Who is the Dreamer who Dreams the Dream and who is the Dreamer who Understands It—A Psychoanalytic Inquiry Into the Ultimate Nature of Being

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In his sleep, Vishnu dreamed
the dream of the Universe.
—The Bhagavad-Gita

All life is a dream
and the dreams are dreams from a dream.
—Calderon de la Barca

The Dream

WHEN FREUD (1900) BEQUEATHED to us his legacy—the understanding of the dream—psychoanalysis, patients, and laymen generally became so intoxicated with this new unraveling of the Linear B of the content of unconscious communication that the staging of the dream took little notice amongst scholars and dreamers generally. I believe the dream stage is a very important psychic container which has important and intricate relations with its content, the dream. Bion’s concept of the container and the contained has so wide an application in psychological and biological phenomena generally that I believe it amounts to a new natural law (Bion 1962), (1963), (1965), (1966), (1970), (1975). Since Bion himself has not stated it so

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formally, I myself should like to state it as follows: all living phenomena can be viewed as content occurring in the framework of a container which circumscribes and describes the content, and, reciprocally, the content has great influence in transforming the nature of its container. In other words, a reciprocal relationship exists between the container and the content of natural phenomena existing in the biological series. I should like to isolate a single instance of this biological vastness, the dream, to demonstrate the importance of the dream framework and its relationship to its container.

When I was a second year medical student I had a dream the night before the final examination in pharmacology which I remember across the years as follows:

the setting was a bleak piece of moorland in the Scottish Highlands engulfed by a dense fog. A small portion of the fog slowly cleared and an angel appeared surreally asking, "Where is James Grotstein?" The voice was solemn and litanical. The fog slowly re-enveloped her form as if she had never existed or spoken. Then, as if part of a prearranged pageant, the fog cleared again but now some distance away, at a higher promontory where a rocky crag appeared from the cloud bank revealing another angel who, in response to the first angel’s question, answered as follows: "He is aloft, contemplating the dosage of sorrow upon the Earth."

The Dreamer Who Dreams the Dream

At the time I had this dream I knew little of dream interpretation. I knew only that psychoanalysis existed, that I was drawn to it, and that dreams had meaning. The meaning of this dream began to unveil itself in subsequent analysis many years later. I do not wish to call attention to the meaning of my dream in this
presentation. I wish to call attention instead to the setting, that is, to the framework of it. When I awoke from the dream, I recall having a strange sense of peace to which I owed a debt of gratitude for having done well in the subsequent examination. What most arrested my attention then, however, and, I must say, thereafter until the present day, was what I believe to be the beauty and the poetry of the dream. The reader reading these lines may very well feel that the lines were "corny" and histrionic reminders of adolescent theater. I can only say that that was not my impression; I was deeply impressed, mystified, and bewildered. I knew that I had experienced the dream, but I did not know who wrote it. I wanted desperately to be introduced to the writer who could write those lines. Across the years I added other wishes to that wish: I wished to be introduced to the producer of the short play (or maybe it was a much longer

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play, as I now have reason to believe, and I was privileged to see a small portion of it which appeared through an aperture in the cloud bank of sleep). Across the years also I wished to be introduced to the casting director. Where did he find those particular angels? I found that I began to wish to be introduced to the scenic director who chose the Scottish Highlands. He must have known me very well because Scotland had been of enormous importance to me in my youth. The issues of Scotland and dosage were the only aspects of the dream that were familiar to me which belonged to my personal life. Otherwise the dream was phantastic.

As I began to realize all the various people to whom I wished to be introduced, it began slowly to dawn on me that my dream was a play, or a small portion of a larger play: a narrative conceived by a cunning playwright; produced by an economic and dramatic producer; directed by a director who had a sense of timing, the uncanny, and the dramatic moment; staged by a scenic designer who could offset the narrative of the dream with a setting that highlighted it to maximum intensity of feeling; and a casting director who had a flair for the medieval and the romantic nature of theatricality.

In particular, I wished to be introduced to the writer. It was he who intrigued me the most and yet who frustrated me the most because I admired his script but felt frustrated that I felt so alien to him. I experienced the phenomenon which Clifford Scott (1976) has called the "dreamer's envy of himself." The self who wrote that dream was admired, envied, idealized, and unknown. So unknown to me was he as a matter of fact that he might just as well have been somebody else.

Years later, I was to encounter patients who were television writers who variously functioned as story editors. It was then that I became introduced to that sophistication of the writing craft which governs the life story of the play from its inception to its first trial response upon the creative mind of the story editor, and then to its modification based upon his criteria of "workability," to the preview prior to the opening night. What makes a dream "workable" appears to be the result of complex artistic and affectual negotiations within the psyche. Little is known about the operation of this or any of the other functions delineated in this presentation. I make special mention of the story editor function because I believe it to be a gauge or function of the dreamer's adaptiveness or resilience to distress as well as a measure of the resourcefulness and creativity of his imagination.

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I should like to give a specific example from the external world to show how this "story editor" function may work. A patient who is a television writer functioned occasionally as a story editor for his show. Once, he had to suggest a workable rewrite to an author who was submitting an autobiographical script. The author refused to submit his story to rewrite. In this example we can see an analogy to dream work. The author presenting the autobiographical reality represents raw, uncoded sense data which presents itself to the Dreamer first for "rewrite." "Rewrite" is a way of talking about the transformation of the real photographic reality into a narrative which has universal dramatic appeal. An alteration of the story must take place. Emphases, deletions, and content changes occur in scripts of the external world, whereas in the internal world, the script is mythified and the elements of the narrative are condensed and displaced through the use of metonymy and synecdoche, and symbolization further transforms the narrative into mythic form. It would seem that symbols, both personal and universal, serve as transistors to facilitate the change of the ordinary story into a myth.

In the example above, the writer would not submit his story to "rewrite," therefore, the story would not "work." Might this not be the equivalent of the nightmare? But why must the story be rewritten in order to work, and what does "work" mean? It seems that the human being is so composed and disposed that he believes he must first be able to dream the new reality or, in effect, re-create it in his own mythic way so as to gain sovereignty over it and be able to transfer it over from Bion's first vertical (ordinate) column to his horizontal
absicissa (for mental consideration and action). Thoughts are actions and actions are narratives. They must first be tried out or previewed before thinking is possible.

The universal myths such as the Oedipus complex, Biblical Genesis, the legend of Christ, etc., are composed and condensed narrative prototypes which first emerged in the primal dawn as a man's dream and later conjoined with similar dreams of other men. In the legend of Biblical Genesis, for instance, it is important for the God-child, having just been born, to imagine that He created all that His eyes open to before He can allow for the separate creation of His perceptions. Gradually, the composite dream formed and became the myth, and the myth became the prototype and palimpsest for all dreams. The myth offers, furthermore, that form of ageless reassurance, known in the law as the principle of stare decisis—that there is a precedent to all problems and that the

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Dreamer, if allowed to dream the problems down Bion's vertical axis, can link the problem to a soluble mythical problem so as to offer the hope of a solution.

