of Dreams* (1900),² dreams are no longer considered visionary manifestations in which higher powers articulate themselves,³ but rather as a specific 'organisation of [the individual's] thoughts'. To be sure, they appear at first as a kind of bewildering picture-puzzle, but, once deciphered, they

prove to be a perfectly plausible 'organisation of thoughts, or a discourse expressing one or more wishes'.⁴ The individual knows more about him or herself in the dreaming than in the waking state, it appears, which also explains why dreams are 'so strange and so difficult: for we have learned from experience that they are invariably seeking to express something that the ego does not know and does not understand'.⁵

This coexistence of the waking ego, which understands less, and the dream ego, which understands more, may be bearable and even productive in the case of real human beings. Matters are necessarily quite different when it comes to dreams in literature, that is, 'dreams that have never been dreamt at all'.⁶ Here the competition between the non-knowing and the knowing Self is multiplied by the complex nesting of speaking subjects: a literary figure recounts a dream, which is recounted by a narrator, who is in turn a function of the implicit author, who may ultimately be the product of a real author's work. Between which of the many conscious minds is the dream-work taking place? Whose unconscious⁷ is asserting itself against the internal censor in the displacements and condensations of the dream? About which of the speaking/narrating subjects' economy of drives does the dream inform us?⁸

In this essay I will approach the problem of dreams and what they mean in literature by considering three contrasting uses of dreams in medieval German literature, in the *Nibelungenlied* (about 1200), the *Parzival* of Wolfram von Eschenbach (about 1220), and *Gabriotto und Reinhart* by Jörg Wickram (1551). In each text, the connection between the speaking subject of the text and the dream is different, and the extent to which psychoanalytic ideas might illumine the text is different too.⁹ Who is dreaming here of falcons, thunderstorms and dragons, of bloody faces and skewered maidens? And, if the dream text contains something that the dreamer does not quite know, but which nobody else can know either, who in a literary text knows the origins of the picture-puzzle that emerges in dream-work? Where does the dream text get its material, the individual pictures for the puzzle? Finally: if the dream represents a 'little hidden door in the innermost and most secret recesses part of the soul', into whose soul are we looking in the dreams recounted in medieval romances?

THE NARRATOR SPEAKS IN DREAMS

Kriemhild's maidenly dream is, if you will, the very first of her many deeds recounted in the *Nibelungenlied*. In the midst of the joys of court life, the high honour in which she lives

... Kriemhild dreamt,
she reared a falcon, strong, handsome and wild,
but that two eagles rent it while she perforce looked on,
the most grievous thing that could ever befall her.¹⁰

This grim dream image of the death of the beautiful falcon, like the suffering it unleashes, comes quite suddenly, since up until then the text mentions only a life of courtly pleasures, of which Kriemhild is the radiant centre – ‘none was her enemy’ – (p. 17), the narrator expressly tells us. The dreamer does not understand her dream; she needs help to interpret it. This task is performed by her mother Ute – and by the narrator. Ute deciphers one dream element, the falcon, when she declares: ‘the falcon you are rearing is a noble man who, unless God preserve him, will soon be taken from you’ (p. 18).¹¹ Kriemhild reacts as one must to such grim dreams: she vows henceforth to avoid love altogether, in order to escape the misfortune it brings (p. 18). Determined as this sounds, the narrator as the second interpreter immediately contradicts her with equal determination, for no one can escape the fate foreseen in a dream:

Yet the time came when she was wed with honour to a very brave warrior, to that same falcon whom she had seen in the dream which her mother had interpreted for her. What terrible vengeance she took on her nearest kinsmen for slaying him in days to come! For his one life there died many a mother’s child (p. 19).¹²

This commentary and the further course of events allow the character’s dream and the narrative prediction to blend seamlessly together: the narrator’s speech is identical to the dream. The linguistic expression ‘dream’ proves to be speech inserted from outside, which retains no surplus beyond the narrative function, and offers no further insight into the character’s conscious mind.¹³

This also applies later to Kriemhild’s second and third dreams, shortly before the death of Siegfried, when, in quite similar images, she once again imagines the same constellation in which the beloved object is slain by two overpowering opponents: ‘I dreamt last night . . . that two boars chased you over the heath and the flowers were dyed with blood!’ (p. 124),¹⁴ she relates, and then immediately doubles the motif: ‘Last night I had a sinister dream of how two mountains fell upon you and hid you from my sight’ (p. 125).¹⁵ The only difference is that in the dream configuration Siegfried no longer appears displaced as a noble animal, but rather has been ‘unburied’. Where Kriemhild earlier dreamt of a falcon, strong, handsome and wild, she now speaks of death overtaking Siegfried. What remains, however, is the threat to her beloved from two aggressors. In contrast to this clairvoyance, which lays bare the future, Siegfried’s answers, with which he marches off to his death despite Kriemhild’s fears, are helpless attempts at ostensibly rational arguments against her nightmares. And so what must happen, happens.

The results of Hagen’s firm contradiction of the dream that Kriemhild’s mother Ute has before the warriors ride off to Etzel’s court are no different. Her vision, in which she anticipates the final catastrophe, will also prove ‘true’ in the sense of Kriemhild’s dreams:

'Stay at home, good warriors', noble Ute implored her sons. 'Last night I had a dreadful dream that all the birds of this land were dead.' (p. 190)¹⁶

Once again, as in Kriemhild's first dream, we find the displacement of the noblemen in the image of the birds, although in this case it is a matter not of a single hero, but of the death of all: here there are no longer hunter and hunted birds, but only a terrible final tableau littered with corpses. Everybody – Hagen, Ute, and the narrator – knows that this is a genuine prediction. Hagen's contrary response no longer questions the truth of the dream – quite the reverse. Rather, he insists on knightly honour, which demands unerring action despite the grimly inauspicious prospects: 'Those who set store by dreams cannot rightly know where their whole honour lies', interposes Hagen (p. 190).¹⁷

The dreams recounted in the *Nibelungenlied* reveal a constellation typical of dream descriptions in medieval literature.¹⁸ The content and imagery of dreams appear scarcely motivated by day's residues, that is, by the waking experience of the figures. Similarly, they are not related to the specific consciousness of the figures. Instead, their sole function is to present a direct preview of the future. In this they differ fundamentally from the form of dream known to modernity since Freud, in which 'the latent dream content' consists of 'day's residues, childhood memories, bodily impressions . . . etc.', which are 'distorted' in dream-work.¹⁹ Here, instead, they belong primarily to the narrator's discourse, and are identical to his epic prognostications which insert into the events of the plot a wealth of utterances such as 'In the land of the Burgundians there grew up a maiden of high lineage . . . [who caused] many knights to lose their lives' (p. 17).²⁰ For that reason the interpretation of such dreams is easy, since they are quite simple to decipher: the birds of prey are noblemen, and the death of the falcon refers to the death of one of them. The imagery of the dreams follows conventional patterns and established symbols. They use material that has been drawn not from an individual ('private') reservoir, but from the social storehouse of images.²¹ The brief plot, reduced to a single event, is anything but obscure; we are struck, rather, by its logical structure (which is certainly not the case for the material that Freud used to develop his method of interpreting dreams). It is unsuitable for the reconstruction of a collective, let alone an individual unconscious; at most it represents an element of narrative strategy in the early and high medieval romance. This was to change in later texts, however.

THE *MODUS DICENDI* OF DREAMS

Before proceeding to an interpretation of these other dreams, I would like to discuss the traits that help mark a text as a 'dream'. When a sequence within a text begins with a phrase such as 'she dreamt the following' or 'she had a heavy dream', a shift in the type of text follows. Just as literary texts,

for example, may involve a 'fictionality pact', which calls upon the reader to regard certain events and narrative strategies as possible, but by no means everything in the account as true, other signals serve to establish the horizon of a specific genre. The expression 'once upon a time' at the beginning of a story, for example, not only promises that what follows will be a fairy-tale, but also functions as an abbreviated installation of a system of rules which determines what can happen or be said in the text – and what must not occur or be said.²² Such 'textual type markers' can take the most various forms; what interests us here, however, is which rules a dream marker sets for the text that follows.²³

First of all, there is the heightened complexity of the dream content and of its form of speech as compared to waking, controlled speech: 'It is only rarely that a dream represents or, as we might say, "stages", a single thought: there are usually a number of them, a tissue of thoughts'.²⁴ This tissue does not, however, follow the principles of narrative succession or logical structure. On the contrary, in this kind of text we accept the suspension of logic as perfectly normal, since "It is as though psychological activity had been transported from the brain of a reasonable man into that of a fool".²⁵ In this 'foolish' brain the usual logical connections (as regards chronological order, spatial organization, causal relationships, etc.) have been suspended, while new idiosyncratic relations are formed between the individual building-blocks: 'They can represent foreground and background, digressions and illustrations, conditions, chains of evidence and counter-arguments. When the whole mass of these dream-thoughts is brought under the pressure of the dream-work, and its elements are turned about, broken into fragments and jammed together – almost like pack-ice',²⁶ it must consequently be equally acceptable for dream texts to hover in a certain obscurity, for although 'the dream is the product of our own psychic activity', the 'finished dream strikes us as something alien to us'.²⁷

This 'feeling that dreams are extraneous to our minds'²⁸ is a function, not least, of the strategy of pictorializing complex subject-matter and abstract concepts, which operates in dreams.

The direction taken by the displacement usually results in a colourless and abstract expression in the dream-thought being exchanged for a pictorial and concrete one . . . A thing that is pictorial is, from the point of view of a dream, a thing that is *capable of being represented* . . . But not only representability, but the interests of condensation and the censorship as well, can be the gainers from this exchange. A dream-thought is unusable so long as it is expressed in an abstract form; but when once it has been transformed into pictorial language, contrasts and identifications of the kind which the dream-work requires, and which it creates if they are not already present, can be established more easily than before between the new form of expression and the remainder of the material underlying the dream. This is so because in every language concrete

terms, in consequence of the history of their development, are richer in associations than conceptual ones.²⁹

Because of their dissolving of logical connections, their obscurity and pictorialization, dream texts, it is universally agreed, require translation. The directly visible – the manifest content – and what is hidden underneath – the latent content³⁰ of dreams

are presented to us like two versions of the same subject-matter in two different languages. Or, more properly, the dream-content seems like a transcript of the dream-thoughts into another mode of expression, whose characters and syntactic laws it is our business to discover by comparing the original and the translation.³¹

The work of interpreting dreams is thus inverse ‘dream-work’, in which the ‘distortion’³² is reversed by following established rules of translation. After all, what is true of all dreams (in a literary context) is that they cannot simply be ignored as insignificant. Despite historical differences in the assumed relationship between the dream text and the dreamer (looking into the future / processing waking experience / wish fulfilment), the belief that dreams always have significance for the dreaming subject remains a constant.

A BEWILDERED HERO AND HIS DAYDREAM

Wolfram’s *Parzival*³³ contains two dreams, which – compared to the type of the epic prognosticating dream – have an enormous surplus which shifts them from the narrator’s discourse into the individual conscious minds of the figures, while at the same time articulating their unconscious. Thus the actual hero of this romance falls into a deep dream, even if it is a daydream in this case, a dream that does not fly by in sleep, but rather seizes him while awake, tearing him away from his usual conscious activity.³⁴ I refer here to the famous episode of the drops of blood at the beginning of Book Six. King Arthur’s best falcon, which had flown away from its master, tries to capture a goose, which manages to escape, but ‘from its wound three [red] tears of blood fell upon the snow’ (p. 148).³⁵ The sight of the three drops of blood on the snow casts Parzival into a somnolent state (‘he sat motionless . . . as though asleep’: p. 148),³⁶ in which he can scarcely react to the practical demands of life as a knight, but spins the picture of blood in the snow into an intense dream image:

When he saw the tears of blood on the white, white snow he asked himself ‘Who has set his hand to these fresh colours?

