

**Chapter 1 : Noah Smith: The Relation of the Poet to Day-Dreaming – Freud | Poetry as Cultural Critique**

*Language Influenced by Day-Dreaming The Ink Blot Test and Logotherapy Sigmund Freud is the founding father of Logotherapy, the therapy of listening to people as they talk about their personal experiences.*

Thiago Rocha Pitta, Heritage, He wears the somehow simultaneously ill-advised and completely stylish ensemble of a half-unbuttoned patterned shirt and tight beltless pants. Looking closer, the doorway seems to open not to a room or to the outside but to a closet: He is looking straight out of the front of the book, with a direct, slightly furrowed expression. He is about to smile beneath his full mustache. Something strange is just about to happen. Full of a desire, secret to everyone including myself, to live a creative life, I was skeptical about, but also attracted to, poetry. I felt angry reading them, as if I were in the presence of a giant literary hoax that I had the choice either to sanction or to condemn. The situation felt profoundly ethical to me. The poems offended my sense of what poetry, and art, should do. I remember how I carried into the reading of the book all the notions I had gathered, from my education and upbringing, about art. And also how I felt, despite my anger and resistance, like the poems somehow were addressed to me. That the poet not only needed to say these things but also needed someone to hear them. Something huge and important was at last beginning. What I thought was my principled resistance to meaninglessness was really a fear of, and attraction to, a new life. Here is the first stanza of the poem that changed my mind about Ashbery, and therefore about contemporary American poetry, and I guess therefore my life: Orchards flung out on the land, Urban forests, rustic plantations, knee-high hills? Are place names central? As they concur with a rush at eye level Beating themselves into eyes which have had enough Thank you, no more thank you. And they come on like scenery mingled with darkness The damp plains, overgrown suburbs, Places of known civic pride, of civil obscurity. Someone seems to be worried about something, something important yet elusive. The poem seems to be guided in a distracted way by the notion of centrality, searching for it in odd places, unsystematically. Or maybe in the names themselves? The names rush into the mind of the speaker as he sees them. Everything is all mixed together, and he cannot discern what is central, what is important, which makes him tired. The poem refuses to directly answer its own initial question. The poem is drifting, and so is the speaker. The elements of the poem collect together, remaining distinct, accumulating into a feeling that is palpable but impossible to summarize. It feels, in this first stanza, something like a mixture of nostalgia, melancholy, dread, and peacefulness. These feelings are contradictory, yet they coexist in his mind and mood, and therefore in us as we read the poem. I wanted to be there, in that place, so much, and also resisted it. The more I allowed myself to attentively drift, to let go of a certain way of reading, in order to allow a new way to emerge, the more excited and uncomfortable I felt. Reading his poems required me to give up on looking for a certain kind of meaning that I was used to locating. In my reading, I had always been quick to find the main point, the central idea, which made me one of those annoying students who was always first to raise his hand. Ashbery, and poetry in general, was asking something different of me, a different kind of attention. I think this is one reason why Ashbery is often thought of as difficult or elusive. It can seem to readers either like there is nothing there or that they are missing something. This poem is concerned with language on a very plain level. Look at it talking to you. You look out a window Or pretend to fidget. You miss it, it misses you. You miss each other. That sums up how many people feel reading poetry. A few years ago, I participated in a program called Letters in the Mail, run by the writer Stephen Elliott through his website The Rumpus. To subscribe, you pay five dollars each month, and then every few weeks you receive a copy of a letter written by a different author. I had written a letter about being a poet, along with a new poem. I included my mailing address, and some subscribers sent letters back in response. Here is what one person wrote in a letter back to me: It is always out of reach. Alas, this seems untrue for me. I love this letter because it directly and movingly encapsulates the mixture of longing and confusion that many people feel in relation to poetry. This drifting feeling she describes so well is what a reader can experience, and might have an instinct to resist. When we release ourselves from the need to boil the poem down to a single meaning or theme, the mind can move in a dreamlike, associative way. This associative movement in poetry can at first feel disorienting, but it is actually

