SELECTIVE BIBLIOGRAPHY ON DREAM AND FILM
Janet Jenks Casebier and Allan Casebier

Materials on dream and film fall into four categories. These are Filmmakers’ Dream Journals, Theoretical Writings, History and Criticism of films and/or filmmakers, and Psychological Investigations that have shown how film affects dreaming.

FILMMAKERS’ DREAM JOURNALS

Brakhage, Stan. I...sleeping (Being a dream journal and parenthetical explication, February 20–May 26, 1975). Located in the Anthology Film Archives, 80 Wooster St., New York, N.Y., 10012.


THEORETICAL WRITINGS


Critical discussion of Communications, 1975, No. 23, which is a special issue devoted to psychoanalysis and cinema edited by Raymond Bellour, Thierry Kuntzel, and Christian Metz.


Reviews Plato on appearance and reality and Freud on dreams and contends that film experience is like dream experience without control over the content. First published in Communications, 1975, 23, 56–72.


Includes survey and analysis of film and dream.


Argues that film cannot portray dream in the way literature can (pp. 46–48).


Film as dream is related to the distinction between closed and open film worlds in “Frame and Context” (p. 51 ff.).


Comparison of film and dream (p. 16). See also p. 67.


A thorough exploration of the relationship of film and dreams, arguing that the comparison is fruitful but not in the ways usually thought. Comment by Francis Sparshott, pp. 91–93.


Author considers Lewin’s idea that the movie screen is regarded by analogy with the dream screen via the willing suspension of disbelief (p. 248).


Interview with Fellini contains a comment on film and dreams (p. 27).


A few comments by Buñuel about how cinema is an involuntary imitation of dreams.


Hall says, “It (a dream) resembles a motion picture or dramatic production in which the dreamer is a participant-observer.”


The first chapter, “Self exploration and survival in *Persona* and *The Ritual*: The way in,” is devoted to an analysis of Bergman’s films as recurring dreams.


Develops the notion of film as a dreamlike dialectic between passivity and creation of images (p. 56 ff).


The author traces the effects of filmic images on our dreams and comments on their ultimate influence on our psyches.


Relates the dreamlike quality of film to his well-known theory of filmic realism (especially pp. 162–166).


The idea that film is like a dream in its mode of presentation originated here. See pp. 411–415 in the essay “A note on the film.”


Sees film as a dream that induces the spectator to dream.


Important exploratory sections on the psychic bi-presence of dreams in films (especially p. 171 ff).


Lo Duca believes that the source of cinematic eroticism is the relationship between seeing a film and dreaming.


Contains some of the important essays about film and dream, including those by Mauelhofer and Langer.


Chapter 1, “Adam’s dream,” explores the similarity of film and dream.


Movie watching is like the experience we have during the time between sleeping and waking up.


Compares and contrasts dreams and nightmares with film (pp. 41–49).


A lecture originally given in 1945, which relates perception of film to gestalt psychology.


Important article providing a semiological analysis of the relationship between film and dream.


Utilizes psychoanalytic and aesthetic theoretical writing in discussing the film and dream relationship.


Film differs from dream primarily in the completeness of the experience it provides (Chapter 9, "Means of the photoplay").


A collection of papers delivered at the Bergman and Dreams conference at Carpenter Center for the Visual Arts, Harvard University, January, 1978, with additional material. Introduction by Vlada Petric, statement "On dreams, the subconscious and filmmaking" by Ingmar Bergman, and Essays by Marsha Kinder, Allan Hobson, Jacob Zelinger, Stig Björkman, John Simon, Beverl Houston, Peter Cowie, Vlada Petric, Dusan Makavejev, and Stanley Cavell.


Entire issue devoted to Metz's work. Only a few references to his work on dream and film are made.


Presents much on the dreamlike qualities of films by Maya Deren, Luis Buñuel, Stan Brakhage, and other leading avant-garde filmmakers. Sitney explains the underlying philosophy behind the lyric, structural, and graphic film, connecting these with the dreamlike qualities in the films of significant predecessors like Deren.


A key article on the relationship of film to dream, exploring comparisons and contrasts between the two. Comment by Jack Glickman follows (pp. 131–136).


Section entitled "Film and dream" contains a noteworthy discussion that points up the uses and abuses of the analogy between the film experience and the dream experience.


Compares and contrasts the film experience and dreaming (pp. 182–209).


Chapter on the Daylight Dream (pp. 230–246) explores the view that film is like dream.