Condwiramurs, these tints may truly be likened to your complexion!

...

Condwiramurs, here lies your bright image!
 The snow lending its white to the blood,
 The blood reddening snow –
 Condwiramurs! Your fair person is reflected here, I'll not excuse you the
 comparison!'
 The hero set two tears against her cheeks, the third against her chin.
 ...
 For the Queen of Belrepeire was mirrored in these colours, her presence
 bereft him of all awareness (p. 148).³⁷

Unlike Kriemhild's dreams, this vision does not foretell the future, but instead invokes the hero's (repressed) past: the recollection of the woman he left behind motivates the displacement of what Parzival really sees on to a memorial image pregnant with meaning. Thus for Parzival, the goose's blood falls not in drops but in tears (*zäher*). The associative link is first established by the red and white of blood and snow, which points to Condwiramurs; and tears stand out on her cheeks and chin. The repeated invocations of the chromatic contrast between red and white contains a sort of leitmotif, which describes both Condwiramurs alone and Parzival-Condwiramurs as a couple. Thus during their very first encounter the text mentions that both of their mouths are red (p. 103), and Condwiramurs is described as 'like a rose still moist, with the sweet dew revealing from the bud its pristine glory of white and red' (p. 104).³⁸ Shortly thereafter she appears before 'the one they called "The Red Knight"' (p. 98) in a white silken shift (p. 106). Tears flow in streams, while during the chaste wedding-night the sheet is sullied by no other colour, remaining pure and gleaming white (p. 110). Both the colours and the motif of tears link the lovers as leitmotifs, and one of the elements alone easily suffices to place the hero in a dream state and to connect him with what is absent and yet so present to him.

In order to grasp fully the explosive nature and the density of meaning of this passage in Wolfram's version of the story, it is necessary to turn to Chrétien's account, in his late twelfth-century *Perceval*.³⁹ The differences are significant. They begin with a detail that appears at first to be merely incidental. Chrétien sets the encounter between Perceval and King Arthur's court amidst snowy meadows and bitter cold without further comment.⁴⁰ In Wolfram's account, in contrast, the snow falls especially for this scene and quite unseasonably. To ensure that no reader overlooks this symbolic arrangement, the narrator comments ironically on his highly-significant action, which severely violates the usual topoi:

A heavy snow had descended on him during the night. Yet according to what I heard it was not the time for snow. All that was ever told of Arthur, the man of the merry month of May, happened at Whitsun or at blossom-time in Spring. Think of all the gentle breezes they waft at him!

Thus the tale is of contrasting colours here, it is chequered with that of snow (p. 147).⁴¹

Wolfram's snow is not simply there, but is spread out with care, rather like a parchment waiting to be written upon.⁴² While both versions arrange the material for Perceval's/Parzival's later daydream, only Wolfram accentuates the total artificiality of this dream element. The motif of the falcon undergoes a further displacement, with the falcon hunting the goose and wounding it in such a way that its wounds produce the writing against a white background. While Chrétien has the bird of prey swoop out of the sky on to the wild geese before Perceval's eyes, Wolfram has already closely associated the falcon with his hero: not only is it a falcon from Arthur's court – and the best one at that – that has flown away, but 'that night she lodged near Parzival where the forest was known to neither, and both were freezing cold' (p. 148).⁴³ Further vivid commonalities between birds of prey and knights also come to mind.⁴⁴ Although they are composed of the same material, the images that Perceval and Parzival see before them in the snow are ultimately quite different. Perceval sees (drops of) blood and snow, and this colour combination of red and white evokes to him the shining presence of his beloved.

The goose was caught in the throat; three drops of blood gushed from the wound and flowed on to the white snow like the hint of red that nature lends to a visage. [Perceval] leaned on his lance to observe this resemblance, for blood and snow together recalled to him the high colour of his beloved; and so he became lost in the thought that the red of her face shone out among the white like the three drops of blood on the white snow. In his enraptured gazing he thought he saw before him the face of his beautiful beloved in all its freshness. All morning Perceval stared transfixed at the drops.⁴⁵

Chrétien speaks here neither of sorrow nor of tears on a face but only of a smiling, lively visage, as Eric Rohmer portrayed it so movingly in his Perceval film. Perceval's rapt contemplation may thus be attributed to the physical and aesthetic attraction of his beloved, whom he forms in his dream from a tiny scrap of real material. Although it proceeds from the same details, the image of snow and blood that appears to Wolfram's Parzival creates a completely different dream image and association. To be sure, here, too, the chain of associations begins with the contrast of the colour red on a white background, which evokes the appearance of Condwiramurs.⁴⁶ But then we notice that Wolfram, unlike Chrétien, does not speak of drops of blood (*goutes de sanc*) but rather quite consistently of tears of blood (*drî bluotes zäher rôl* (stanza 282, verse 21), similarly, 'two tears against her cheeks, the third against her chin').⁴⁷ This reinterpretation of the drops of blood as tears of blood,⁴⁸ however, opens up quite another semantic and emotional field

than the aesthetic one established by Chrétien. For Wolfram's hero, Condwiramurs's true attraction lies in the consciousness of sadness and pain. In his dream he condenses the positive feeling of intense affection with the negative emotion of the tears, which are as much of a leitmotif for Condwiramurs as for the other women in this romance: Herzeloyde, Sigune and Jeschute.

However much one tries, Parzival's daydream cannot be related to any future event, and memory alone also cannot explain the deep distress that grips him. It would also be insufficient to seek the meaning of this sequence solely in the wish fulfilment that the daydream offers (that is, organizing the presence of the beloved temporarily and imaginarily through the displacement and condensation of the material of reality), for it is the tear-soaked image of the three 'tears' that is truly puzzling and in need of interpretation.⁴⁹ This exact reading of the signs 'snow' and 'blood', so carefully arranged by the narrator, is by no means the only possible one, as Perceval's vision shows. The wild associations that seize Parzival were thus doubtless deliberately motivated. To this extent they are not primarily determined by Parzival's point of view, although they are conveyed in a wonderfully vivid manner. They result primarily from the point of view of the German narrator, who after all had already changed the *goutes de sanc* of the earlier text into *bluotes zäher*. This intentional translation of the French model opens up the possibility of bringing together Parzival's conscious mind, as it is revealed in the dream, with the narrator's ideological project as it constitutes the entire romance.

HERZELOYDE'S TERRIBLE DREAM-WORK

Herzeloyde also dreams. We will recall that Herzeloyde had won over Gahmuret, who is now – as so often – far away on a knightly journey. The text explicitly mentions her great love and intense longing for him, which is followed by a dream:

One noonday the lady lay in a [nightmarish] sleep, [when she was shaken by] a dreadful vision. It seemed to her as though a shooting-star swept her to the upper air where a host of fiery thunderbolts assailed her, flying at her all together so that her long tresses hissed and crackled with sparks. The thunder pealed with loud claps and [spurt out] tears of fire. As she came to herself again a griffin⁵⁰ snatched at her right hand – whereat all was changed for her! For now she marvelled at how she was mothering a serpent which then rent her womb and how a dragon sucked at her breasts and flew swiftly away and vanished from her sight! It had torn her heart from her body! Such terrors had [her eyes] to behold! (p. 62)⁵¹

This is a terrifying dream, and one can vividly imagine Herzeloyde lying at first as if paralysed, then kicking and 'writhing, moaning, and wailing in her

sleep' in torment and fear (p. 62),⁵² so that she has to be wakened in order to come to herself. In contrast to the *Nibelungenlied*, the narrative provides no interpretation of her dream, nor any account of a third dream. The narrator adds only a brief commentary, which does not decipher the dream, but simply concludes: 'Sorrows to come are on their way to her' (*ir nâhent komendiu herzenleit*). All in all, the dream seems embedded in the narrative with curious awkwardness. At first (in an earlier, 'simpler' version, as it were) it appears as if a gloomy epic prognostication by the narrator, which addresses the reverse of her fortune into misfortune, had been appended to the account of Herzeloide's happy life as a queen.⁵³ In the midst of this rather rational speech the narrator sets down a clearly separate narrative sequence: Herzeloide's dream. Nevertheless, he does not assign the dream the function of epic prognostication, since the narrator has already assumed this role just prior to the account of the dream, commenting 'the blade of her contentment then snapped at the very hilt. . . . But such is the way of the world: joy today and grief tomorrow' (p. 62).⁵⁴ This dream, too, undeniably foretells later events (in the immediate and more distant future),⁵⁵ yet its significance is by no means limited to this.⁵⁶ For this reason, the passage contains no concrete interpretation or translation of the (encoded) dream text into an open prediction of the future: even Herzeloide's advanced pregnancy is mentioned only immediately after the dream and the account of Gahmuret's death (pp. 65–66).⁵⁷

Even if this section of *Parzival* does not interpret the dream, it has found competent interpreters. I quote only two of them – Trevrizent and Klaus Speckenbach – since their readings appear to stand for those of many others. Much later in the romance, Trevrizent returns to *Parzival*'s departure, which tore Herzeloide's heart in two. He not only judges this deed of the 'silly simpleton' (*tumber tor*) as part of the complex guilt that the hero had taken upon himself, but also interprets Herzeloide's dream – if highly selectively, for he restricts himself to its second part:

'No sooner had you left your mother than she died. . . . You were the Beast she suckled, the Dragon that flew away from her. It had come upon her as she slept, sweet lady, before giving birth to you' (p. 243).⁵⁸

The omniscient narrator is speaking through Trevrizent here, of course, and both formulate an interpretation of the dream that fits easily into the moral argumentation used here to lend meaning to *Parzival*'s life-story up until this point by reading it exclusively as the tale of a sinner. And from the perspective of this interpretation, Herzeloide appears as the purely passive object of the acts of others. Trevrizent's reading is not, however, wholly convincing. It not only remains completely unclear how he learned of the content of the dream, but it is also difficult to know why his interpretation – the mere utterance of a character – should contain the truth about Herzeloide's strange dream images. Nevertheless, his reading has shaped

the interpretation of a good segment of modern scholars.⁵⁹ Thus Speckenbach's analysis,⁶⁰ for example, rests on two basic ideas. On the one hand, he consistently reads all elements of the dream in an exclusively allegorical manner,⁶¹ without explaining his reasons. It is also unclear why he so timidly avoids categories such as displacement and condensation which the interpretation of dreams has placed at our disposal, and with the help of which the riddle of the secret writing of dreams can be solved.⁶² Because of this strategy of avoidance he leaves the dream text wholly in the hands of the narrator: for only he can devise allegories, and only he can articulate concepts within a moral-theological framework. He does not even consider Herzeloide's conscious mind as the possible author of this text. On the other hand, Speckenbach's reading is based on a deeply moralistic construction, and he incessantly mentions guilt. As a specific *modus dicendi* ['mode of speaking'],⁶³ at least, the dream recognizes no such moral dimension: instead of engaging in moral reflection, bodies collide hard in dreams, while value judgements are wholly absent.⁶⁴

Let us free Herzeloide's dream from the allegorical captivity in which it is usually held (most maliciously in the moralistic assertion – which does not take Wolfram very seriously – that what Herzeloide sees in the dream is God's judgement on her sinful life).⁶⁵ Our aim, instead, is to open the dream to a reading that resists the moral logic of the rules of 'allegory': a psychoanalytic reading.⁶⁶ In a first step, the reading of Herzeloide's dream is constructed on a methodological error:⁶⁷ we are supposed to believe that Herzeloide actually dreamt and recounted her dream just as we read it in *Parzival*.⁶⁸ To treat the literary figures 'in all their mental manifestations and activities' as if they were 'real people and not the author's creations'⁶⁹ obviously contradicts any reflective treatment of fictional texts, but it may facilitate the 'decoding of the picture-puzzle'. Nonetheless, the dream text is naturally not a linguistic expression of Herzeloide's, but rather – as is the case with the textual type-marker for dreams – of the narrator or the implicit author.⁷⁰ Thus we might consider how this overlapping of different speakers and their voices within a single utterance⁷¹ should be interpreted.⁷²

Quite unlike Kriemhild's dream, which belongs wholly to the narrator's discourse and draws its material solely from the later course of events, but not from the experiences of the character, Herzeloide's dream, which is not logically constructed, but rich in complex imagery,⁷³ is scarcely exhausted by such a prognosticating speech act on the part of the narrator. Her – 'completely egoistic'⁷⁴ – dream is clearly motivated by the love described immediately beforehand in the text and by her yearning for the absent Gahmuret: what she desires here is clearly closeness, not distance. With this the narrative immediately preceding the dream not only lays the groundwork for what Herzeloide dreams, but also provides the material for the specific form of work.⁷⁵ Awake, Herzeloide is as aware of her deep love for Gahmuret as she is intensely pained by his absence (pp. 103,15ff.).⁷⁶ This ambivalent emotional state constitutes the humus for the dream, and thus

the course of events follows 'the everyday experience that people's thoughts and feelings are continued in sleep'.⁷⁷ To this extent what we find here represents 'day's residues', which transport into the dream Herzeloide's desires and worries: her deep longing for Gahmuret as well as her anxiety – until this point not yet explicitly addressed – over his absence. The dream text, however, provides a substantial surplus in comparison both to Herzeloide's state of mind,⁷⁸ as described up to this point, and to the accustomed procedure of epic prognostication.