quite close to the way parts of our minds, unbeknownst to our conscious selves, constantly function, simultaneously attentive to the outside world, but also thinking, processing, half dreaming. But, as Ogden writes: The internal conversation known as dreaming is no more an event limited to the hours of sleep than the existence of stars is limited to the hours of darkness. Similarly, the conversation with ourselves that in sleep we experience as dreaming continues unabated and undiluted in our waking life. Reverie is just beneath the surface of our moment-to-moment existence. Or when we lose focus in the middle of a conversation, a meeting, a class. It is something that is always going on, while our conscious minds are active and engaged. We usually are not aware of this process, but it is crucial to how we make sense of the world, and how we understand our place in it. It is a mechanism by which the essential state of reverie can be made available to our conscious minds. By means of the poem, we can enter this state of reverie with all our faculties alert and intact. Poems make possible a conscious entry into the preconscious mind, a lucid dreaming. Poems are there, waiting, whenever we feel we need our minds to think in a different way. We can go into the poem whenever we like, as many times as we want, with full alertness. We can be aware of reverie while it is happening, and can hold on to that experience in the poem. Reading the poem allows us to achieve, consciously, a particular kind of very precious awareness. So often in school or textbooks the vital importance of this state of reverie created by poetry is never addressed. This can leave a reader feeling as if the dreamlike state a poem can create is somehow a flaw, rather than an effect to be treasured for its own sake. In this way, the very desired effect of poetry becomes something a reader can criticize herself for. I wondered about telling you how poems keep their mystery as I read them. I wondered if I should tell you I own poetry books, but cannot seem to read them. If I should tell you I sat on my bed one night and read the poem aloud to myself, swatting at the lines buzzing around my head, eventually laying it down to go to sleep, putting your poem to sleep as well. It makes me long for a literature class again where poems were discussed and analyzed. Maybe that would make me love them. I want to write her back with some useful words. I would like to say to her that this experience she describes is precious, rare, virtually extinct even, and that she has everything she needs already, and is starting to do it exactly right on her own. And that the preservation of this drifting experience is the purpose and promise of poetry.

## Chapter 2 : Daydreaming, Boyfriend Poem

*The Relation of the Poet to Day-Dreaming by Sigmund Freud // Bre Palmer's Response February 10, / palme I have taken a few psychology and theory classes, so I am familiar with some of Freud's work.*

He sees a piece of creative writing as a continuation or substitute for the play of childhood. Freud also displays some aspects of his approach to the psychology of the reader. He suggests that the superficial pleasure of the work releases to deeper psychic pleasure and thereby liberate tensions. Thus, reading a text is known the psyche of the author. The desires remain suppressed in our unconscious level of mind. Somehow, we try to express those desires and, according to Freud, there are three ways to do so- Sex, tongue slips and writing. Artists take help of writing to express his repressed desires of their childhood. He fantasizes and creates daydreams in place of playing games of their childhood. Through writing, the author expresses his desires. Therefore, he fantasizes and manifests his wishes in the form of art. Children forget their imagination by indulging themselves in games. The writer has nostalgic towards the blissful past and the same romantic nostalgia becomes immense energy for creativity. So, there is some sort of similarity between children and writers. Both use their emotion and imagination seriously in game and writing. According to Freud, wishes or desires are divided in to two parts as: Ambition, which is found only in male not in female, is to uplift the personality. This wish is noticed in both- male and female. Freud focuses Id that enforces erotic wish in a person. Id is an irrational and immoral force located at the unconscious level of human mind. It guides sexual desire. However, Idic factor is controlled by a stricter factor, which carries the principal of morality, value and humanitarian, called Superego. Superego does not let id express those desires. There is the conflict between Id and superego. But Ego, that works with the reality principle stands as a mediator between id and superego. When unfulfilled desires are suppressed and pushed back in our unconscious, they manifest in the form of dream, tongue slips and literature. It is ego that helps the writers to express the repressed desires in a socially accepted form, not directly but in disguised form. There are three phases upon which an artist undergoes while creating a work of art, they are: Those selected desires are combined in to single desire, and such process is called condensation. In substitution, those erotic and socially unaccepted desires are substituted by non-erotic ideas and are changed in to socially accepted one. While reading a text, the readers identify themselves with the writers and get the aesthetic pleasure. He says, this reading is allegorical. The day dreaming and creative works both transforms the mental contents in to something where the latter is more creative and interesting. Freud also talks of two kinds of dreams: Latent dream can only be thought of in our mental imagination, which cannot be seen but manifest dream is the revelation of the disguised one, which we perceive.