Ultimately, the Dreamer Who Dreams the Dream is that infantile aspect of us who registers changes and transmits this danger as a dream narrative to the Dreamer Who Understands the Dream—for corrective completion.

**Who is the Dreamer Who Understands the Dream**

As I continued my inquiry into the mystique of the dream, I began gradually to wonder about even yet another member of the theatrical cast, so to speak: the audience. Human beings have been dreaming since the beginning of their existence and are fortunate to be able to remember any portion of their dreams. Although different prophetic meanings have been ascribed to dreams in the past, it was only since Freud that conventional scientific technology was able to be applied to them. Freud believed that dreams were nighttime visualizations of wish fulfillments. In my later analytic training I came to accept that concept until I discovered the Object Relations theories of Fairbairn and of Melanie Klein. But even if Freud were right, I began to wonder who discharges the tension—in other words, who watches the dream to know that it is fulfilling a wish, particularly if the dreamer is asleep (and Freud did advise us that the purpose of the dream is to protect sleep).

I reasoned, in other words, that there must be something like an unseen audience in the dream who observes the play, experiences its truths and its messages, and renders an approval—the rubber stamp of continued sleep. It dawned on me that the dream is something like a bowel movement of nighttime accretions of mental stimuli arranged as narrative, dramatized in theatrical form and relayed communicatively to an audience who experiences dramatic communication in such a way as to undergo the phenomenon of relief. This audience must be very literate, articulate, and theaterwise. This audience, moreover, must be a most particular critic and have some hidden, unknown and unknowable, inscrutable knowledge of the rules of human drama and narrative. Certain laws must exist in which the framework of dramatic narrative can be stated and portrayed so that a piece of therapeutics can occur. Yes, this is what occurred to me: the dream is therapy in a dramatic form!

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I began to reason that dreams are arranged by a composite system of subselves—the nocturnal muses—who speak and arrange the language of poetry, narrative, and drama in such a way as to resonate with a latent story in the audience as if two halves of a mystic symbol who have long ago known each other are rejoining once again after the identifying shibbolethic call. When the potential story existing in the mystic Audience-Dreamer's mind is touched by the narrative spun by the therapeutic Dreamer, the two halves of the symbol seem to come together and a therapeutic bowel movement seems to take place. This bowel movement is what I believe Freud had in mind by wish fulfillment in dreams. At the same time the dream narrative, in rejoining its lost ancestral half, seems to lead to solutions of problems, creations (such as the benzene ring dream of the discoverer of aromatic chemistry), and prophecies of the future.

By "bowel movement" I mean to suggest that dreams seem to discharge anxiety and tension and allow the dreamer to remain asleep. I began to realize that the problem was more complex than Freud and many of his followers had assumed. It is my belief that the effective "bowel movement" function of dreams involves a Dreamer Who Dreams the Dream and a Dreamer Who Understands the Dream. The first corresponds to Bion's conception of the projecting infant and the second to a mother who has the capacity for reverie to "field" the
projections for less toxic transformations. Together, they form a "dreaming couple" (to correspond to a "thinking couple").

What emerged from this inquiry into the nature of the container of the dream were the following ideas: (a) dreams were dramatic narrations written, directed, produced, etc., by a composite Dreamer, unknown to us, who used the vehicle of narrative as the instrument of phantasy and myth, as well as of neurophysiological perception—namely visualization—to organize the chaotic, fragmented accretions of mental pain left over as residues of yet one more day of existence. Bion was able to cast additional light on this matter (Bion 1970). What we commonly call the "dream" is the visual transformation of a never-ending pageant of events in the internal world. Their daytime transformation may be free association or whatever manifestations of the unconscious may appear. In short, we never stop dreaming. Dreaming is the absorption and transformation of internal and external sensual data which, after

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they have been "dreamed," are then ready for mental digestion; (b) that there was an audience who anticipated the dream, required it, and moreover, requisitioned it from the dream producer in order to recognize its problems and to resonate with its own hostage-self—a self which is experienced as having been lost like a Sleeping Beauty waiting to be awakened by the Prince Charming dream forged in the smithy of dream work by the Dreamer; (c) that the human being, as we know him, is, as a consciousness or awareness of self, but a pinpoint on the vast surface of Cosmic Selfness and is blessed or doomed—whichever the case may be—never to know his Ultimate Self (Selves?). It is as if the boundaries of the body self do not begin to describe, to circumscribe, or to contain the boundaries of the Sense of Self, or, as I would now more nearly properly like to designate it, the Sense of "I"-iness which seeks its reflection in its "selflessness." The images or the representations of a more penetrating and irritating Sense of Self which is self-transcendent and near infinity-reaching can be contained only as images or representations within the sense of self known as ourselves in the flesh.

Perhaps another way of saying this is that we are far more, and less, than we realize; (d) that narrative in dramatic form, as it occurs in dreams, occurs according to certain rhythmic principles which allow it to resonate with the lost mystic hostage of the dream audience; (e) that the dream is a passion play insofar as it is the testimonial staging of the performance of and witnessing of the experience of passionate release. In the rhythmic concordance between the dream actor and the dream audience there occurs the preliminary certification of one's emerging authenticity preparatory to a real certification via action in the real world. The effect of the audience certification is to have established a boundary to curtail omnipotent performance and passionate penetrations and, conversely, to authenticate those aspects of the emerging "I" which are worthy of "Truth" and realness; (f) that the dream is the quintessence of narrative and that narrative is the artistic and awesome arrangement in a linear, plot-oriented sequential form of a story which absorbs the passionate outcry of psychic disturbances and perturbations and permits these outcries to "tell their story" in a special and pre-ordained way (according to the laws of narrative) so that the story may be told—and heard. The consequences of this are that then the outcries may be forgotten or acted upon. Experience and traumatic experience especially are not safe until they have

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been dreamed, upon which they then emerge from the first and second dimension to the third dimension of mind.

The Dreamer Who Understands the Dream is the audience which verifies the passion of the dreamer. In addition to its being the requisitioner of the dream, it is also the barrier which contains the dream. It has a mirror function—albeit a porous mirror—to reflect the passions of the dreamer but also to be influenced by them, much the way of a mother's relationship to a child. I believe this container-audience-mirror function of the Dreamer Who Understands the Dream to correspond to Bion's vertical Column 2, the function of which is the antipode of the definitive hypothesis in Column 1 and its obligatory complement. It questions truth and accuracy, detects omnipotence, and reduces the raw ore of hypothesis to the elemental thought-grains of substance—unless it has become saturated with the passions of its subject of Column 1, in which case it can collude, enviously attack, or greedily purloin the passionate hypothesis for its own perverse purposes, thereby precluding the truthful destiny of the hypothesis in the reifying madness which results. Column 2, in other words, is the Oedipus Complex insofar as the Oedipus Complex is a defining barrier which the child must confront in order to know himself.
The audience is the background which helps the foreground hypothesis stay in the foreground until it has defined itself, at which time authentication, correlation, and self-publication are established. The rituals and rites of passage in primitive societies, the requisite ten man composition for a Hebrew religious congregation, the role of the legislature with the president or monarch are but everyday vestiges and derivatives of the powerful authenticating function.