The dream begins by making a radical equation between two persons in relation to Herzeloide: in the dream, Gahmuret and Parzival, her beloved and her son, appear as identical and inseparable; both function equally as the object of her affective phantasies.⁷⁹ This identification between the two, which is permissible in the dream, is also explicitly expressed later in the waking state: shortly thereafter Herzeloide says of the now-dead Gahmuret: 'I am his mother and his bride' (p. 65),⁸⁰ and phantasizes about her newborn son: 'It was as though her prayers had restored Gahmuret to her arms' (p. 65).⁸¹ Herzeloide's fears and desires – also, and particularly, in their extreme erotic and sexual intensity – thus relate to both men equally – or, to put it the other way around: her affects have such power and dynamism that the central difference between husband and son becomes a matter of no concern, and both appear as appropriate objects of desire.⁸²

The displacement extends so far that the dream does not, however, mention the actual men Gahmuret and Parzival. The dreaming subject is confronted instead with something referred to as a griffin (*grif*),⁸³ worm, or dragon (*trache*). This figuration of both as dragons represents a superimposition of a positively-connoted aristocratic element (of strength and fighting power, which forms the *tertium comparationis* [third point of comparison] between the beast of prey and noble heroes)⁸⁴ on to a terrifying image (springing from the connotations of destruction and the devil).⁸⁵ This ambivalent figuration of the absent beloved, which inextricably confuses love and hate, describes Herzeloide's inner attitude towards the object of her desire more precisely than her official discourse (and than the 'official' discourse of the text). This ambivalence clearly returns to a basic problem of feudalism when it underlines the contradictory function of violence as a force that at once produces society and honour and destroys them. It would be difficult to find a better image for this aporia, which is so constitutive of feudalism, than the strong, aggressive and deadly predator.⁸⁶ It is surprising here that in Herzeloide's dream this contradiction is regarded as an intrinsic one rather than as a neat dichotomy between friends and enemies. It is disconcerting that the contradiction, associated with Herzeloide's men, is allowed to appear in connection with the main characters who give the romance its perspective; and it is shocking that the negative, destructive moment of noble identity appears to be so strong. Here, too, a displacement occurs, though: 'Herzeloide would have every reason to hate the true

author of her misfortune. In fact, however, she suffers in a dream and the hatred is directed against herself'.⁸⁷

As evidenced by the imagery chosen in the dream, Herzeloide's feelings towards the noblemen closest to her (unlike those that would have been permitted in the waking state) are highly contradictory, but, anxiety-laden as they are, they appear to be more negative than positive.⁸⁸ This negative dimension in the actions of the beloved person becomes all too clear if we follow in detail the horrible animal that represents him and its effect upon the dreamer. Something stronger than Herzeloide's own desire snatches at her hand; the worm rends her womb, the dragon sucks at her breasts and in the end suddenly departs, tearing the heart from her body (p. 62): injuries, physical pain and sorrow are imagined here. It makes sense to interpret these injuries as sorrow over the death of Gahmuret, and the pain of abandonment, which will ultimately destroy her.⁸⁹ These aggressive attacks and the destruction of her body appear to reach well beyond her previous experience of the courtly and well-mannered Gahmuret, and also seem far more threatening than what she might expect of her unborn and innocent son:⁹⁰ Parzival, too, appears here as a destructive dragon.⁹¹ Thus while in the waking state Gahmuret and Parzival are described in purely positive terms, the dream permits an ambivalent, negative view of these characters as well. In so doing, it abruptly shifts the violence that is otherwise always delegated to external forces into the heart of the courtly idyll; the struggle for a stable ideological-system boundary between the positive and the negative capitulates before the condensations of the dreaming consciousness.

Herzeloide is mourning her absent husband. In the dream, this psychic pain appears largely as bodily harm, injuries that take her to the threshold of death: her belly rent, the heart torn from her body. What is striking, though, is that the damage caused by the aggressor does not merely follow the logic of annihilation. It is oriented instead towards an erotically and sexually organized topography of her body: coming to from a state of cosmic inner conflict, she is seized by the right hand and carried away;⁹² her breast, always a part of the erotic phantasma, is attacked;⁹³ her womb is rent and with it her vulva.⁹⁴ Tellingly, the chosen phrasing (the serpent that rent her womb) leaves open whether she was torn from the inside out – the later act of birth – or from the outside in – the experienced act of coitus:⁹⁵ the fact that both can be associated as the destructive acts of a male monster further underlines the status of this curious dream as genuine 'dream-work' in the Freudian sense. The male principle of sexual action is imagined and revealed here from what was conceived of as the female perspective. These shocking images are diametrically opposed to courtly love (*minne*) as previously described in the interactions between Herzeloide and Gahmuret. Yet the dream offers an unmistakable glimpse of exactly what slumbers behind the discourse of courtly love: sexuality. At the same time, we witness the triumph of the element to which generalized love was intended to form the sublimated counter-pole: violence.⁹⁶ In the most concise ideological and

aesthetic programme of the suspension of contradictions, as pursued in Wolfram's romance, we thus find articulated the violence of sexuality, its destructive power, which ultimately even feudal society could not erase.⁹⁷

Up until now, such a decoding of the dream-content has followed a cultural-historical trail, which can refer to the various analyses of feudal society, its fundamental contradictions and psycho-social dynamics.⁹⁸ But where might an interpretation take us that went beyond a reconstruction of the collective historical consciousness and collective repressions and obsessions⁹⁹ to attempt a psychoanalytic examination of the individual consciousness (Herzeloyde's?)?¹⁰⁰

As a conclusion to his *Interpretation of Dreams*, Freud notes that the dream should be interpreted 'as a wish of the dreamer's represented as fulfilled'.¹⁰¹ What is important about this thesis is, on the one hand, the idea – formulated in distinction to earlier theories – that dreams refer directly and exclusively to the dreamer and his or her consciousness, wishes and feelings. On the other hand, this assessment of the dream does not refer the interpreter to a real future, which can be seen, but rather to an imaginary wish fulfilment in the here and now of the dream, and it is not surprising, given Freud's basic assumptions about the psychic economy of the individual, that he assumes these wishes to be primarily erotic in nature. The wish fulfilled in the dream is not merely plagued by its non-fulfilment in waking reality, but also collides with the censor during the dream, which forces it to formulate a picture-puzzle in dream-work, which – like all puzzles – at once conceals and reveals. What, then, does Herzeloyde's dream tell us about her wishes and desires? First of all, it fulfils the desire for very intense contact with a beloved male person. It appears quite unimportant here whether this person is her husband or her son, since the two are uninhibitedly phantasmized as one. The reality of ideal courtly society, however, did not generally permit this presence of the noble heroes at court, with their wives. In two romances, Hartmann von Aue elucidates the good military reasons for the absence of knights and rulers from their lands and thus their wives. It is also well-known that sons were torn from the mother-child dyad at an early age to be educated according to feudal-noble principles at foreign courts. Clearly, however – if we follow Herzeloyde's dream – the practice of protracted male absence was by no means consistent with women's wishes. The specific identity of the longed-for man seems to be of secondary importance here: Gahmuret and Parzival are melded into a single figure in the dream – an equivalence that continues in the grotesque, sexually-charged scenes before and after Parzival's birth and reaches a highpoint in the narrator's repetition of the dream rhyme *amme/wamme* (nurse/womb) after the birth.¹⁰² In this context the two stages of the dream also take on meaning. Both images relegate Herzeloyde to a certain no-man's-land: she is removed from her surroundings and then immediately pulled away again, and in both cases she presents a picture of misery (but heaven at least weeps, thus acknowledging the validity of her wishes). In the dream, the court lady

Herzeloyde is thus reduced to the lonely ego torn from its accustomed social moorings.¹⁰³ Only – or precisely – in this wished-for no-man’s-land, though, does she imagine the sexual events. Later, Herzeloyde actually fulfils the wish already realized in her dream, when she moves with her dearly-loved Parzival (whom she phantasizes as Gahmuret’s alter ego) to a social non-place, where she cultivates an intimate twosome with the object of her desire until social reality intervenes to destroy her wishes.

I would like to return to the image of the body presented in Herzeloyde’s dream. Her overwhelming ‘ascension’ does not lack a certain orgiastic dimension; her body is shaken through and through, shivering, while the elements rage and shower: fear-pleasure and pleasure-fear meld inextricably. After this dramatic conflict of the dreaming ego, pulled violently back and forth between celestial forces in the first half of the dream, the transition to the second image is marked by the verse: ‘ir lîp si dâ nâch wider vant’. This might be interpreted as ‘she came to herself again’, but there is also a second variant, that ‘she found her body again’. Unlike the first part of the dream, in which only her wild plaits appear as a concrete element of her corporeality (while the cosmos itself appears to be a living body), the focus is now on various parts of the body, tellingly enough some of those very parts that play an important role in the erotic context: hand, womb, breasts, heart, eyes. The order of these details in the dream text also departs quite strikingly from the usual direction of the gaze wandering over the body of the beautiful lady in courtly literature. Instead of following the tops of the praise of beauty from top to bottom, from the hair to the feet, here the bodily sensations are described from bottom to top: her hand is snatched before her womb is rent; she feels her breasts before her heart is torn out, and only at the end does the text refer to her eyes. The centre of this female dream-ego is the middle of her body; all dreaming proceeds from her womb: only at the end does she open her eyes – in terror. Herzeloyde dreams here of a radical sexualization of her body, sensations and wishes. The narrative of the dream images gives voice to female desire.¹⁰⁴ Her profound horror at such a wild phantasy articulates itself not in her dream-text, however, but only in the narrator’s commentary.

Thus the psychoanalytic notion that the dream – in whatever censored form – is the fulfilment of an erotic wish may provide another approach to Herzeloyde’s dream than the pious phantasma of the eternal ‘guilt-complex’, which, like the obsessive notion of the romance’s moral tendency, has occupied the minds of scholars. We still need to interpret the deep fear and horror that Herzeloyde experiences in this dream (at least according to the narrator, who uses words such as ‘dreadful’ and ‘anguish’). If, however, we apply Freud’s idea that the excessive fear in the anxiety dream results not from the horrors dreamt of but from the repression of ‘a sexual affect, a libidinal feeling’,¹⁰⁵ to a new reading of Herzeloyde’s dream, the focus shifts once again. I have already mentioned the sexual connotations of the injuries Herzeloyde suffers in her dream; to this extent,

a reference to the libido present in the dream does not appear to be a 'wild analysis'. In the dream Herzeloide accepts the sexual assaults, and indeed even imagines them as having taken place, while her everyday life is marked more by their absence. What is dominant in this constellation of imaginary sexuality, however, is not joy or satisfaction, but rather enormous anguish and sorrow (p. 62). This virtually panic-stricken fear (of the dreamer?), however, points to an equally-strong potential for both libido and the compulsion to repress. The longings expressed here appear to be impermissible, and in the dream are still subject to a censorship that not merely hinders their practical realization, but also forces their dreamt fulfilment into displacement.