## Chapter 3 : Creative Writing and Daydreaming by Sigmund Freud

*Relation poet daydreaming pdf lty they so often assure us that every man is a poet at heart and that the last poet. relation between poetry and architecture.*

What makes him able to carry us with him in such a way and to arouse emotions in us of which we thought ourselves perhaps not even capable? Our interest in the problem is only stimulated by the circumstance that if we ask poets themselves they give us no explanation of the matter, or at least no satisfactory explanation. The knowledge that not even the clearest insight into the factors conditioning the choice of imaginative material, or into the nature of the ability to fashion that material, will ever make writers of us does not in any way detract from our interest. As far as it goes, this material is derived from the racial treasure-house of myths, legends, and fairy tales. The study of these creations of racial psychology is in no way complete, but it seems extremely probable that myths, for example, are distorted vestiges of the wish-phantasies of whole nations—the age old dream of young humanity. That trend emerges especially in his *Civilization and its Discontents* which he wrote in Given that literature is also considered art his conception can safely be extended to the whole of art. As Freud sees it, dreams, fantasies, and even slips of the tongue now called Freudian slips are among the phenomena that give us access to deep truth about our nature. They expose the working of the unconscious and as such they are revelatory of our mental life of which the unconscious is an important component. Conscious waking life is merely the tip of the iceberg; the unconscious is the huge hidden mass hidden from view. The goal of psychoanalysis is to bring the hidden mass into the light. Dreams, for Freud are nothing else than camouflaged wishes. Those techniques of distortions and disguise allow the pent-up thought to emerge thus providing satisfaction to the dreamer. Most dreams, according to Freud, express wishes which are either of a sexual or self-aggrandizing nature. At this point the reader may ask: When the artist feels a need to express an unconscious thought or emotion he creates a work of art which functions like a dream. So the work of art is the fulfillment of a concealed wish. The reader derives a vicarious pleasure since he, like the writer, has the same fantasies. While it takes material from the present, the work of art re-presents a situation from childhood in a reconfigured form. Like a dream, the work of art embodies all three modes of temporality—past, present and future—in a unique synthesis. The previous criticism had explained the elusiveness of that smile but not why had Leonardo rendered his subject that way. Freud asks why was Leonardo so fascinated by that smile to the point of becoming a recurring motif in his paintings. This is reinforced by a reference to a memory Leonardo relates of being attacked by a vulture as a child. The above begs the question: Because, as Freud explains it, the artist does two things:

## Chapter 4 : The Day-Dream - Wikipedia

*Sigmund Freud "The Relation of the Poet to Day-Dreaming," "Der Dichter und das Phantasieren" = "Phantasieren" = imagination, fantasy, creative thought. It is not limited to "day-dreaming," as the English translation suggests.*

## Chapter 5 : Daydreaming Poems | Examples of Daydreaming Poetry

*Noah Smith: The Relation of the Poet to Day-Dreaming - Freud February 10, February 10, / formnoah Alright, this is kind of an abstract connection between this article and a concept from Freud that was in an article I had read last semester.*

## Chapter 6 : Ovi Magazine : Freud's View of Art as Symptom of the Unconscious by Dr. Emanuel Paparella

*But some twenty years before Freud had published a paper titled "The Relation of the Poet to Day-Dreaming" in which he presents a psychoanalytical conception of literature. Given that literature is also considered art his conception can safely be extended to the whole of art.*

**Chapter 7 : Ornette! - Wikipedia**

*R.P.D.D. (Relation of the Poet to Day Dreaming) Â· Ornette Coleman Ornette! (feat, Don Cherry) (Bonus Track Version) â„— Classic Standard Released on: Auto-generated by YouTube.*

**Chapter 8 : Matthew Zapruder: Advice on How to Read a Poem**

*In releasing unfulfilled desires, the poet uses 'censors' but the meaning can be accomplished through analysis. He says, this reading is allegorical. The day dreaming and creative works both transforms the mental contents in to something where the latter is more creative and interesting.*

**Chapter 9 : NPR Choice page**

*Ornette Coleman Quartet - R.P.D.D. (Relation of the Poet to Day Dreaming) () Personnel: Don Cherry (pocket trumpet), Ornette Coleman (alto sax), Scott La.*