Now that I have established the conception of the Dreamer Who Dreams the Dream and the Dreamer Who Understands the Dream, I should like to suggest a modification in my conception of them. As I have portrayed them so far, they seem more like the static electrons on the rings surrounding an atomic nucleus in a chemist's diagram, rather than the dynamic picture of the physicist's. I actually see an almost infinite number of sorties back and forth between the two of highly coded messages which, in their dynamic reciprocal feedback, finally forge an acceptable dream narrative. In other words, I picture the Dreamer Who Dreams the Dream as being indirectly the crying infant who sends projectible messages into the containing mother whose "reverie" catches the ballistic and transforms it. The internalized mother container and her reverie become the Dreamer Who Understands the Dream. It is my further impression, moreover, that, subserved in Bion's conceptions of maternal reverie, is the maternal capacity to dream or mythify the projections, let alone handle them realistically.

The mother's capacity to put the projected pain asleep is a testimony to her capacity to dream for the infant. The infant then takes in a dreaming couple to correspond to a thinking couple which can either put feelings to sleep and/or think about them.

One can see a breakdown in this phenomenon in the poignantly tragic Denkwürdigkeiten of Schreber. His delusional system underwent many rapid revisions from being the playing for sexual abuse by others, to being persecuted by Fleischig, to finally being impregnated by God's rays. Obviously his delusional system underwent multifarious rewritings by his now-chaotic Rewrite Editor, who I believe is a function of the Dreamer Who Understands the Dream in collaboration with the Dreamer Who Dreams the Dream. It is particularly in psychosis that we can see the unsuccessful dream function in the unacceptability of the narrative—or, more to the point—for the narrative finally to become acceptable, the mind must alter itself.

Ultimately, the Dreamer Who Dreams the Dream must find a narrative solution acceptable to the Dreamer Who Understands the Dream, and the two must work in exquisite harmony to that end. The failure of their harmony is psychosis, in which case harmony is produced by the alternative of altering the integral structure and coherence of the mind.

A proliferation of "ad libbing" or improvisations then results until a new "psychotic order" is established which submits the Dreamer Who Dreams the Dream and the Dreamer Who Understands the Dream to its new, mad, autochthonous order. The stage of the dream is now in the cursorily restored area of past devastations and is thereafter to be known as the Domain of K (Domain of Hallucinatory Transformations).

The Dreamer Who Understands the Dream is as mysterious as the Dreamer Who Dreams the Dream. It is the self in relationship to "I". A self in association with a Divine Self seems to be able to experience the Truth of a dream—as the Truth within a dream The advent of the dream constitutes an epiphany of Truth which descends or condescends to intervene and therefore present a rent in its perfection of Truth. Total Symmetry transforms to human asymmetrical experience for a moment. The result is continuing peace of mind, solution of a problem, resolution of a dilemma—a sanctuary with a new lease, in short.

The unsuccessful dream—the nightmare—can be seen as an epiphany of a greater rent in the Symmetry of Perfect Truth. A war between I and Self—that is, a war between different aspects of the Background Object of Primary Identification, the bastion of Trust and Truth—now seems to undermine the dreamer. If the Background Object is thought to have been damaged, then his dreams are believed to be too malevolently oracular. This corresponds to what I have termed in another contribution, the Magus Object, one whose language is mysterious, awesome, and foreboding. At the same time, he may be a benevolent Cassandra doomed to be disbeliefed by a Self-self perversely split off and at odds with the dreamer. This is a foreshadowing of psychotic experience (Grotstein 1977a). Ultimately the Dreamer Who Understands the Dream is an arcane representation of the internalized maternal container which "collects" the narrative urgency.
and modifies the story until dream solution and resolution are possible. It constitutes the other half of the "Dreaming Couple" to correspond to the "thinking couple."

Freud (1900) stated that day residues in the preconscious psychic system are purloined by the instincts which, like devils, constantly seek human form in order to materialize (the metaphor is mine, not Freud's). In so doing, they effectively offer the protection of a protective barrier to the day residue. In Bion's terms the day residue are beta@alpha elements which are linked up with inherent and acquired preconceptions. Freud then states that the newformed amalgam of instinct plus day residue condenses in order to achieve sufficient intensity so as to impinge regressively in the projection screen of perception—for discharge. Bion states that this is how sense impression (day residues) and realized preconceptions are stored, as in a beta-max, awaiting the proper time in the scenario of the unconscious in order to walk on the stage.

The Actors

The explanations of the narrative drama of the dream and its literary counterpart must include a discussion of those who perform the play. In actual plays and novels the characters are created by the author to carry out his artistic intention. They themselves

are incidental to the plot unless the focus is mainly on character development. In an actual play a real actor must subordinate his own personality to accommodate to the role and then must "project" artistic emphasis into it. In television plays the conflict of the hapless actor waiting hungrily to be fed his lines by the writer constantly "creating" and "re-creating" him is quite poignant. The actor is absolutely dependent, like an infant on his creator and nurturer, the playwright, and the latter is then dependent on the actor to perform his lines. The resentful, envious actor may believe himself to be a fit critic for the playwright's lines and seek to change them so as to assert his defiant independence.

The characters of dreams are cast by an especially clever Casting Director who has especially clever techniques—chaemerizing ones—to produce a composite figure from all the corners of memory and imagination to be fashioned and honed by the most sophisticated deployment of proiective indemnification and splitting. The finished product is given life. It is as if the dream actors do not know they are actors. We are fortunate if we "know" that they are. Once given life, even though imaginatively, they occupy mental space, have lines, agendas, purposes, actions, reactions, responses, and the like. The dream is not a dream without them but we are never the same again because of them owing to their cumulative subterranean effect on our psyches.

I am particularly interested in the fate of the contumacious, unpredictable character created by the Dreamer Who Dreams the Dream and Cast by the Casting Director of the Dream Who, once given life, begins to "ad lib," that is, takes matters into his own hands improvisationally and imagines himself to be the Dreamer of the Dream, etc. The depressive, forlorn, existential aspects of this capriciously created and perfunctorily dismissed soul were dealt with brilliantly by Tom Stoppard in his play Rosenkranz and Guildenstern Are Dead. Pirandello dealt with this theme from another angle in Six Characters in Search of an Author, by which title I infer the characters had already "killed" the author by their very birth and were thus orphaned—or, on the other hand were like "thoughts without a thinker" awaiting an author's mind to realize them. The "actor" is created or requisitioned by the Dreamer Who Dreams the Dream through his Casting Director function in order to probe a problem which does not easily "go to sleep." By enacting it internally (or even externally) sufficient separation and objectivity occur

The new internal objects which have been imaginatively created by projective identification, we must be reminded, have developed agendas of their own. The neurotic and the borderline psychotic believe themselves to be victimized by these new "Frankenstein monsters." The key feature of their fear is that they imagine themselves to be "characters in the plot of someone else's story." At this juncture there seems to have been a projective identification of the authorship of the dream (re-playing it—the Dreamer Who Dreams the Dream) into an internal object—ultimately the magus, the object which oracularly offers "ultimate Truth" to the hapless patient. This fate is but another feature of psychotic narrative.