Herzeloide's dream, formed of the day's residues of longing and fear for Gahmuret, thus contains the most varied layers of meaning, in which insights, valuations and wishes for which she cannot find words in the waking state overlap: the emotionally and erotically charged equation of husband and son; the revelation of a deep ambivalence in her perception of the aggressivity of the noble hero; the close ties between sexuality and violence; the sexual affects and libidinous sensations expressed as fearful trembling. Thus Herzeloide's dream-text appears to be a highly-consistent result of her very individual dream-work, in which day's residues and wishes combine in such a way that they escape the control of the inner censor (the super-ego) and come to vivid expression. But naturally it is not Herzeloide, but rather the narrator, who recounts this, like everything else.

And so the experiment, in which the dream of a literary figure is read as if it were that of a real person, reaches its conclusion – or rather, the framework formed by the narrator's discourse. Whose conscious mind and whose unconscious does this dream-text articulate, then? This question can hardly be answered with certainty, particularly for Herzeloide, but rather must be described in the relations of perspectives and inner worlds. For the character Herzeloide, the text establishes a difference between the conscious and the unconscious, and this difference forces the images and wishes into the dream, through whose work they become describable for her in the first place. Her unconscious, however, corresponds to the ideological project pursued by the narrator of *Parzival*: to draw our attention to the fundamental aporia of court society, which turns every joy into suffering. The images of Herzeloide's dream, her unconscious, express the narrator's highly-conscious scepticism regarding the programmatic ideals of an only tenuously-civilized warrior society, in which, under the veneer of refined *courtoisie*, untamed physical violence continues to determine all behaviour. In the dream sequences of the *Nibelungenlied*, the narrator makes Kriemhild his mouthpiece for the epic function of prognostication. In Herzeloide's dream in *Parzival*, the narrator makes himself the amplifier for the world-view and state of mind of one of his characters, which however correlates quite well with his own point of view.¹⁰⁶

WICKRAM'S MASCULINE DREAMS AND THE NAVEL OF THE DREAM

Viewed against this background, the relationship of the various conceivable speakers in a dream recounted by Jörg Wickram in his *Gabriotto und Reinhart* in the mid sixteenth century (1551) proves far more complicated.¹⁰⁷ The two title characters fall in love with two ladies, but are separated from them by unfortunate circumstances. Like Parzival, Reinhart is then suddenly cast by a rather arbitrary sign (in this case, a rose) into a state of recollection and sorrow, worry and longing for his absent beloved, as well as into extensive ruminations. In this state he goes to sleep, only to fall into a heavy dream:

He thought he saw his most beloved maiden . . . and the two maidens spoke of him and Gabriotto/as Gernier came to them with a sorrowful visage/carrying a great chain in each hand and with weeping eyes spoke to the two maidens/'Oh, you chaste and noble maidens/I regret/that I must carry out this my office upon you'/and thereupon took a sharp-cutting sword/and stabbed the two maidens through their noble hearts/but he did no harm to their lives/although they suffered great pain afterwards Gernier the old knight took the chain/and bound the two maidens together to a large column/and firmly locked them together with a padlock/and spoke thus/'no man has the power to undo this lock and fetter/except my son Gabriotto and his companion Reinhart'/but so this might be all the more certainly prevented/he brought two hounds. . ./so that anyone trying to loosen their bonds/would be run off by the dogs/after which Gernier, in tears, left the maidens in suffering and pain/sitting with the cruel hounds/and they spent their time in bitter lamenting.¹⁰⁸

Strangely enough, scholars have interpreted this dream, too, as a reference to the hero's future fate,¹⁰⁹ while remaining completely blind to its latent text. Only quite recently has Christine Pfau offered a captivating interpretation from a psychoanalytic perspective. I will outline her reading briefly before proceeding to my search for the speaking subject. Even if this dream resists 'anything that approaches an unambiguous semantics', its 'pictorial language' still unfolds 'a space drenched in violence, fear and danger; an imagery that departs radically from the positively-connoted relationships and emotional dispositions of the characters within the events of the plot'. This violent undercurrent is inextricably mixed up with an expressive sexual charge in the individual images and actions: thus the 'stabbing, bondage and locking . . . refer to a farther-reaching semantics of the dream-material: contrary to anatomical wisdom, a stab wound to the heart by no means results in death, but instead merely in "great pain"'.¹¹⁰ This practical absurdity¹¹¹ of Gernier's action facilitates the discovery of the subtext within the image: the maidens' keeper deflowers them both. In the representation of the father, the ego phantasizes itself in the role of both guardian and

transgressor,¹¹² who, in a form of compromise, both preserves and ignores social boundaries. The commanding male sexual deed is also figured here in the image of killing, and thus placed within a completely different frame of reference than that otherwise assigned to it in this romance. Instead of discipline and order within the bonds of matrimony, as consistently propagated by Wickram's romances, uninhibited sexual desire rules here, as dreamlike as it is violent. 'This warlike detour lends the corporeality of love an absoluteness and insistence which the literary enterprise as a whole disavows.'¹¹³ A warlike detour, but – it must be added here – also the detour of a dream, which then permits both, the detour and the objective.

But who in *Gabriotto und Reinhart* dreams in such a way that the text's programmatic intentions appear completely undermined? As awkwardly as the dream itself is inserted into the plot, the subject to whom these dream images can be attributed remains obscure. While in the *Nibelungenlied* the narrator delegates a narrative act, prognostication, to Kriemhild's dream, the narrator of *Parzival* impressively uses his figures' dreams to pursue his ideological project in another *modus dicendi*, which determines the entire romance. If in the first case one can proceed from an identification between the character and the narrator, in the second there is a relatively large overlap. Nevertheless, Herzeloide's dream is her own dream, since it processes her fears and wishes in a specific and individualized way.

It is doubtless to Reinhart, too, with his very individual desires and inhibitions, that we must assign the dream-work that produces the obscure image of the virgins who are painfully penetrated but not killed: his small but recognizable day's residue, his displaced fulfilment of wishes whose realization in the waking state was as impermissible as its mere articulation. This sequence lends the figure a contradictory dimension that would otherwise be wholly absent. At the same time, however, Reinhart's dream text itself relates to the narrator's ideological project like a dream-text: here, and here alone – clearly motivated by the licences provided by the textual type of the dream – do his wild eroticized phantasies escape the authority of the censor, which represents the internalized moral and didactic drive-regulating programme of the Protestant ethic. In Reinhart's sexualized dream the narrator's unconscious wins out over his ideological intentions.

Of course it is not the narrator who dreams, but rather his figure. Nonetheless, the character's dream does not (merely) express his own unconscious but also needs and phantasies which are programmatically excluded from the manifest level of the romance.¹¹⁴ Once again one notices an overlap and general agreement between the discourse of the narrator and the character. But why does the narrator speak a text in this sequence that he really shouldn't, and why does he suddenly permit images and desires that transcend his ideological concept? I suspect that the power of the censor has been suspended here by a shift to the textual type of the 'dream'. Reinhart's 'hard and difficult dream' opens up and demands a different *modus dicendi* from the text in which it is embedded.

In the production of this textual type particular linguistic rules prevail, such as the suspension of logic, illustration, displacement, condensation, obscurity, the necessity of translation, etc. In conceptualizing such obscure images, which are in need of translation, however, the consciousness of the waking narrator appears to undergo exactly the same process that he tries to demonstrate by using the consciousness of the sleeping hero: his inner censor is also suspended, and the repressed becomes representable.

At this point it may be both necessary and legitimate to relate the narrator, and his self-revelation in the hero's narrated dream, to a further figure in the literary game: the author, or at least to the implicit author, who cannot, to be sure, be understood as the historical individual 'Jörg Wickram', but as the 'sum of all textual functions'.¹¹⁵ For him, too, we may assert that his ideological project consists in the positive illustration of marriage, which is not merely the 'goal of successful social integration', but also, in its chaste nature, a model of disciplined life that shuns all 'disorderly love'.¹¹⁶ In *Gabriotto und Reinhart* the wealth of key-words such as *züchtig* [chaste, modest, virtuous] signals the importance of this concept; in Wickram's work this is otherwise normally formulated in paratexts.¹¹⁷ To this extent all three figures in the triad – implicit author, narrator and hero – move equally in a psychosocial milieu that is geared towards a massive repression of the drives and demands a high degree of self-discipline – as programmatically formulated by the Protestant ethic.¹¹⁸ This pressure demands the in-part conscious and in-part unconscious negation of sexuality and the erotic in both real life and literature, and it appears to have been internalized unquestioningly by the characters.¹¹⁹

This lack of opposition and programmatic rigidity can only be maintained on the surface of the text, however. In the midst of the obstinate 'blindness' of the manifest text, the latent text allows – as is always possible at certain points – ambivalence or even opposing desires to emerge. Thus long before the advent of the 'psychological novel',¹²⁰ in the romances and novels of the early modern period we already find an outcry of the repressed. This has consequences for the ideological project of the early modern period, which in the face of such incursions appears as a 'brittle and far less successful juggling of love, sexuality and marriage than we might expect in view of the relentless steering towards marriage'. On the other hand, the very text sequences that are marked as dreams function 'as a strategy for the occupation of an "inner space" that not merely reflects or depicts the outside world, but also individually modifies it'.¹²¹

On the one hand, 'Dreams . . . do not deceive, they do not lie, they do not distort or disguise, but naively announce what they are and what they mean. They are irritating and misleading only because we do not understand them. They employ no artifices in order to conceal something, but inform us of their content as plainly as possible in their own way'.¹²² On the other hand, however, in Reinhart's/ Wickram's dream the interpretation does encounter a scarcely-surmountable barrier, not least because the act

of interpretation by the dreaming subject is absent, indeed, the actual dreaming subject is difficult to locate. Of course, Freud himself already recognized the limits of dream-interpretation:

There is often a passage in even the most thoroughly interpreted dream which has to be left obscure; this is because we become aware during the work of interpretation that at that point there is a tangle of dream-thoughts which cannot be unravelled. . . . This is the dream's navel, the spot where it reaches down into the unknown.¹²³

THE DREAM – A LITERARY ARTIFICE

Precisely this scepticism towards the capacity of dream-interpretation demands some final reflections on the legitimacy of a psychoanalytic approach to the literary dreams of another epoch. What seems central to me here is not the often-discussed question¹²⁴ of whether psychoanalysis has anything at all to tell us about pre-bourgeois culture.¹²⁵ Agostino Paravicini Bagliani and Giorgio Stabile have noted a specific medieval way of dealing with the dream: it always requires 'interpretation, because it has symbolic character; it points to another reality. This view of the dream is the result of that typically medieval notion of the symbolic nature and legibility of the world: all manifestations in this world are the language of God made visible'.¹²⁶ If we wished to reformulate this assertion for the modern period, we would retain much of the same language, but with certain significant shifts of emphasis: 'The dream always requires interpretation, because it has symbolic character; it points to another reality. This view of the dream is the result of a notion of the symbolic nature and legibility of the world: all manifestations in this dream-world are the language of the unconscious made visible'. According to this view, the historical process should be regarded from the perspective of how the shift from one model of treating dreams to the other was organized.¹²⁷ I agree with Le Goff's assessment that it is 'promising to consider culture in the light of its obsessions and repressions, examining both individual and collective mechanisms of censorship'.¹²⁸ For within 'a given culture people tend to dream particular kinds of dreams', while the typical 'stresses, anxieties and conflicts vary from one culture to another'.¹²⁹ The dreams that have come down to us in medieval texts provide ample evidence of this,¹³⁰ particularly when they begin to create an individual interior space and to undertake specific relativizations of societal phantasmas therein. The importance of sequences that recount dreams within a fictional text is an equally controversial issue. Steven R. Fischer takes an extreme position, preferring to restrict the interpretation solely to the literary constructedness of these dreams: 'The dream in the Middle High German epic is essentially a literary device'.¹³¹ Following this premise, he proceeds to distinguish between various types of dreams:

The *somnium*, based upon the discrepancy between the *genus literale* and *genus allegoricum*, enables the author to transcend epic temporal limitations to contrapose his hero with a tragic fate. . . . The *oraculum* allows the author to guide the hero toward a justified resolution through a form of authorian self-objectification. An approximate inverse, the *insomnium*, permits the author to externalize his protagonist's sentiments. The *visio*, like the *somnium*, enables the author to contrapose his hero with a future event, but with the significant difference that here the hero understands and makes use of the revelation to solve a problem.¹³²

Despite his resistance, Fischer's reflections on the function of dream narratives in a literary setting nevertheless encourage us to define more precisely the relationship between narrative strategy and the respective psychological dimensions in each of the examples presented here. What particularly interests me is the relationship between the discourse of the narrator and that of the character, which overlap in hybrid constructions that are structured differently each time. I distinguish among three possible constellations:

1. The narrator dominates the discourse of the dreaming figure. What Fischer refers to as the purely literary dimension of the dream in medieval literature applies only to this mode of deploying the speech pattern 'dream', which I have explained using the example of Kriemhild's dreams. The intended narrative function of epic prognostication determines this sequence completely, while no opening of an interior space, in which an individual or collective psychic constellation might be recognizable, occurs. Text and character are consistently dominated by the omniscient epic narrator.

2. The consciousness of the narrator speaks through the unconscious of the dreaming figure. Herzelojede's dream, in particular, demonstrates how under the heading 'dreaming' – despite the potential for an allegorical decoding of the individual images – a dimension of her thought and feeling becomes portrayable which the character's conscious mind could not have expressed, even if it was quite consistent with the figure's psychic nature. Conceptually speaking, however, the figure's unconscious, as it is revealed in the dream, forms part of the discourse of the narrator, who has conceived his entire romance as not merely an intellectually, but also an emotionally and psychically-motivated protest against the oh-so-perfect and ideal ruling ideology and mentality of the courtly feudal nobility.¹³³ If *Parzival* continues to fascinate us today, however, it is because this scepticism towards the ideal is articulated not in the dry diction of the lecturer, but rather with laborious intensity in the language of a hurt and confused individual, who knows, yet does not know, who desires, yet is forbidden to desire, and who comes to him/herself only in dreams.

3. The narrator's unconscious expresses itself in the unconscious of the dreaming figure. It is Reinhart who dreams in Wickram's romance: his

unconscious phantasizes a dreamlike fulfilment of all those desires that his conscious mind and the law so clearly condemn. Hero and narrator are agreed in this conscious affirmation of societal norms, which had recently begun to set such tight limits on the desires of the body, for the entire romance consistently sings the praises of modern social and self-discipline. In Wickram's manifest text we find not a single departure from, not a single doubt or resistance to the propagated norm – unless we choose to interpret the impudent invocation of proper behaviour and the stubborn resistance to all forms of disorder in Wickram's romances themselves as a superficially-negated articulation of an improperly-rejected deeper desire.¹³⁴ Only the decision to make the character dream opens up the possibility of imagining the repressed, at least in obscure images. But just as the character and the narrator are identical in their idolatry of the law, so the unconscious of each is transparent to that of the other.¹³⁵ Only in Reinhart's dream does the narrator – or should we already be speaking of an implicit author?¹³⁶ – permit himself to affirm the forbidden: the realization of 'burning love' in the sexual act. And only in the dream can both admit that it is terribly painful, but by no means fatal. The displacement of narration into the textual type of the dream suspends the narrator's self-control and the repressed creeps into the text.¹³⁷ Even more than in Herzeloide's dream the point is reached here at which the literary text no longer appears as a self-controlled discourse, but rather a playground of the uncontrollable, an articulation of the unconscious, a notebook of the collective repressions and obsessions of that epoch as they were manifested in the individual.

Taking these various constellations into account, we cannot help but agree with Herman Braet's lovely notion that 'enclosed in the sphere of dreams, literature dreams only of itself'.¹³⁸ After all, these medieval dreams that were never dreamt also represent their own, quite beautiful form of literary discourse: '“There lies in dreams a marvellous poetry, an apt allegory, an incomparable humour, a rare irony”'.¹³⁹

NOTES AND REFERENCES

1 C. G. Jung, 'The Meaning of Psychology for Modern Man', *The Collected Works of C. G. Jung*, vol. 10: *Civilization in Transition* 2nd edn, Princeton, N.J., 1970, p. 144.

2 Sigmund Freud, *The Interpretation of Dreams*, transl. James Strachey, ed. James Strachey assisted by Alan Tyson, The Pelican Freud Library, vol. 4, ed. Angela Richards, Harmondsworth, 1976.

3 On the theories of dreams current in the Middle Ages, see Steven R. Fischer, *The Dream in the Middle High German Epic: Introduction to the Study of the Dream as a Literary Device in the Younger Contemporaries of Gottfried and Wolfram*, Berne, 1978, pp. 17ff. On the modern scientific literature on dreams, see Freud, *Interpretation*, pp. 57–168.

4 J. Laplanche and J.-B. Pontalis, *The Language of Psycho-Analysis*, transl. Donald Nicholson-Smith, New York and London, 1973, p. 235.

5 C. G. Jung, 'Analytical Psychology and Education', in Jung, *The Development of Personality: Papers on Child Psychology, Education and Related Subjects*, transl. R.F.C. Hull, Princeton, 1981, pp. 63–132, 103.

6 Sigmund Freud, 'Delusions and Dreams in Jensen's *Gradiva*', transl. James Strachey, in Freud, *Psychological Writings and Letters*, ed. Sander L. Gilman, New York, 1995, p. 193 (henceforth Freud, 'Delusions'). The reinforced negation in this context clearly refers to Freud's unconscious uneasiness with the interpretation of dreams in a literary text rather than in relation to the account of an analysand) that he undertakes here. See also the cautious phrasing in Peter Burke, 'The Cultural History of Dreams' in his *Varieties of Cultural History*, Cambridge, 1997, pp. 23–42, 28:

Historians need to bear constantly in mind the fact that they do not have access to the dream itself but at best to a written record, modified by the preconscious or conscious mind in the course of recollection and writing. . . . Historians also need to remember that unlike psychoanalysts they do not have access to the associations of the dreamer to the incidents of the dream, associations which enable analysts to avoid a mechanical decoding.

7 Following the summary definition offered by Laplanche and Pontalis in their entry 'Unconscious, subj. and adj.' (*Language of Psycho-Analysis*, p. 474), I understand (the) unconscious as 'all those contents that are not present in the field of consciousness at a given moment', and a system that 'comprises the repressed contents which have been denied access to the preconscious-conscious system by the operation of repression'.

8 In asking this question, the reflections that follow enter the precarious ground between psychoanalysis, literary interpretation and historical anthropology. Freud's *Interpretation of Dreams*, like his other works, is certainly not an exercise in literary criticism, but he does engage in hermeneutic work with texts, whose obscure meaning he seeks to understand, just as literary scholarship cannot stop at the description of the obvious contents of texts if it wishes to do more than merely repeat what someone else has already written better. Finally, the related disciplines meet in their interest in reconstructing historical forms of consciousness and their individual and collective repressions and obsessions.

9 For an extensive list and interpretation of dreams in Middle High German literature see Fischer, *Dream*.

10 *The Nibelungenlied*, transl. A. T. Hatto, London, 1969, p. 18. All page numbers in the text refer to this English edition.

'troumte Kriemhilde,
wie si züge einen valken, starc, scoen und wilde,
den ir zwêne arn erkrummen. Daz si daz muoste sehen,
ir enkunde in dirre werlde leider nimmer gescehen.' (*Das Nibelungenlied nach der Ausgabe von Karl Bartsch*, Vollständiger Text, ed. Helmut de Boor, Berlin, 1972, verse 13).

11 'der valke, den du ziuhest, daz ist ein edel man.
in welle got behüeten, du muost in sciere vloren hân' (*Das Nibelungenlied*, verse 14).

12 'sît wart si mit "ren eins vil küenen recken wîp.
Der was der selbe valke, den si in ir troume sach,
den ir besciet ir muoter. wie sêre si daz rach
an ir nâhesten mâgen, die in sluogen sint!
durch sîn eines sterben starp vil maneger muoter kint.' (*Das Nibelungenlied*, verses 18–19).

13 This applies to the dream elements in this text, while an interpretation of the motif of the falcon and its implications for the collective unconscious of court society more generally could be quite promising.

14 '... mir troumte hînte leide, wie iuch zwei wildiu swîn
jageten über heide, dâ wurden bluomen rôr' (*Das Nibelungenlied*, verse 921).

15 'mir troumte hînte leide, wie ob dir zetal
vielen zwêne berge: ine gesach dich nimmer mê' (*Das Nibelungenlied*, verse 924).

16 'Dô sprach zuo z'ir kinden diu edel Uote:
"ir soldet hie belîben, helde guote.
mir ist getroumet hînte von angestlicher nôt,
wie allez daz gefügele in disem lande wære tôt"' (*Das Nibelungenlied*, verse 1,509).

- 17 “Swer sich an troume wendet”, sprach dô Hagene,
 “der enweiz der rehten mære niht ze sagene,
 wenn ez im ze ëren volleclichen stê. . .” (*Das Nibelungenlied*, verse 1,510).

18 See also the material compiled in Fischer, *Dream*.

19 Laplanche and Pontalis, *Language of Psycho-Analysis*, pp. 235 and 124.

20 ‘Ez wuohs in Burgonden ein vil edel magedin . . . dar umbe muosen degene vil verliesen den lip. . .’ (*Das Nibelungenlied*, verse 2).

21 On this see also Burke, ‘Cultural History of Dreams’.

22 A logic of genre developed in this way generally functions perfectly and determines the reader’s ‘horizon of expectations’ – and even the process of genre destruction or parody always presupposes an understanding of the signals and the meeting of certain expectations.

23 At this point I will pass over the (quite significant) differences in the rules governing types of texts between medieval and modern texts and concentrate, from a systematic perspective, on the commonalities.

24 Freud, ‘Delusions’, p. 237.

25 Freud, *Interpretation*, p. 121, quoting G. T. Fechner (1889).

26 Freud, *Interpretation*, p. 422.

27 Freud, *Interpretation*, p. 112.

28 Freud, *Interpretation*, p. 112.

29 Freud, *Interpretation*, pp. 454–5.

30 Laplanche and Pontalis, *Language of Psycho-Analysis*, p. 235: ‘Latent Content: Group of meanings revealed upon the completion of an analysis of the unconscious – particularly a dream’.

31 Freud, *Interpretation*, p. 381.

32 Laplanche and Pontalis, *Language of Psycho-Analysis*, p. 124.

33 Where not otherwise indicated, references to the German *Parzival* in the notes (with stanza numbers) are to Wolfram von Eschenbach, *Parzival*, transl. Wolfgang Spiewok, 2 vols, Stuttgart, 1981. The English translation cited in the body of the text (with page numbers) is Wolfram von Eschenbach, *Parzival*, transl. A. T. Hatto, London, 1980. Occasional small alterations or additions to Hatto’s translations have been placed in brackets in the text.

34 With the exception of the nocturnal anxiety dream at the Grail castle, of whose content the text mentions little: *Parzival*, p. 130.

- 35 ‘Ûz ir wunden ûf den snê
 vielen drî bluotes zâher rôt’ (stanza 282, verse 10).

