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Title: The Analysis of Dreams and the Study of Language as an Expression of Erotogenicity.

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General Presentation

The patient's discourse during the session enables the psychoanalyst to approach the unconscious as an object of study, the dreams being the *via regia*. Also, the dreams, memories, slips of the tongue, etc., of a singular case throw light on many of them. The transition from the singular to the general requires a systematic method such as the one we propose, the David Liberman Algorithm (DLA). It is based on the Freudian proposal to consider manifestations (clinical or others) as an expression of a certain erotogenicity. As for the inventory of erotogenicities, this method proposes the six indicated by Freud: the primary oral, the secondary oral sadistic, the primary anal, the secondary anal sadistic, the urethral phallic and the genital phallic, with the addition of the intrasomatic libido referring to the erogenous cathectization of the internal organs. The DLA proposes to study these erotogenicities on three levels: words, phrases and narrations.

Narration and erotogenicity

On the level of narration (narrative sequences) we find five scenes. Two of them are states (initial and final) while the other three are transformations.

An initial state of equilibrium is broken by the first transformation, the rise of a wish. The second transformation is the attempt to realize the wish. The third transformation, the consequence of the attempt to realize the wish, may present a euphoric version (of realization) or a dysphoric version (of failure). The final state sometimes indicates a return to the initial state or can be a relatively permanent mood of triumph or failure. These narrative sequences have certain characteristics in the seven languages of erotism mentioned above (see graph). In each concrete narration we sometimes find a whole sequence, while in others, we find that it is condensed, that its proposed order is altered or that it is fragmented.

Narrative sequences in the urethral phallic language of erotism

In the narrations belonging to urethral phallic erotism, the initial state is presented as a routine. It goes on in a closed space where there is a group of persons of the same sex who are linked by ties of fraternal rivalry and who compete on sexual, muscular, economic, intellectual, etc. levels. The competition is exhibitionistic, since it maintains and augments a superficial appearance of power and prestige. This group is governed by a dominant character, often of the opposite sex. In this world, the past and the future coincide, as do the interior and the exterior, so that in spite of appearances, nothing ever happens. The competitive tendency is often compensated for and attenuated by an identificatory and mutually supportive relationship between the protagonists. The prevalence of routine is associated with an emphasis on visual images (paintings, photos, etc.) whose permanence upholds the illusion that time does not go by, that it is unnecessary to make decisions, that questions can be dispensed with and therefore, that death does not exist.

The rise of an ambitious wish is presented as the surprising and fortuitous appearance of an attractive and enigmatic object of desire, which creates tension in the pre-existent equilibrium. Unlike the former competitive and exhibitionistic relationship, the ambitious wish provoked means giving up the subject's own image of power instead of reinforcing it. As for the object of desire, it is fenced off by a double prohibition to approach or to penetrate, and belongs to something that is hostile to the subject.

The attempt to realize the wish involves approaching and getting into the object (in spite of the prohibitions to approach and penetrate). The protagonist finds signs of contagion or contamination inside the object that have been left there by the rival other, which form an enigma. The culminating moment of this scene is the revelation of this enigma, which involves the discovery that the object is marked by a hostile model (father), a character with whom the subject cannot rivalize, since it is a father, often dead and therefore the messenger that announces the end of the protagonist's own life.

The consequence of the attempt to realize the wish is presented as an answer to the revelation of the enigma, an injury: the father's mark that the subject finds at the center of the object. In response, the subject may devalue the paternal function (inside the object) to the category of rival, making an endless competition necessary. Another option is to stay infected or injured and seek refuge in the routine. (Actually, the ceaseless emphasis on competition is also a routine). It also may happen that the protagonist becomes an adventurer who, instead of avoiding anxiety-provoking situations, faces the enigmas that produce anxiety, holds the questions open and sustains subjective commitment. Therefore, the final state can be presented in two ways: as envelopment in routine or as an opening toward the future and toward an exteriority in which to advance.

The dream of the injection to Irma

The dream of the injection to Irma is considered a *princeps* exponent. In it, the initial state is presented as a routine: a group of persons is invited to a birthday party (Freud's wife's). Some of them are Otto, Leopold and Freud himself. These are persons of the same sex, linked by feelings of friendship and fraternal rivalry, who belong to the circle of physicians of Vienna. One of the guests is Irma, an attractive woman, Freud's ex patient, who presents him with an enigma concerning certain pains she still suffers even after the interruption of her treatment. We can consider this the moment of the rise of the wish (or the first transformation, in terms of narrative sequences): a cognitive ambition in which Irma is the object of desire. Irma presents an obstacle to penetration: she refuses to open her mouth. According to Freud, as if she had false teeth (an expression of the influence of Breuer. We recall that Irma's father was a relative of Breuer who was hostile to Freud).

The second transformation (an attempt to realize the wish) requires closer analysis. The ambitious wish that arises in Freud is to reveal the question posed by Irma: "*If you only knew what pains I've got now in my throat and stomach and abdomen...*", although at first there is an attempt to avoid responsibility for an incorrect diagnosis on his part: "*If you still get pains, it's really only your fault*", which provokes anxiety and terror: "*I was alarmed and looked at her...*". Then, in the attempt to resolve the tension generated by the rise of the wish, he goes into Irma's mouth, in spite of the warning that he is on hostile territory. As

for the phrase “*She then opened her mouth properly...*”, Freud considers it the navel of the dream and resists continuing to associate, just as his former patient resists allowing him to penetrate her. The scene of the revelation of the enigma contained by the object, as the central part of the attempt to realize the wish, appears with the discovery of the “*whitish grey scabs*” that Freud finds in Irma’s throat.