The function of the magus is a particularly interesting one in a neurotic and psychotic illness. I am using the magus (singular of magi) to denote a sorcerer figure who casts spells on his victims and compels them to follow an enforced scenario from the magus' life. John Fowles assigned this function to Dr. Conchis (Conscious?) in his book The Magus. In a personal correspondence with me, Fowles revealed that he had been influenced by Jung at the time he wrote the story. He meant the Magus to denote an arcane and archetypal figure who puts his own life story into someone else as the latter's task to master.

It is not difficult to see that the strange task the ensorcelled victim must perform is an estranged and projected element of the victim's life—now on its return trajectory. In the meanwhile, the hapless victim believes himself impaled on a strange, inexhaustible,

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and eerie drama—compelled to play it out—but without its having any personal meaning for him—except for the unconscious guilt which compels him to undertake the journey.

Moreover, the victim in analysis, as he seeks to grow, finds himself confronted, I believe, by a double, a separate personality with a separate agenda which has been created and "given life" by the patient every time he turned his back on awareness and feelings. This double—or doubles—are then believed to be separate human entities requiring an act of their very murder in order for the patient to make progress. In classical literature it may take the form of Orestes' murder of Clytemnestra, Cain's killing of Abel, etc. Perhaps all plots involving parricide, fratricide, matricide, etc. may belong in part to this theme. As such, it may demonstrate the "other side" of the Oedipus complex. It may also be that murder mysteries may fall into this category.

In psychotic illness the authorship of the narrative seems to have been obliterated. Instead of the Dreamer or the magus being the author of the narrative—and being responsible for all the complex integrations implicit in dreams—the dream seems to become a more chaotic, formless series of disjointed tales looking for an author. The characters in them are truly looking for a re-creator, a premise, a director, etc. Now the psychotic no longer fears being abused in someone else's narrative; he now fears being in a narrative which no longer has an author!

The Background Object

I have now come to believe that the human being undergoes a series or a sequence of caesuras in which he experiences a sense of separation from the object from whom he emerges, i.e. the Background Object of Primary Identification. This Object ultimately becomes God. It was closely hinted at by Freud in his paper on "Family Romances" in which he calls attention to a distinction on the part of the child between the remote and romantic parent and the parent at hand who was more like the caretaker in the gatehouse (Freud 1909). I perceive the human infant to experience himself as incompletely separated from a mythical Object behind him, his rearing or background Object, his Object of tradition which rears him and sends him forth. It is the phantasied and mythical counterpart to Erikson's (1959) concept of epigenesis and the sense of tradition which spawns each individual from birth. It

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is the continuity of the sense of cultural and/or racial identity which ultimately devolves into the personal background of the individual. It is intimately felt as the sense of comfort that someone is behind one or stands behind one in one's effort to face the world.

The Background Object of Primary Identification appears to undergo an evolution from a co-participant in the mysterious oneness of primary identification to a "released" and backwardly departing soul or spirit of comforting protection to, ultimately, a religious, spiritual, or divine essence on one hand and a sense of tradition and background certainty on the other. All this takes place as the infant accepts the gap of separation and finds the confidence to utilize his epistemophilic (K) capacities in coordinated conjunction with the libidinal.

organization (L) and his inherent undifferentiated defense organization, sometimes known as the aggressive drive or the death instinct (H). The Background Object helps to coordinate the (K) (L) (H) focus on all objects of scrutiny so that the sense organs can individually and collectively categorize and conceptualize strange and separate objects so as to make them familiar. We may also see an aspect of the Background Object as ourselves when we stand behind our expressed creations and thoughts. The Background Object is the creator and guarantor of our sense of containment and constitutes the counterpart to the Object of Destiny.

The Background Object, in the larger scheme, furnishes the setting of the dream and the setting of thoughts by day as well. In object representations, the symbolic images of objects are the furniture of thoughts—the tables, so to speak, on which raw thoughts (thoughts without a thinker) are to be placed as to be examined from multiple points of view. Then, the Background Object is the housing and container for these object representations. It guarantees the continuity of space and containment through all transformations of dimension and relationships. It is the principle of continuity which, in religious terms, can be called God, and in natural science, the guiding principle of natural laws. In Taoism, it can be seen as the unifying, hovering spirit of Oneness which binds all existence. "A finger flicks and a star quivers!" would be the Tao way of expressing this.

The Background Object is also important in the integration of the dream. We take this unifying function very much for granted when we presume a patient's dream can be of help in deciphering

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his psyche. We presume, in other words, that the dream represents the product of an intelligent dreamer who has trusted access to memory and hidden emotions in such a way so as to construct a narrative for the dreamer and his analyst which is capable of meaningful decipherment. For this to be presumed, an "intelligence" must have conceived the dream from the raw, chaotic elements of experience—but with unified purpose and with a unified hand. The unity of the Background Object vouchsafes this. This unification of function becomes especially apparent when we study the coherences inherent in extended dream associations by the patient. It becomes quite evident that the dreamer, despite numerous resistances, is trying to give us messages via associative congers which keep repeating themselves as if to give help and confirmation to our intuitive sorites. In psychotic illness, on the other hand, as we shall see, another condition prevails.

One can visualize mental health as the sense of oneness about oneself in continuity with the world within and the world without. Mental illness, on the other hand, can be seen from this point of view as a perturbation in the sense of oneness and continuity because of a sense of a defective Background Object. One does not feel well-launched, does not stand on stable ground, is not well-reared, but rather feels existential dread and is vulnerable to anxiety and/or depression, and so on. Serenity is absent. The sense of continuity is experienced as having been lost or never formed and, in its place, a series of fearful discontinuities forever isolated and estranged from each other, take place. Here is a phenomenon which emerges from the painful primal pathological splitting of the personality as contrasted with normal, discriminating splitting. Pathological splitting can be seen, in other words, as the descendents of that primal splitting-off of the awareness of being split-off from the primal Object. It can be spatially visualized as turning one's back on awareness in lieu of accepting it.

The Background Object—the Dreamer Who Dreams the Dream, offers the dream to "knit up the ravelled sleeve of care" of the "I" who needs the dream for sanctuary, for repair, for delay, and for resolution. The "I" normally walks in the benevolent shadow of the all-hovering but unknowable, unseeable, (indefaible and inscrutable) Background Object. In psychotic illness, on the other hand, it would seem that the hapless patient believes he has so damaged the Background Object that, like the commoner version

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of the Adam and Eve legend, he is exiled from the protective grace of this Object's shadow, and instead, must either wander the earth as a derelict without a dream of hope or hope of dreaming or he may try to restore the Background Object by pathetic recourse to divinity in order to become the producer of the dream—the sorcerer—to restore his Background Object. All this—so that in some future reincarnation he can be restored to the grace of the dream and drink fully once again from its narratives.