36 ‘sus hielt er als er sliefe’ (stanza 283, verse 23). The question of whether *Parzival* is actually dreaming here may be answered in the affirmative with reference to Jacques Le Goff’s remark that, from the medieval viewpoint, ‘Everything seen by a sleeping person belongs to the sphere of the dream’ (‘Dreams in the Culture and Collective Psychology of the Medieval West’, in his *Time, Work and Culture in the Middle Ages*, transl. Arthur Goldhammer, Chicago and London, 1980, pp. 201–4, n. 24, p. 349; see also Fritz Schalk, ‘Somnium und verwandte Wörter im Romanischen’, in *Festschrift: Exempla romanischer Wortgeschichte*, Frankfurt, 1966, pp. 295–337); and the formulation ‘as though asleep’ would then set up this connection. The statement that ‘her presence bereft him of all awareness’ underlines this reading.

- 37 ‘do er die bluotes zâher sach
 ûf dem snê (der was al wîz),
 dô dâhte er “wer hât sînen vlîz
 gewant an dise varwe clâr?
 Cundwîr âmûrs, sich mac vûr wâr
 disiu varwe dir gelichen. . . .
 Cundwîr âmûrs, hie lît dîn schîn.
 sît der snê dem bluote wîze bôt,
 und ez den snê sus machet rôt,
 Cundwîr âmûrs,
 dem glichet sich dîn bêâ curs:
 des enbistu niht erlazen.”
 des heldes ougen mâzen,

als ez dort was ergangen,
zwèn zäher an ir wangen,
den dritten an ir kinne.

...

dirre varwe truoc gelichen lîp
von Pelrapeire die kûnegin:
diu zucte im wizenlîchen sin' (*Parzival*, stanzas 282–3).

38 'als von dem süezen touwe
diu rôse ûz ir bälgelîn
blecket niuwen werden schîn,
der beidiu wîz ist unde rôt' (*Parzival*, stanza 188).

39 *Perceval* is quoted with verse numbers according to the bilingual Old French / German edition, Chrétien de Troyes, *Le Roman de Perceval ou Le Conte du Graal*, transl. and ed. Felicitas Olef-Krafft, Stuttgart, 1991.

For a comparison between the two versions of *Parzival*, see also Walter Haug, 'Die Symbolstruktur des höfischen Epos und ihre Auflösung bei Wolfram von Eschenbach', in his *Strukturen als Schlüssel zur Welt. Kleine Schriften zur Erzählliteratur des Mittelalters*, Tübingen, 1990, pp. 483–512, 496ff. Haug not only gives a brief summary of the differences between the two texts, but also touches on various points of the interpretation presented here.

40 'Au matin ot molt bien negié
Et froide estoit molt la contree.' (*Perceval*, verses 4,162–3).

41 'von snêwe was ein niuwe leis
des nahtes vaste ûf in gesnît.
ez enwas iedoch niht snêwes zît,
ist ez als ichz vernomen hân.
Artûs der meienbaere man,
swaz man ie von dem gesprach,
ze einen pfinxten daz geschach,
oder in des meien bluomenzît.
waz man im süezes luftes gît!
diz maere ist hie vast undersniten,
ez parriert sich mit snêwes siten' (*Parzival*, stanza 281).

42 That is the reason why it disappears as soon as the 'text' has been written and read. Compare the subsequent festivities at Arthur's court, which take place on a 'flowery mead' (p. 161).

43 'da in bēden was der walt unkunt
und dâ si bēde sêre vrôs' (*Parzival*, stanza 282).

44 Despite the objections of Benedikt Jessing ('Die Blutstropfenepisode. Ein Versuch zu Wolframs *Parzival*', in Dorothee Lindemann, Berdt Volkmann and Klaus Peter Wegera (eds), *bickelwort und wildiu maere. Festschrift für Eberhard Nellmann zum 65. Geb.*, Göttingen 1995, pp. 120–43, 124–5 and 134–5), let us recall that even the positive heroes of the romance were seized, at the sight of a woman, by an involuntary compulsion to pursue the 'prey'. In fact, this very metaphor is used, for example in the description of Gahmuret's reaction to his first glimpse of Herzelayde: 'The radiance shed by the Queen brought his leg down smartly into position, he strained like a falcon that has sighted its quarry' (p. 43). The narrator also emphasizes the potent aggressivity exuded by *Parzival*, despite his somnambulous absence, when, in full panache and with upraised lance, he looks 'ready to joust' (p. 149).

45 'La jante fu navree el col,
Si sainna trois gouttes de sanc
Qui espondirent sor le blanc,
Si sambla natural color.

... [Perceval] s'apoia desor sa lance
 Por esgarder cele samblance;
 Que li sanz et la nois ensamble
 La fresche color li resamble
 Qui ert en la face s'amie,
 Si pense tant que il s'oblie,
 Qu'autresi estoit en son vis
 Li vermels sor le blanc assis
 Com ces trois gouttes de sanc furent,
 Qui sor le blanche noif parurent.
 En l'esgarder que il faisoit,
 Li ert avis, tant li plaisoit,
 Qu'il veïst la color novele
 De la face s'amie bele.
 Perchevax sor les gouttes muse,
 Tote la matinee i use . . . ' (*Perceval*, verses 4,186ff.).

46 Here, too, the use of the colour red as a leitmotif also evokes a significant isotopy: on the one hand Parzival's warrior name, (the *Red Knight*), earned with Ither's armour, a characterization that bears an indelible 'stain of blood and sin' (Dieter Welz, 'Episoden der Entfremdung in Wolframs Parzival. Herzloydentragödie und Blutstropfenszene im Verständigungsrahmen einer psychoanalytischen Sozialisationstheorie', *Acta Germanica* 9, 1976, pp. 47–110, 77); and on the other the 'macabre "thing-symbol"' (Gertrude Jaron Lewis, 'Die unheilige Herzloyde. Ein ikonoklastischer Versuch', *Journal of English and German Philology*, 1975, pp. 465–85, 470) of the love between Gahmuret and Herzloyde: her white silken shift, which he exposes in battle to bloody sword-blows and which she wears symbolically on her bare skin (or wishes to wear reddened by his blood, pp. 61, 65).

47 'zwên zaher an ir wangen,
 den dritten an ir kinne' (*Parzival*, stanza 282, verse 24).

48 Spiewok's modern German translation consistently erases this particular accentuation of Wolfram's, speaking only of *Blutstropfen* (drops of blood), while Dieter Kühn (Frankfurt, 1986) translates *Tränen aus Blut* (tears of blood), but then *Tropfen für Wangen und Kinn* (drops for cheeks and chin). Only Peter Knecht (Frankfurt, 1993) translates both passages correctly as *Blutstränen* and *Tränen auf ihren Wangen*. Hatto's English translation speaks first of tears, and then of drops.

49 When Jessing interprets the three drops of blood as 'the new, significant Other', that is respectively, 'God', 'the Trinity' and 'the Holy Family', then 'a binding frame of reference for an actual, moral, allegorical and anagogical world-view', which 'should be the measure of all things in the text' appears to apply less for medieval literature than for the modern interpreter: 'Die Blutstropfenepisode', pp. 127, 140ff.

50 An alternative translation would be 'something snatched' at her hand.

51 'Diu frouwe umb einen mitten tac
 eins angestlichen slâfes pflac.
 ir kom ein vorhtlicher schric.
 si dûhte wie ein sternen blic
 si gein den lûften vuorte,
 dâ si mit creften ruorte
 manc fiurîn donerstrâle.
 die vlugen al zemâle
 gein ir: dô sungelt unde sanc
 von gänstern ir zöpfe lanc.
 mit crache gap der doner duz:
 brinnende zâher was sin guz.
 ir lîp si dâ nâch wider vant,
 dô zucte ein grife ir zeswen hant:
 daz wart ir verkêrt hie mite.
 si dûhte wunderlicher site,

wie si wære eins wurmes amme,
der sit zervuorte ir wamme,
und wie ein trache ir brüste stüge,
und daz der gâhes von ir vlüge,
sô daz si in nimmer mêr gesach.
daz herze er ir ûz dem lîbe brach:
die vorhte muosen ir ougen sehen' (*Parzival*, stanza 103f.).

52 Herzeloide 'cries out her unconscious anguish': Fischer, *Dream*, p. 115.

53 One can test this thesis by leaving out the dream sequence and proceeding directly to the verse that follows.

54 'dô brast ir vrôuden clinge
mitten ime hefte enzwei.
...
alsus vert diu mennischeit,
hiute vrôude, morgen leit' (*Parzival*, stanza 103).

55 'It displays three distinct divisions which reveal or characterize Gahmuret's death, Parzival's birth and fatal apostasy, and Herzeloide's death.' This also locates Parzival within the ideological conflicts of the novel, however. 'The dream not only symbolically introduces the hero, but also immediately places him into the polemic situation which characterizes his dilemma throughout the epic': Fischer, *Dream*, pp. 117ff.

56 This is also what distinguishes it from Kriemhild's dream of the falcon, in which the course of events is anticipated, as well as from Parzival's day-dream, which has no connection whatsoever to the future.

57 If, as Artemidorus held, pregnant women often dream of dragons (see Arthur T. Hatto, 'Herzeloide's Dragon-Dream', *German Life and Letters* 22, 1968-9, pp. 16-31, 21), Herzeloide's dream would be the first indication of her pregnancy, which has not been mentioned up to this point.

58 '... dô du von ir schiede, zehant si stâp.
du waere daz tier daz si dâ souc,
unt der trache der von ir dâ vlouc.
ez widervuor in slâfe ir gar,
ê daz diu sûeze dich gebar' (*Parzival*, stanza 476).

59 On this see Rudolf Roskopf, *Der Traum Herzeloides und der rote Ritter*, Göttingen, 1972; Klaus Speckenbach, 'Von den Träumen. Über den Traum in Theorie und Dichtung', in Helmut Rüdiger and Kurt Otto Seidel (eds), *sagen mit sinne. Festschrift Marie-Luise Dittich zum 65. Geburtstag*, Göttingen, 1976, pp. 169-204, etc. Dieter Welz's outstanding essay, 'Episoden der Entfremdung', takes a very different approach, although despite programmatic references to psychoanalytic method he undertakes no interpretation of Parzival's and Herzeloide's dreams.

60 Speckenbach, 'Von den Träumen'.

61 Freud already sneered at a particular method of dream interpretation, which

considers the content of the dream as a whole and seeks to replace it by another content which is intelligible and in certain respects analogous to the original one. This is 'symbolic' dream-interpreting; and it inevitably breaks down when faced by dreams which are not merely unintelligible but also confused. . . . Most of the artificial dreams constructed by imaginative writers are designed for a symbolic interpretation of this sort: they reproduce the writer's thoughts under a disguise which is regarded as harmonizing with the recognized characteristics of dreams (*Interpretation*, p. 170).

62 The allegorizing interpretation of dreams in medieval texts recalls Freud's critical portrayal of the theory of Artemidorus: 'It might be described as a decoding method, since it treats dreams as a kind of cryptography in which each sign can be translated into another sign having a known meaning, in accordance with a fixed key', *Interpretation*, p. 171. The only difference is that in allegoresis, the signs being translated into signs of well-known moral meaning are not obscure, but rather universally familiar ones which have been conventionalized in their didactic function.

63 I borrow this term from Hans Robert Jauss (*Alterität und Modernität der mittelalterlichen Literatur. Gesammelte Aufsätze 1956–1976*, Munich, 1977), who uses it to refer to genre-specific forms of speech; but for dreams one could also use descriptions such as *modus cogitandi* [mode of thinking] or – in light of the suspension of particular channels of thinking – *modus operandi* [mode of acting], alongside *modus dicendi*.