One of the best criticisms of Suzanne Langer's view that the film experience is like the dream mode of consciousness. See especially pp. 126–131.


Critical discussion of Suzanne Langer's seminal view.
HISTORY AND CRITICISM


Still from early movies and a chapter on nightmares are included.


Discusses his methods for transforming memories and dreams into film drama.


Bergman reports on the origins of dreams in his films and his impressions of dreams in Cocteau (pp. 44–45).


Importantly critical work.


Briefly speculates on how some of *Persona* might be viewed as a dream (p. 133).


A seminal piece, weighing various interpretations of Resnais' film including the idea that it is all or in part a dream.


Discusses the ways in which Pabst's film serves as a presentation of psychoanalytic conceptions of the mind, especially conceptions about dreams.


Dawson makes a connection between the character Eva's dream and the artist's image projected in Ingmar Bergman's *Shame.*


Deren's reflections on the creation and understanding of her films. See especially "An anagram of ideas on art, form, and film."


Summary and analysis of Bergman's film *Dreams* are presented (p. 123 ff.).


G.W. Pabst's and F. W. Murnau's dream portrayals are discussed (pp. 31–37 and pp. 214–221, respectively).


Provides a psychoanalytic interpretation of the dreams and other crucial happenings in Ingmar Bergman's *Wild Strawberries.*


Analysis of dream sequences in three Bergman films—*Skammen, En Passion,* and *The Touch.*


Chapter on the surrealist sensibility explains how dreams are portrayed surrealistically with special reference to Buñuel-Dali collaborations.


The film is regarded as having a dreamlike quality and is explicable in terms of psychoanalytic conceptions of dreams.


Dreaming is analyzed as a crucial structure in an Altman and a Resnais film.


Metz indicates the centrality of Guido's dreams in the structure of 8½.

Moews, Daniel. Keaton: The silent features close up. Berkeley: University of California Press, 1977. Traces a basic pattern of the use of dream in Keaton's films. Pages four and chapters on Sherlock Jr. (pp. 75-99) and Steamboat Bill (pp. 278-304) are especially interesting.


Mussman, T. Early surrealist expression in the film. Film Culture, Summer, 1966, 41, 8. Article describes time in film as analogous to the flow of time in a dream.

Oxhandler, Neal. Marienbad revisited. Film Quarterly, Fall, 1963, 17, 30-35.


Film review that evaluates Alberto Moravia's claim that Fellini has betrayed Petronius by substituting a dreamlike vision for the reality of classical antiquity (p. 40).


Interview with Russell. Filmmaker mentions his use of dream and nightmare with special reference to his film biography of Gustav Mahler (p. 208).


A dreamlike quality is found at the heart of Mizoguchi's film.


An analysis of the dream content in Fabst's film. Also includes Sachs' views on the limitations involved when one tries to present psychoanalysis in film form.


Contends that gangster/crime films achieve a synthesis of dream and reality (pp. 336-337).


The films of Enrico are used to discuss the portrayal of inner life, including dream.


Contends that the film is impoverished if its action is taken as occurring in a wholly mental world—including someone's dream.


Tyler states that "the chief imaginative trend among experimental or avant-garde filmmakers is action as a dream and the actor as a somnambulist." (Quote cited by Sitney in Visionary Film, 2nd ed., 1975, p. 21.)
PSYCHOLOGICAL INVESTIGATIONS


Stressful and neutral films (subincision film and London traveling) were shown to 12 male subjects before sleep and their effect on sleep and dreams reported.


Survey of previous work and original study reported.


Subincision film shown to 20 male college students. Skin resistance, mood, and dream content were analyzed in this investigation of the adaptive function of dreams.


Stress film viewed by 16 subjects and their dreams studied.


Original experiment and survey of others' work on the effect of dreams of subjects exposed to differing types of films.


Study of the effect of a violent Western film and a film of a comedy in a Western setting on the dreams of 24 male and female subjects.


Study of the dreams of 32 boys aged 6 to 12. All were shown films prior to sleep. One was a Western film and the other was a documentary of Little League baseball.


The effect of four films (two stressful—subincision and birth—and two neutral—London and West traveling) on 28 male night workers. Respiration and mood are studied and content analysis of dream texts is made.


Study using autopsy film and dream deprivation to test human adaptation to stress.


Analyzes the effects of film experience on dreams and other forms of consciousness in the schizophrenic patient.