I now wish to disclose another dream of mine, a far more recent one. It followed an evening course in Cardio-Pulmonary Resuscitation Training at a local hospital. In the dream I was being questioned by an instructor about the procedures I had just learned. Apparently I was hesitant and unsure of some of the techniques so the instructor first told me where I was in error and then demonstrated faultless technique. Upon
awakening I was struck at how I had been able to "represent" the perfect instructor. In short, how could I have been so clumsy—and so perfect at the same time?

The Background Object could be seen in the first dream as having "produced" the setting and ordered the scenario for a narrative having overtly and latently to do with the religious, idealistic, and philosophical implications of a young man's acceptance of the role of physician and his awe at the mysterious power implied in "dosage" and in "sorrow." The second dream reveals the Background Object as the Knower of Truth trying to epiphazize through an aperture into the Dreamer's mortal awareness as knowledge. Obviously the "instructor" in the dream understands the techniques of maintaining and restoring life. The student was imperfect and is subject to forgetfulness, apathy, disregard, etc. Idealism renders him vulnerable to the Bearer of Truth. In this function, therefore, the Background Object as instructor serves in the role of a stimulating ego ideal, an Object which wishes to teach and exhort one to pursue Truth.

The (K) function of the Background Object (quest for knowledge in pursuit of Truth) can be seen in many ways. A patient who has come into analysis because of his anguish over learning of his wife's affair with another man, has seriously reviewed his past relationships with women. In the course of this "review," he chanced upon a previous girlfriend whom he had known before he was married, and then he had an affair with her. He questioned himself about his own inconsistencies and one-sided morality as a consequence of the affair. In the past he had had casual affairs with women in distant cities where his professional work took him, but he assigned no great emotion to any of these affairs. The affair with his ex-girlfriend was different, however. After the affair with the ex-girlfriend he pondered the inconsistency of his being able to have an affair when he condemns his wife for having had one. This theme was elaborated by many associations which enabled me to suggest to him that he was moved by himself to become adulterous with a girlfriend whom he once loved in order to bring to his attention a phenomenon which he had long been enacting without experiencing the significance of. For some inexplicable reason I also suggested that, instead of being able to dream about it, he had to commit the phenomenon to action so as to get his attention. He then stated that, indeed, he had had a dream about having an affair with this woman and had been disturbed in this dream. He had forgotten the dream until my interpretation. It is my impression that the Background Object aspect of his "I" acted through (K) function in the dream to no avail, so then it acted through a Director of Action function in waking life so as to illuminate the problem.1

I believe the Background Object aspect of "I" seems to be associated with (O), that aspect of Universal Truth which is unknowable but approachable through (K). The organization of the (O) is unknowable but its manifestations through the apertures of awareness correspond to Kant's and Plato's idea of the "thing-in-itself" casting a shadow from the rear to the front where we can then perceive the shadow as a transformation of the "thing-in-itself." The relationship between the "thing-in-itself" and its transformation (K) can be viewed as a narrative. (O) can be seen as the Background Object exhorting or invoking the self, its object, to stimulate it to increase its focus and awareness. The exhortation may take the form of symptoms or of spontaneous or determined curiosity.

The awesome, god-like, arcane, mysterious nature of dreams can be seen in the following case example. A young unmarried woman who dabbled in photography brought a dream as follows: She was in her dark room developing a film. A picture gradually began to form on it. She then turned the film over and realized that another "ghost" image was developing on the other side. She was in awe of it and desired to look at it. As she began to look, the dream ended, but not before dream intimations occurred to her that the other side of the film was replete with marvelous and mysterious knowledge about her. In actual fact, she had been an orphan and was reared by a rich, prominent family. The other side of the film seemed to offer her the answers to all the questions of her origins—and more. The nature of the dream was believed to be "divine revelation" frustrated in its revelation at the ultimate moment. It constituted the "ghost of her analysis."

1 See Segal's contribution to the Celebration for another explanation of the prophetic dream.
Dream Narrative and its Laws

Chomsky (1968) has taught us that the human being is born with inherent capacity for a transformational generative syntax. In other words, he believes that the human being is born with a capacity for the syntactic organization of the elements of symbolic meaning. The human infant has to wait for the maturity of his symbolic organization so as to master a vocabulary and the rigors of separation which allow him to make distinctions and integrations of symbolic units. Vocabulary and semantics are the content within the framework of his syntactic container. The container, from another point of view, must await the maturity of its counterpart and be patient if it is to be fulfilled in its own sense of mission. I should like to extend the connotations Chomsky has assigned to the inherited deep structures to the concept of the inheritance of the tendency toward an instrumentality of narrative (dream) expression.

Pribram (1971) tells us that the human brain is less a discharging apparatus, as Freud believed, than a communicating apparatus in which the neurons are busily engaged in rapid, computer-like informational sorties between one another so as to establish a continuing informational network acting as a single unit. Language is the medium whereby communication occurs. Symbolism seems to be the communicative requirement of the right brain organization—the organization which functions along holistic, space-orienting, contextual, emotional, and visual cues. The holistic symbol seems to be something like a sending beacon which requires amplification, illumination, and informational fulfillment generally. Semiotics, on the other hand, are the detailed digital content of the left brain organization which functions according to syllogistic, linear modes of content within the spatial organization of the right brain directives.

Dreams can be seen as the containers of content in which the content is communication which is constantly being revised and redefined by the container—the symbol—which is making newer and varying audience demands on the content. The audience of the dream and the producer of the dream are, therefore, but different aspects of the same symbolic unit. When the audience receives the dream from the container-producer, it signals the producer acceptance, modification, censorship, dream-it-again, etc. The two are in very close contact and relate to "I" as subject and self as object. The former organizes and forms the form to be viewed as object (self).

Another way of stating this is that the audience and the writer-producer are identical.

They are merely artificial divisions of the primary Sense of "I" in the act of contemplating itself caught in a moment of exquisite communicative intimacy and play, performing the playfully serious task of transforming a hint of a preconception across the transmembranial gap of understanding into perceptual realization, hoping for ultimate "recognition." They are Cartesian fugitives arrested momentarily in flight.

I should now like to discuss the context of the dream, a phenomenon which is associated with the container. The setting of the dream helps to define the context in which the plot takes place. It is the framework, so to speak. Yet even this framework occurs within the container of another framework, an all-embracing one. It can be likened to "New York Theater" or "London Theater." The play is written by a playwright and then cast, produced, directed, etc. Finally, it is staged upon a dramatic stage but the stage itself is in a locale which requires it, anticipates it, and looks forward to it with dramatic glee. The theater-going audience, and the cultural milieu which spawns them, contribute to the background definition and containment which gives the play its purpose, its acquisition, and its definition. It is the audience which requires it and which will memorialize it. In terms of the internal world I believe the background of the dream can be as important as the foreground, if not more important, depending upon the vertex of inquiry. Isakower (1938) and Lewin (1950) stated that mother's breast is the screen upon which the dream is projected. Spitz (1965) offered the notion that it is mother's face which forms the dream screen. It was at least noticed by these two contributors that the dream is a piece of action which must be portrayed upon a surface for proper cinematographic projection and perception. If mother's breast or face be the screen for the projected dream narrative, then what is the theater? I suggest that the theater constitutes the ultimate containment of the dream narrative by night, as well as by day, and constitutes the ultimate author of its framework. This ultimate author of framework I propose to call the Background Object of Primary Identification.
We normally take the dream screen for granted; it is the background which supports our images. But what if the background were our image of a background object which was believed by us to be disfigured or mutilated? The projection on this screen would be distorted and even bizarre. But what if the screen disappeared altogether and the "dream" projection just went out into space? Would they not be the "things-in-themselves" apocalyptically at large as psychosis?