64 In addition, what is at stake here is not a dream dreamt by Parzival, that is, by the person who according to Trevrizent and Speckenbach's interpretation should feel morally responsible, but rather one dreamt by Herzeloide, who in both interpretations is an innocent victim. It remains unclear, however, how guilt and the moral dimension might be communicated with the perspective of the dreamers.

65 Roskopf sees this sin in her marriage to Gahmuret: *Der Traum Herzeloyses*, p. 29. See also his allegorizing attempts to establish a typological connection between Eve and Herzeloide, or Herzeloide and the whore of Babylon, using the image of the worm or serpent (pp. 80ff) or later (pp. 130ff) to interpret Herzeloide as Mary (because she does penance?) and Parzival as Jesus (who then rides off as an evil dragon?).

66 Steven R. Fischer apodictically excludes such a method for the objects of his study: 'Psychological methodology is invalid in the study of the dream in medieval literature. Whereas in Freudian oneirology the "manifest dream content" is eliminated to reach the "latent dream thoughts" of the psyche, in medieval literature . . . the dream is the conscious manipulation of a purely literary form. The "manifest dream content" alone provides a valid basis for interpretation' (*Dream*, p. 12). Aside from the incorrect assertion that Freud eliminates the manifest dream content, the decision to take into account the literary context, the entire structure of the text and also of the genre, is doubtless an important suggestion for reading dreams in medieval texts. Fischer does not, however, explain why we should refrain from looking for the latent dream content.

67 On the pros and cons of this methodology, see Walter Schönau, *Einführung in die psychoanalytische Literaturwissenschaft*, Stuttgart, 1991, especially pp. 102ff.

68 Not to mention the mistake, reminiscent of 'wild analyses', that it is the analyst who is doing the interpretation here, and not the analysand, whose assessments of his or her own material were the only valid ones, as we will recall.

69 Freud, 'Delusions', p. 222.

70 My use of these terms follows Umberto Eco, "'Lector in Fabula": Pragmatic Strategy in a Metanarrative Text', in *The Role of the Reader: Explorations in the Semiotics of Texts*, Bloomington, 1984, pp. 200–60. See also Jürgen Schütte, *Einführung in die Literaturinterpretation*, Stuttgart, 1985.

71 On this see Mikhail Bakhtin, *Die Ästhetik des Wortes*, ed. Rainer Grubel, Frankfurt, 1979; and 'Towards the Aesthetic of the Word', partial translation by Kenneth R. Brostrom in *Dispositio* 4:11–12, 1979, pp. 299–315.

72 There is also a linguistic trace of this notion in the dream-text itself. The formulation 'si dühte' and the subjunctives that follow are used twice (stanza 103, verse 28 and stanza 104, verse 10) to emphasize that it is a matter not of 'objective reality' but rather of 'inner reality'. Both content and language temporarily leave the latter behind when the narrator states 'she came to herself again' (p. 62) ('ir lip si dâ nâch wider vant', stanza 104, verse 7). On the whole, this brief sequence thus offers multiple and highly confusing shifts of perspective.

73 'Herzeloide's dream appears to be actually a synthesis of Revelations Book 12, medieval imagery, dream topoi, and poetic imagination': Fischer, *Dream*, p. 117. How exactly we might imagine the snatched and tormented Herzeloide (or what kind of depiction the text might have had in mind in describing her) can be gleaned from Taddeo di Bartolo's 1396 representation of Hell in the fresco of the punishment of Luxuria in San Gimignano: a wild shower of fire rains down on the naked female figure, while she is pulled aloft by her hair and a monstrous demon and serpent attack her vulva.

74 Freud, *Interpretation*, p. 370, on anxiety dreams.

75 When Herzeloide weathers the fiery storm, the loss of her right hand and the pain of birth and lactation, is abandoned and finally loses her heart, this may indeed represent mere passive experience in the dream, which then erupts into a scream, as Fischer asserts (*Dream*, p. 122). This view places far too little value on the active work of dreaming, however.

76 The ultimately deadly longing for an absent spouse, whom undeniable battle-lust drove to distant lands (pp. 39ff), is found doubled in the fate of Gahmuret's first, abandoned wife, Belacane, who 'died pining for the love she had lost in him' (p. 373). ('durch minne ein

sterben nâch im kôs / dô sie minne an im verlôs', stanza 750). Conversely, Gahmuret threatens to leave Herzeloide secretly as well if she tries to hinder his adventuring (p. 59).

77 Freud, 'Delusions', p. 194.

78 Freud, 'Delusions', p. 194.

79 This affective dimension of the image does not contradict the chosen religious imagery, as Dieter Welz has aptly noted: 'In her own way Herzeloide discovered the earthly family as the secret of the heavenly one, when, using the typology as a mode of thought, she applies the Trinity metaphor of the Holy Family to herself and her family circumstances. . .': 'Episoden der Entfremdung', p. 71.

80 'ich . . . bin sîn muoter und sîn wîp. . .' (*Parzival*, stanza 109).

81 'sî dûht, si hete Gahmureten / wider an ir arm erbeten' (*Parzival*, stanza 113).

82 Following a phrase of Wapnewski's, Welz speaks here of a 'saving madness', which imagines the son as a replacement for the lost love-object: 'Episoden der Entfremdung', p. 69.

83 *Grif* or *Greif* in one version of the verse, would then be a third synonym for what is referred to as a lindworm and a dragon (*Drache*). In both readings, the dream portrays an alien force that affects the dreaming ego, whether impersonally as a *Griff* (grip) or personified as a *Greif* (griffin). On this see also Hans Hesse, 'Herzeloydens Traum', in *Germanisch-Romanistische Monatsschrift* 43, 1962, pp. 306–9.

84 See Arthur T. Hatto, 'Herzeloyde's Dragon-Dream', *German Life and Letters* 22, 1968–9, pp. 16–31, 18ff, which illustrates both the positively-connotated association of the nobleman and his authority with the dragon (for example the dragon as a symbol of Utherpendragon and Arthur in Geoffrey of Monmouth) and the tradition of the image going back as far as Artemidorus, *Oeneirokeitika*.

85 Speckenbach, 'Von den Träumen', pp. 183ff. For examples of a negative reading of the image of the dragon see also Roskopf, *Der Traum Herzeloyses*, p. 25 and throughout. He describes it as symbolizing an unquenchable thirst to possess and hoard gold and precious gems as well as the compulsion to attack people and rob them.

86 See the fundamental study by Hubertus Fischer and Paul-Gerhard Völker, 'Konrad von Würzburg: Heinrich von Kempten. Individuum und feudale Anarchie', in Dieter Richter (ed.), *Literatur im Feudalismus*, Stuttgart, 1975. On the ideological acuity of the animal epic, with its representation of the nobility as a collection of beasts of prey, see Werner Röske, 'Fuchsjagd und höfischer Friede. Das niederdeutsche Tierepos Reynke de vos von 1498', in Horst Wenzel (ed.), *Adelsherrschaft und Literatur*, Berne, 1980, pp. 287–338.

87 Welz, 'Episoden der Entfremdung', p. 57. Gertrude Jaron Lewis points to another example of the ambivalent superimposition of deep love and raging aggression (Herzeloyde kills the birds whose song makes Parzival both cheerful and sad): here, too, the ambivalence of the feelings appears to be translated into a powerful image ('Die unheilige Herzeloide', p. 478).

88 Lewis completely misunderstands this painful ambivalence, offering a patronizing and banalizing attack on the 'repulsive' and unnatural mother, whom she describes as malicious and egotistical. According to her view, in feudal society the only good mother and successful socialization ('. . . it has always been the duty of a mother to raise her son to be a man able to cope with life. . .': 'Die unheilige Herzeloide', p. 482) were those that best prepared sons for the trade of murder and an early death.

89 Thus Helmut Brackert reads *Parzival* as a romance about 'women's suffering', which is repeatedly treated in the most vivid situations and images. Herzeloide's dream vividly condenses this experience of suffering. See Brackert's 'der lac an ritterschefe tot. Parzival und das Leid der Frauen', in Rüdiger Krüger and Joachim Kuolt (eds), *Ist zwivel herzen nachgebur. Günther Schweikle zum 60. Geburtstag*, Stuttgart, 1989, pp. 143–63.

90 Hatto, who interprets this dream as a prognostication, considers the destruction of Herzeloide's body by Parzival's large size to be highly significant: 'For a big-boned boy who caused his mother severe pangs; for one who was to be a great warrior; for a son who was destined to be the lord of a great empire that was to stretch as far as the lands of Prester John, albeit a spiritual empire, like that of the Babe in the Apocalypse . . .' ('Herzeloyde's Dragon-Dream', p. 27).

91 This ambivalent view of the hero sometimes moves out of Herzeloide's dream into the discourse of other characters, as when Orilus refers to Parzival as a dragon (stanza 80).

92 An alternative reading might be that she is bitten by a griffin in the hand that she reaches out to her beloved. See note 83.

93 To what extent the female breast was also an erotic phantasma in the Middle Ages is a matter for debate (for strong arguments against it, see Caroline Walker Bynum, 'The Female Body and Religious Practice in the Later Middle Ages', in her *Fragmentation and Redemption. Essays on Gender and the Human Body in Medieval Religion*, New York, 1991, pp. 181–238). It would doubtless be equally wrong, however, to reduce it primarily to the function of nursing, since the suckling of noble infants by the mother was a scandalous exception in Wolfram's day, and one that required special justification. (See *Parzival*, stanza 65; and Karl Bertau, 'Regina lactans. Versuch über den dichterischen Ursprung der Pietà bei Wolfram', in his *Wolfram von Eschenbach. Neun Versuche über Subjektivität und Ursprünglichkeit in der Geschichte*, Munich, 1983, pp. 259–85.)

94 The word used in the original, *wamme*, often translated neutrally as belly or gender-specifically as womb, also meant vulva, as the entry in Grimm's dictionary shows.

95 This makes sense not only because of the equation of son with husband – which is subsequently made in the waking state as well. The placement of the figures (the monster approaches Herzloyde rather than coming out of her body) and the order of the events (first it nurses at her breast, and then it rends her womb) is ambiguous throughout and resists clear explication as an anticipation of the birth traumata.

96 The overdetermined dream-text may, to be sure, have been motivated by the fear of the pain of childbirth, but at the same time its also makes a statement about the experience of coitus from a female perspective (see note 44 on the violent metaphor of the falcon sighting its quarry, which is used in a highly vivid manner to represent a male erotic-sexual impulse (*Parzival*, p. 43). In this point, at least, however, Herzloyde's dream contains a surplus, a knowledge of the unknown, which is no longer contained within the consciousness of the narrator, and to this extent already approaches what is described below for *Gabriotto und Reinhart*. What is more, like all dreams – if they are not exhausted by epic prognostication – this one also contains a residue that resists interpretation.

97 Further examples of this concept of sexuality in *Parzival* are *Parzival's* 'courtly' rape of Jeschute or the death of Schionatulander, which Sigune sent him to for the sake of love.

98 In particular Norbert Elias, *The Civilizing Process*, transl. Edmund Jephcott, Oxford and Cambridge, Mass., 1994.

99 See the formulations in Le Goff, 'Dreams in the Culture', p. 202.

100 Such an approach doubtless encounters as much calm approval among psychoanalysts as discomfort among medievalists, since, in the light of the fundamental social differences in a pre-bourgeois society and the socialization of children in a manner wholly unlike that of the modern nuclear family, one cannot assume that individuals had the same psychic dispositions. Nevertheless, Herzloyde's dream (or what Wolfram imagined and marked as a dream in *Parzival*) can scarcely be understood any other way, indeed it cries out for such an interpretation.

101 Freud, 'Delusions', p. 193. He had expressed a similar view earlier: 'we perceive that a dream is the fulfilment of a wish', *Interpretation*, p. 199.

102 *Parzival*, stanza 113.

103 This goes so far that her plaits fly loose: married women, in contrast, wore their hair under a bonnet. The order of things and the sexes literally comes unravelled.