In the next scene (*My friend Otto...and my friend Leopold...*) the word *friend* indicates a wish to appease those who were actually his competitors or rivals. The reference to the dirty syringe as the determinant of Irma’s illness shows us a characteristic way of conceiving the consequence of attempting to realize the wish, referring to contagion, this time suffered by Irma.

The bold letters in which the chemical formula *trimethylamine* is written account for the final state: the fortunate achievement of the revelation of the unknown and especially, the beginning of a greater adventure, which is the development of the psychoanalytic theory; that is, it is an open ending.

As for the ambitious wish expressed in the dream, it is the discovery of a new scientific territory; but in order to realize this wish, Freud was forced to leave aside his image of power, since telling this dream meant admitting to a professional failure. Also, the mixture of ambition and death contained in this dream is evidenced in the letter Freud writes to his friend Fliess, saying: *Do you suppose that some day a marble tablet will be placed on the house, inscribed with these words? “In This House, on July 24th, 1895 the Secret of Dreams was Revealed to Dr. Sigm. Freud”*. This seems to be the price for having left his refuge in routine.

Other dreams and descriptions by Freud

In the dreams about Rome, we see that Freud, like Hannibal, wishes to penetrate an object of desire, the city governed by hostile authorities, just as Irma was faithful to her own father, who was hostile to Freud. The reference to the swamps with flowers has the same value: there is an attractive object, the flower, that the subject wishes to have, but is surrounded by a prohibition on contact.

Thus, the object of desire has an attractive quality, but it is forbidden to approach or to penetrate it. Also, when the subject penetrates the object in the attempt to realize the wish, he encounters a second problem: he detects the mark of a model that is hostile to the protagonist, deep inside the object. The object remains faithful to this model. Hannibal was able to get over the Alps, just as Freud in the dream was able to open Irma’s firmly clenched teeth, but both objects (Rome and Irma) remained faithful to their original models. Going through open spaces is comparable to penetrating Irma’s mouth: it is a risk that is expressed also in many of Freud’s narrations concerning journeys. Here, there is an orientation-disorientation polarity. The former allows advance through open spaces and times. The latter leads to routine. This group of narrations of spatial movement includes the initial comment in chapter three of The Interpretation of Dreams, and a memory of “the narrow streets of a small Italian city” narrated in The Uncanny. In chapter three of The Interpretation of Dreams Freud compares himself (after revealing the meaning of dreams) to a hiker who has crossed a narrow defile and has reached a piece of high ground from which he contemplates the open prospect. But he is immediately disturbed by innumerable questions and does not know where to go from there.

Finally, he manages to find a road and takes it. As for the memory of the narrow streets in Italy, its content is more extensive: once, on a hot afternoon, Freud was wandering through the empty, unfamiliar streets of a small town in Italy, and came to an area where he could only see painted women, offering commercial sex in the windows of the houses. Freud hurried out of the place, turning at the first corner, but after a while found himself again in the same place, where he was beginning to attract attention, and in his rush to get away, after several detours, he again came to a stop in the same place. He adds that he was overcome by an uncanny feeling and then by joy, "when, giving up further voyages of discovery", he returned to the well-known *piazza*, that is, to the routine.

The language of urethral phallic erotism in the fifth hour of Mrs. C's treatment (Specimen Hour)

At the beginning, Mrs. C said that it had taken her a long time to get used to F., her helper, the previous year. Because the other teacher's helper had left, F. had to fill both functions. In terms of narrative sequences, we can speak of an initial state of the customary (routine), broken by chance (the other teacher's helper left). A conflict arose, the center of which was her helper, in relationships that also involved the other teacher and the students. In both situations, the patient felt "nearly jealous": because F. might prefer the other teacher and because the students might prefer the helper to her, a situation that the patient could neither moderate nor control. Later on, she added that she would like to give her helper some advice. The tendency to moderate and advise the other and her concern for preserving a state of calm in the pupils (routine quiet) is characteristic of the language of urethral phallic erotism. To the contrary, the helper upset her and even at times seemed to be out of place. Therefore, Mrs. C aspired to hold to the routine, while F. was placed in the position of someone who couldn't stop competing, exacerbating the ambitious and outspoken position. Both scenes belong to the language of urethral phallic erotism, but with a striking difference. While the patient's narrations are dysphoric versions, those attributed to her helper were euphoric, of achievement, at the patient's expense. We can also detect the language of urethral phallic erotism in other fragments of the session, for example in fragments 12 to 17, where the patient refers to the problems she found for going out with her husband on the weekend, which would mean leaving aside the routine. The narration referring to the horror she felt when she approached the professor of the course she was taking and grabbed his tie again shows feelings of shame and of being out of place (disorientation) that inhibit her from advancing in the direction of her ambitious wish.

Conclusions

The use of the DLA leads to the conclusion that the analysis of dreams enables us to detect certain prototypical scenes that express a specific language of erotism. This same language of erotism can appear in other dreams, memories and narrations of the same subject, but also in those of many other patients. The scenes are similar, though the narrator's position may be different (this difference evidences a specific defense).

The advantage of the DLA is that it is firmly rooted in the general psychoanalytic hypotheses. For this reason, it enables us to infer generalizations from a

singular case. Each language of erotism has an inventory of specific words, phrases and narrative sequences, which are found in different combinatories and proportions in each clinical case and are modified depending on the defenses at work. In consequence, we can take up both the study of the unique and unduplicable subject, as well as the most abstract and far-reaching hypotheses of the theory. With it, in the gap between theory and clinical work, we create a bridge with a good flow of traffic back and forth.