The narrative can be seen from the neurophysiological point of view as the summation of all the communications transpiring between the "I" and self, whether it be the maintenance of a homeostatic steady state, the contemplative afterthoughts about past events, mental or external, or the anticipation of future events. Maintaining, reflecting, planning, and enjoying (re-creating) all consist of an infinite set of mental possibilities which ultimately devolve into the continuity of a narrative.

The narrative can also be seen as a series of universal stories or myths, the "things-in-themselves," which have the capacity to induce the audience into a rhythmic participation with the narrative analogy so as to give the feeling of oneness and reunification, mastery over the chaos, and the restoration of a sense of containment. The fairy tale aspect of narrative arrests chaos and allows the audience to gain sanctuary in the two-dimensional world of make-believe—but the sanctuary is postponement! The mythic aspects of a narrative grab hold of the catastrophic elements of the mortal condition, organize the chaos, and dilute the intensity via extension into the remote past and the remote future—again postponement—for ultimate confrontation and thinking. If chaos (the "thing-in-itself") can be played with narratively, then it can be thought about. If it can be thought about, then more avenues than one reveal themselves for other options and possibilities.

The narrative then is an organizer or framework which functions

via paradigms, that is, analogies. Its framework allows the "thing-in-itself" to undergo a transformation into thought, a phenomenon which takes place in that emptied space of a gap reserved by the infant for his mother in her absence. Once a space can be allowed, then narrative fills it up with all the possibilities which can befoul the object—and the "I" in isolation. Yet the fact of narrative itself bespeaks the possibility of options, alternatives, dilution of omnipotent tension and diminution, ultimately, of the Absolute. The narrative allows for the possibility of survival and of surviving (enduring) nonsurvival. When the narrative is properly spun (as decided by the Dreamer Who Understands the Dream), a tangled skein of disturbing meaninglessness seems to become caught up in a mysterious litany—a sacred passion play, where Fate now assumes mastery. The narrative of the dream seems to be a predirected, staged, preorganized piece of mysterious pageantry played by actors who, like high priests, are taking part in a splendid, sacerdotal pageant. In the first instance, the dream narrative is not unlike the sacred passion plays of medieval times which, in their august ceremonial repetitiousness, layed the groundwork for certainty. This aspect of the dream is the deeper and most archaic version of it, I believe. It is as close as we can come to observing the "thing-in-itself" mastering the "thing-in-itself."

Politi (1916), after Gozzi, Goethe, and Schiller, informs us that all narratives can be classified into thirty-six distinct plots. The plots in turn may be subdivided into congers, but the number thirty-six still stands, according to Politi, as to the possibility of variations of these. Bettelheim (1975) similarly, although without specifying the number of themes, has tried to call out the various types of myths and fairy tales. I do not know of any related study which has attempted to classify the themes of dreams into indivisible entities although such studies may exist. What would be of more interest to me, however, would be a study of the relationship between narrative plots, myths, faith tales, and dreams. Further, I would be interested in determining the indivisible relationships between objects (the characters of the plot) and the essence of the plot. New relationships would be a function of the universal conflicts between a protagonist and an antagonist with the intercession of the "third Actor," to use Politi's suggestive and mysterious term. The "third Actor" gives dimension to the dramatic narrative whose plot functions around the conflicts spawned by asymmetry between (L), (H), and

(K) where (L) can represent love and need but also the desire to remain unborn; where (H) can represent hatred, aggression, defense, cruelty, or murder but also the concerted efforts of a mother or father to wean or discipline the infant; and (K) which can represent the quest for knowledge and differentiation. (L), (H), and (K) are the keyboard of the pianoforte of plot. Affects and conflict are the players.
I believe my first dream resounded with an august religious cadence. This corresponds to the epic aspects of the dream narrative which exist side by side with fairy tale aspects, the latter granting wish fulfillment. This latter aspect is the vertex from which Freud regarded dreams totalistically. The organization and ritual given by myths and the wish fulfillment given by fairy tales offer a space for the instigator of the dream—the interrupting problem—to be thought about more "realistically." This latter corresponds to a more surface aspect of the dream. By "realistically" I mean the considerations of both internal and external reality. It is as if the narrative cloaks and envelopes the concern with a dressing which can prepare it for internal and external digestion (resolution).

The narrative, at best, is poetic. By poetic I mean the gift of being able to say the irreducible most economically so that meaning saturates and suffuses the conduits of expression to such an intensity that visualization is inevitable. Poetic compression is irresistible to the senses. Poetic rhythm resonates with the fundamental—the never-ending Theme of Themes.

The narrative presents infinite varieties of plots in order to organize and unify the data presented to the senses. Plot is therefore an aspect of an inherent structure which is available for application to chaos. Chaos is inchoate raw data or data secondarily rendered chaotic through splitting attacks (through splitting and projective identification in the service of —K). The data is perceptible to the sense organs of attention of the conscious mind of the left hemisphere (this is "ego" or administrative "I") as well as intuitive awareness of the inner world subserved by the right hemisphere ("id," the emotional "I").

Phantasy is the first epiphany of plot and is applied to chaotic data from the mythic reservoirs of inherent structuralistic possibilities. Phantasy functions through splitting the chaotic data into recognizable qualities of separateness (pleasurable and unpleasurable, etc.). The elements are then separated into "objects" of convenience. The establishment of the separated objects constitutes an act of creation of essential phantasies. Our senses create human phantoms, no less, and then "direct" them in a narrative to behave in a manner which is destined to subordinate the harmful phantoms to the hegemony of the benevolent ones. All mental illness can be seen as the belief in the life of the phantoms one has created, yet normal happiness may also depend on this ingenuous and awesome origin. Chaos is thus ordered by a process not unlike the "salivation" of food in which the "salivating" mind imparts life to its aliment and thus is able to direct its life according to certain narrative laws. These narrative laws are the themes or plots whereby malevolent or painful objects can undergo felicitous transformations under the tutelage of benevolent objects. Phantasy thus is the first organizer by the senses of chaos into a plot which allows for a belief in the mastery of the sensory and intuitive environment.