104 I use desire (*Begehren*) here in the traditional Freudian sense to refer to an 'instinctual impulse' which is located in the unconscious and which – since it is subject to the censor – can only manifest itself in more-or-less coded form.

105 Freud, 'Delusions', p. 238.

106 I cannot resolve the tension here – which is particularly striking in the light of gender studies – between the clear and emphatically male narrator figuration in *Parzival* and this dream text, which is just as clearly articulated from a female perspective. It is difficult to understand how this subtle shift from a male to a female perspective is possible. The particular achievement of this sequence in Wolfram's text consists in the fact that such a dual shift (male / female narrator-ego; controlled narrator text / uncontrolled dream-text) opens up a new potential for unprotected speech in a language of desire.

107 It is more complicated, of course, only if one is coming from the simple model of the visionary dream dominant in the Middle Ages. It is simpler, however, when seen from the viewpoint of Freud's model of dream-interpretation: here a form of dream corresponding to the basic structural assumptions of modern theory, which can be analysed with its help, would be given literary form for the first time.

108 'ihn gedaucht wie er sein aller liebste junckfraw . . . seh/unnd die beyden junckfrawen von im unnd Gabriotto redten/in dem Gernier mit trawigen angesicht zuo in kaem/in yeder hand ein große kettin truog/mit weynenden augen zuo den beyden junckfrawen sprach/"O ir züchtigen und edlen junckfrawen/mir ist leydt/das ich diß mein ampt an euch vollbringen muoß"/damit ein scharpff schneydent schwert nam/die beyden junckfrawen durch ire edlen herten stach/aber ihnen an ihrem leben nit schaden bracht/wiewol sye grossen schmerzen davon erlitten/demnach Gernier der alt ritter die Kettin nam/die beyden junckfrawen zuosamen an ein grosse seulen binden thett/mit einem Mahlenschlossz hart zuosamen verschloss/also sprach/"dises schlossz und band nymandts macht hatt auff zuo loesen/dann mein Son Gabriotto und Reinhart sein gesell"/damit aber diß dest sicherer verhuert würd/legt er die beyden hund . . . zuo in/damit so yemandts sye von solchen banden loeßen wollt/das sye von den hunden abgetriben würden/demnach Gernier mit weynenden augen von in gieng, die junckfrawen also in leiden unnd schmerzen behafft/bei den grausamen hunden sitzen ließ/die mit jaemerlicher klag ir zeit vertriben.'

The markers for the beginning of the dream text are completely obvious here, and the day's residue is also clearly described: 'With such thoughts was Reinhart occupied the whole evening, until he went to bed / and fell asleep with such thoughts. And thus a heavy and hard dream came to him.' ('Mit solchen gedanken Reinhart den gantzen abent vertreiben thet, so lang das man zuo bett gieng / in solchen gedanken entschieff. Desshalben im ein schwerer unnd harter traum zuostund.')

Both quotations from Jörg Wickram, *Gabriotto und Reinhart*, in *Sämtliche Werke*, ed. Hans-Gert Roloff, vol. II, Berlin, 1967, p. 150; translations by Pamela E. Selwyn.

109 See, in contrast, Christine Pfau, 'Drei Arten von Liebe zu träumen. Zur Traumsemantik in zwei Prosaromanen Jörg Wickrams', *Zeitschrift für Germanistik*, 1998, pp. 282–301. 'It is scarcely to be understood as a concrete allegorical prognostication for the later peripeteia; none of the images are invoked in the subsequent narrative, and no day's-reproduction enters into it' (p. 295).

110 Pfau, 'Drei Arten', p. 295ff.

111 The image of the throat run through by a sword that is still capable of speaking points to the corresponding motif of legend in the Life of Saint Lucy, for example.

112 'The "patriarchal right", which Gernier claims in his action, is accorded to him in the dream in the form of a violent defloration. In the subtext, however, this phantasy is the wish of the protagonist Reinhart. . . . In this way the protection of chastity becomes its destruction, and desire and prohibition become inextricably superimposed in the image of the destructive protector' (Pfau, 'Drei Arten', p. 297).

113 Pfau, 'Drei Arten', p. 298.

114 On the virtually fanatical propaganda for marriage not just in Wickram but in sixteenth-century writings more generally, see the publications of the Berlin research project – Maria E. Müller (ed.), *Eheglück und Liebesjoch. Bilder von Liebe, Ehe und Familie in der deutschen Literatur des 15. und 16. Jahrhunderts*, Weinheim and Basle, 1988; and Hans-Jürgen Bachorski (ed.), *Ordnung und Lust. Bilder von Liebe, Ehe und Sexualität in der Literatur des Späten Mittelalters und der Frühen Neuzeit*, Trier, 1991 – as well as the list of didactic texts on marriage in Erika Kartschoke (ed.), *Repertorium deutschsprachiger Ehelehren der frühen Neuzeit. Handschriften und Drucke der Staatsbibliothek zu Berlin*, compiled by Walter Behrend, Stefanie Franke, Ulrike Gaebel and Eva Hauck, Berlin, 1996.

115 On this category see Eco, '“Lector in Fabula”'.

116 Jan-Dirk Müller, 'Jörg Wickram zu Liebe und Ehe', in Heide Wunder and Christine Vanja (eds), *Wandel der Geschlechterbeziehungen zu Beginn der Neuzeit*, Frankfurt, 1991, pp. 27–43, 29; see also his 'Frühbürgerliche Privatheit und altständische Gemeinschaft', *Internationales Archiv für Sozialgeschichte der deutschen Literatur*, Sonderheft 1, 1980, pp. 1–32.

117 This is probably clearest in the introduction to his 1554 *Knabenspiegel*.

118 Alongside Max Weber, *The Protestant Ethic and the Spirit of Capitalism*, transl. Talcott Parsons, ed. Anthony Giddens, London and New York, 1992, see especially Erich Fromm, *The Fear of Freedom*, London, 1942, and Elias, *Civilizing Process*.

119 In view not only of Elias's theory of civilization, but also of the literary material from the Middle Ages and the early modern era, it seems to me that we must assume for this long period of time not one uniform process of drive-regulation, but two phases (which however varied greatly as to individual effects and social scope) associated with the spreading influence of the court and of Protestantism.

120 See Freud, 'Creative Writers and Day-Dreaming', *Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 9, London, 1959, pp. 143–53, 150:

It has struck me in many of what are known as 'psychological' novels only one person – once again the hero – is described from within. The author sits inside his mind, as it were, and looks at the other characters from outside. The psychological novel in general no doubt owes its special nature to the inclination of the modern writer to split up his ego, by self-observation, into many part-egos, and, in consequence, to personify the conflicting currents of his own mental life in several heroes.

In the case of the interpreted passage from *Gabriotto und Reinhart*, it appears that 'the writer' is looking at himself from inside through the other characters.

121 Pfau, 'Drei Arten', p. 301.

122 Jung, 'Analytical Psychology and Education', p. 103.

123 Freud, *Interpretation*, p. 671.

124 See the review of the literature by Wolfgang Maaz, 'Psychologie und Mediävistik. Geschichte und Tendenzen der Forschung', in Thomas Kornbichler (ed.), *Klio und Psyche*, Pfaffenweiler, 1990, pp. 49–72.

125 Lyndal Roper has discussed for the early modern period the fundamental question of how far sources from the pre-modern and pre-bourgeois period can be interpreted using a theory that all too obviously bears the marks of its emergence in bourgeois turn-of-the-century Vienna. *Oedipus and the Devil: Witchcraft, Sexuality and Religion in Early Modern Europe*, London and New York, 1994, pp. 1–34. See also Burke, 'Cultural History of Dreams' and the literature cited there.

126 Agostino Paravicini Bagliani and Giorgio Stabile (eds), *Träume im Mittelalter. Ikonologische Studien*, Stuttgart and Zurich, 1989.

127 How and when this imagery etc. in dreams changed historically, and when a different model became dominant, is controversial and in need of systematic investigation. Le Goff ('Dreams in the Culture', p. 203) cites an increase as early as the twelfth century in 'neutral' dreams, that is, dreams rooted in human physiology, at the expense of those inspired by God or the devil. Burke formulates a similar idea, but attributes a definitive shift in dream imagery from public to private symbols to the period since the seventeenth century. Burke, 'Cultural History of Dreams', p. 42.

128 Le Goff, 'Dreams in the Culture', p. 202.

129 Burke, 'Cultural History of Dreams', pp. 25 and 27.

130 That Freud's thesis of imaginary wish-fulfilment in dreams is not too far-fetched and can apply quite well to medieval texts is made abundantly clear by the example of the fabliau *Le Sohait des Vez* (The Dream of the Cocks) by Jean Bodel, written in the second half of the twelfth century (although the censor does not seem very powerful in this case, and as a result the dream-work, and the necessity of any elaborate translation of the manifest into latent dream-content, is rather minimal). A husband returns from a two-months' absence, only to fall into a deep sleep despite his wife's more than warm welcome. Frustrated, she curses him and then has a vivid dream about a fair at which there is nothing to buy but balls and cocks (*coilles et viz*), large and small, singly and by the dozen. Naturally, the lady purchases the largest and lustiest *vit* – only to make do upon awakening with her husband's pitiful one. Jean Bodel, 'Le Sohait des Vez', in Luciano Rossi and Richard Straub (eds), *Fabliaux érotiques. Textes de jongleurs des XIIe et XIIIe siècles*, Paris, 1992, pp. 137–53.

131 Fischer, *Dream*, p. 155.

132 Fischer, *Dream*, p. 155. For a systematic differentiation of medieval texts that fall under the categories of *somnium* and *visio*, see Wolfgang Haubrichs, 'Offenbarung und Allegorese. Formen und Funktionen von Vision und Traum in frühen Legenden', in Walter Haug (ed.), *Formen und Funktionen der Allegorie*, Stuttgart, 1979, pp. 243–64, 244–5. Haubrichs proposes thematic-semantic criteria (to recognize or foresee something), structural-syntagmatic criteria (to conceal or openly announce the truth / the future) and functional-pragmatic criteria (mantic or psychosomatic origin? deception, illusion or revelation?).

133 I refer the reader once again to the essays by Helmut Brackert and Karl Bertau cited above.

134 The deadly results of 'burning love' that are invoked in the very title of *Gabriotto und Reinhart* might encourage us to do so.

135 This construction conceives of the relationship between the psyche of the literary

figures and that of their creator differently than Freud's formulation suggests when he remarks ('Delusions', p. 222) that he has treated the characters 'in all their mental manifestations and activities, as though they were real people and not the author's creations, as though the author's mind were an absolutely transparent medium and not a refractive or obscuring one'.

136 In the sense of the reflections cited above (n. 69), the 'narrator' may be understood as the authority who recounts the plot of the romance, while the 'implicit author' refers to the sum of all textual functions, including, among others, the conceptualization of the narrative authority. To this extent something appears to happen to the implicit author here that his other narrative and ideological strategies not merely do not provide for, but also systematically resist.

137 A literary text contains many gateways for the repressed into the controlled discourse: metaphors, plays on words, slips, etc. On this, see Hans-Jürgen Bachorski, 'Der treu Eckart in Venusberg. Namensspiele und Triebverdrängung in Fischarts Geschichtklitterung', in Thomas Kornbichler and Wolfgang Maaz (eds), *Variationen der Liebe. Historische Psychologie der Geschlechterbeziehung*, Tübingen, 1995, pp. 202–33. The only remedy might be to lock them with padlocks and install fierce hounds 'so that anyone trying to loosen their bonds / would be run off by the dogs'.

138 'Enfermée dans la sphère du songe, la littérature ne rêve qu'elle-même', Herman Braet, 'Rêve, Réalité, écriture. Du référentiel – la sui-référence', in Tullio Gregory (ed.), *I Sogni nel Medioevo*, Rome, 1985, pp. 11–24, 23.

139 Freud, *Interpretation*, p. 129, quoting F.W. Hildebrandt (1875).

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