Once organized by phantasy, the background object is believed by the infantile creator to be reinstated again—"God is in His Heaven and all is right with the world!"—the mastery of chaos by phantasy then allows for the troubles which determined the chaos—and their descendents—to be thought about by the mind, the organ of thinking, so as to remand them to plots and narratives corresponding to the laws of external reality. The premise of each plot, whether phantasy or reality, is the specific organizing motivation of the narrative.

Life is a theme with many subthemes. When we do not feel together with ourselves, the themes are disparate, disjointed, and suffer discontinuities. The narrative is an analogy to the theme. We are all looking for our themes and find them momentarily in the narrative of a dream—or we may have recourse to borrow the narratives of others to resonate with and to locate our own themes. Our life theme, the Theme of Themes, is unknowable to us, like the Background Object. It is analogous to the Order of Things which psychotics have such a penchant to re-establish.

A clinical example of this concept of mythic narrative can be seen in the course of the analysis of a young woman whose dreams seemed to have shown a remarkable continuity throughout the analysis. All her dreams reflected the process of birth in one way or another. The plots of her birth dreams were in the form of sequences of phantasies in which she accounted for her birth in many ways. In her first analytic dream she was on the inside of the "first

in fact, raised by her grandparents next door to her parents. The meaning of this dream, however, was to
denote her omnipotent associations to a sense of divinity. The other aspect of the dream was her notion she
created herself without parents. Later she dreamed she had been born from mother (homosexual women in the
dream) but not from father. Still later she was father's child and not mother's. She then imagined she had
brought the two parents together to beget her and finally she reconciled with the facts of life, surrendered her
illusion of control, and accepted the gift of life with all its legacies and hardships.

The first dream of this paper (my own) demonstrates the phantasy of birth in which the birth of "I" occurs
through the mysterious cloudy vale onto a rugged landscape. The two angels are the first meeting with the
breasts of grace. Yet they hint that the sorrow that "I" am to undergo has already been "dosed" as my moira ...
(or fate).

The birth aspects of dreams have the function, I have come to believe, to reunite the splits between I and
self and between self and selves and to assist the self in striving for a sense of continuity from before the
caesura to the present time. The Background Object of "I" is always exhorting it-self to return to "I"-ness after
the diaspora which it has undergone to acquire (K) on its circumspect journey to (O).

This specific symbolic constructs in the dream narrative attest to this ambiguity and therefore their own
plasticity. The patient with an engineering background dreamed of a Y tube. His associations were such that
they led me to suggest to him that he didn't know whether the analysis was helping him to come together or to
split apart. Another patient, a psychotic one, dreamed of being Christ on the cross and clearly delineated his
outstretched hands. It soon became apparent from his associations that he was being crucified for me. His
divine chastity and holiness were the models he would like to impose on my behavior. His crucified,
outstretched hands were to keep the analytic couple sexually parted. Indeed other interpretations are certainly
possible for either dream element,

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such is the workable plasticity of dream symbols in particular and dream plots in general.

Still another paradox of dream and narrative generally is the very capacity we have to create characters
give them life. The capacity for projective identification has never been explored sufficiently to account for
this phenomenon. Writers are familiar with the realness of the characters they create, and the legend of
Pygmalion and Galatea is a monument to this belief. Oftentimes, a very real phantom may be created by us as
a double. So frequently, the double originates when the creator is bored, lonely, or misunderstood. The new
companion than takes on a more and more powerful role. In one of my cases this imaginary companion
became "The Advisor" and took over the direction of the patient's affairs.

In dreams we actually are creating images by re-creating the characters of the dreams' cast. In re-creating
them we are giving them dramatic power and also psychic Power—ultimately maybe even omnipotent power.
Characters begin narratively as animations or anthropomorphizations of experience, but, once we give them
life, they populate our internal world, occupy mental space, exert influence, and have impact. In the successful
fairytale, a guided dream, we must create plausibly powerful and good characters which can overcome more
malevolent ones. We must also harness the ability to deprive malevolent characters of life.

In the more sophisticated dream story we must "create" and "recreate" numbers of characters to solve the
narrative plot of the dream. In the unsuccessful dream the Dreamer Who Experiences the Dream may lose
contact with his Background Object and become "ensorcelled" by one of the dream characters. At that
moment, the experiencer of the dream forgets that the dream is a fairy tale, a myth being spun by the Dreamer
Who Dreams the Dream (for a purpose). Instead, the fairy tale or myth becomes a nightmare and the ending of
the story is in dark jeopardy. It is our capacity to love which helps us to create beneficent figures of such
strength so as to continue our successful dreaming. When we have this benevolent relationship to objects we
can trust that the dream is being told by a single Person—the Dreamer Who Narrates (dreams) the Dream.
Anxiety or tension begins to develop when we realize that the dream may not be told by the Dreamer, but may,
instead, be told by a new invading force of disruptive Dreamers. The latter is characteristic of psychosis.

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The concept of narrative involves the basic element of plot which, in turn, involves the presence of a
dialectic looking for a synthesis. Bion's conception of definitory hypothesis and negation are basically
explanatory themes in this regard. In his grid, definitory hypothesis is the reception and statement of an intuitive
declaration (Vertical Column One). Negation (Vertical Column Two) comprises those elements which are not

definitory hypothesis and which may negate or challenge it. Each constitutes the dialectical complementarity to the other. It is my conception, and I fear space does not allow me the opportunity to clarify this notion, that narrative per se may oftentimes be the projective identification of either definitory hypothesis, or negation, or both into internal or external objects so that action can concretely take place (in Segal’s contribution, she hinted at the concept of concrete symbolic equations). The desire for resolution between definitory hypothesis and negation then becomes the motive for the plot.

Projective identification is important in yet other ways in terms of plots. The power of the human imagination has not yet even been accorded the significance I believe it deserves. Projective identification borrows deeply from our autochthonous streams to create parthenogenetic images or phantoms which aim at the mastery of chaos. The ultimate Plot—the Theme of Themes—is beyond our meddling—it is the Appointment we all have in Samara—and the course of the scenario of the journey to that Appointment. The Theme of Themes is Truth, Track I of our realistic lives. Track II is our omnipotent, Prometheus, autochthonous capacity to be able to imagine that we create our own world and worlds—much like the autochthonous God Infant of Genesis whom countless generations have allowed to create his own mother and father, Adam and Eve.

Sooner or later the autochthonous (born from the self) theme of omnipotent self-creativity runs up against the genital theory of creation—that one was the unwitting result of the sexual intercourse of parents who begot us before we even existed. The oedipus complex, therefore, demonstrates at bottom the ancient, repetitive, inherent resistance to the realization that one did not create oneself, but was created by others. Levi-Strauss (1963), (1969) believes this conflict between the autochthonous and the generative

2 See H. Segal in Do I Dare Disturb the Universe: A Festschrift for Wilfred Bion. New York: Jason Aronson, in press.

3 I am indebted to Doctor Alfred Silver for this reference.

The significance of the autochthonous versus genital concept is more far-reaching than just the oedipus complex alone. Dreams and myths are autochthonous resolutions (autoplasic) to realistic problems (alloplastic) prior to the arrival of a non-autochthonous solution. In other words, myths, dreams, and narratives are spun by an autochthonous spinning wheel to bind the chaotic members comprising anxiety prior to "thinking" solutions.

The concept of autochthonous creativeness reveals a birth process other than genital and seemingly more appropriate at first glance to the birth of thoughts, as opposed to concrete babies. Moreover, it is a way in which we can understand the importance of Bion’s “C Column” in which visualization, dreams, and myths are located. It is my understanding that Bion’s Column C is a way of denoting the mind’s tendency to transform sense impressions into alpha elements via alpha function. This alpha function is highly autochthonous, as is the whole Vertical Column, for that matter. We must be able to dream about or mythify inputs in order to achieve a distinction between sleep and wakefulness. This is a more elaborate way of restating Freud’s thesis that troublesome day residues are first stripped of their catheces, and these catheces are displaced onto less important “congeners” of the originally troublesome day residue. This in turn is “marauded” by the instinctual unconscious in its continuous sorties for expression into the world where it desires discharge and/or consciousness—not unlike the banished devil who is constantly trying to resurface in human form. The barrier of censorship holds up and drives the unconscious with its new-found bootie back into the instinctual labyrinth of deep repression. Once again the Devil—in his new amalgam—tries to resurface—once again repressive censorship holds up—and the amalgam “condenses” in order to get sufficient strength once again to emerge. This time it seems to have enough strength to approach to dream screen itself as it regresses to perception for visual epiphany. The visualization upon the dream screen permits discharge and therefore furthers the work of repression by giving a delay to the contumacious impulse. But not only are discharge and repression guaranteed but also there is a “perfection” of the narrative

Theories to be the most elemental aspect of the oedipus complex and of totemism—kinship relationships.

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represents the "solution", not only of the day residue which was not really the main problem in the first place but only the surface expression of the problem—the clothing which the Devil chose in order to appear.

The truer and deeper meaning of the working over the theme and its final appearance is the solution for the unconscious problem—the constant need for the unconscious to become known and integrated with the rest of the self in the ever-expanding sense of "I"-ness in our never-ending sense of self-transcendence. In psychotic illness there is only the apocalyptic epiphany of instinctual "things-in-themselves" and, at the same time, day residues which are not pre-conscious but glaring holocaustal realities. The two converge so rapidly because of the disappearance of ego boundaries in psychosis that the psychotic cannot tell the difference. But it is important to point out, I believe, that reality becomes all the more impinging in proportion as the psychotic cannot dream—that is, cannot produce dream images which can facilitate repressive delay and thematic re-write and development for proper mental digestion. In proportion as he cannot produce the icons and indices of mental images (he cannot reassemble sensory data to resemble the object he is trying to reassemble)—or because he believes himself to have so mutilated the dream screen upon which the images are to be projected—that, as stated earlier, he produces chaotic, misshapen, "abortions" of images which are all the more distorted by a misshapen screen—or appear all the more eery when there is no screen at all upon which to project them. This to me is perhaps the deepest essence of the experience of being psychotic. It is exquisite neurological and emotional "embarrassment" to the unimaginable power.

Bion has intriguingly reminded us that dreams never stop; it is only their visual transformation during sleep that we conventionally call "dreams." Actually we "dream" by day too in order to put some thoughts asleep so as to be able to focus attention (to be awake) to other thoughts, at the expense of the sleep of the otherwise distracting though which are better kept asleep in the background. To pay attention and to concentrate thus involve the complex cooperation of autochthonous dreaming by day as well as by night. In order to repress and/or to put events behind us, that is—to be able to forget about things conveniently—we must be able to autochtonize them to our advantage so as to keep that important boundary between day and night and sleep and wakefulness so that sanity can continue.

In order for any inherent idea, messiah idea, thought without a thinker, etc. (manifestation of "O") to surface, it must first be stimulated by some beta element of sense impression; secondly the scenario or script must be suspended in order to allow sufficient unsaturation for the new thought to have room to be experienced and "hungry" expectation so as to welcome its presence. The question of stimulation by a beta element brings up the important idea of the autochthonous versus the genital theory of the birth of babies and of ideas, the autochthonous referring to self-generating and genital referring to dependency on mating with another. The mind which discovers its dependency on mating, through sense experiences, to stimuli from another source soon learns its "oedipal lesson" of the depressive position—that it is dependent for thoughts on stimulation by others. Insofar as one may evade this realization and can pretend that his thoughts are autochthonously self-generating, one is doomed to madness as a way of conducting one's life.

Bion's concept of the alphabetizing process of alpha function is congruent with Freud's concept, as delineated in Chapter 7, of the invasion by the instinctual impulse of the id into the precipitous reservoir of day residues in order to find "earthly forms" in order to surface. Because of the censorship, however, imposed by the pleasure—unpleasure principle the day residues which have been so corrupted by the instinctual impulses, instead of being the ad hoc "passes" into reality expression and discharge become the kidnapped prey of the instinctual impulses which are then compelled to follow them into the deeper unconscious haunts. Freud further believed that at night, while we sleep, the instincts again discharge with their kidnapped preconscious bootie but, because again of the perseverance of the agency of censorship, follow a regressive pathway to regression and fall upon the projecting screen of perception so that visualization becomes the final common pathway of this complex process. I believe that the visualizations incident upon the regression to perception constitute the screen of imagination which allows reality to be disassembled and then reassembled along with

the remitting of inherent preconceptions so that the amalgam of imagery falls upon the psychic screen for a creative and for a storage process. I believe the capacity to be psychically healthy depends upon the ability to disassemble the Gestalten of the outside world, to reassemble them in the internal world and to be able to store them as images in the way they are shown. I believe that psychosis is characterized by the inability to
assemble these Gestalten to resemble their external counterparts so that the imagery on the internal screen is disassembled, disjointed, dysymbolic, and in chaotic disarray. The basic problem with psychosis is, not so much that the thinking itself is wrong but that the mythic carpet placed upon the floor of thought is itself defective so that imagery cannot coherently take place and, as a fateful consequence, thought cannot be built upon this imagery. The problem with schizophrenia is dys-symbolism. They cannot paint inner pictures upon their inner screen. Their thoughts therefore lack the essential nutriment and therefore collapse in chaotic disarray. In short, the disordered thinking of psychosis is the result rather than the cause, I believe, of the incapacity of the schizophrenic to phantasy and to imagine in a way that coheres in depth.

I cannot close the issue of narrative without some reference to the psycholinguistic structural relationship between nouns and verbs. I believe that the dream is an attempt to consolidate chaotic daily action (verbs) into static narrative nouns so as to "store" them. Memory and desire serve similar functions. Psychotics, in my experience, are frightened of verbs—that is—of action, which connotes change and therefore insecurity and object inconstancy—thus their propensity for rigid concretizations and for the tenacity of their perceptual possessiveness. The noun represents an infinite class of objects which seem to be permanent structurally and therefore elude the change which is inherent in action, unless the object can be seen to undergo a spontaneous transformation (e.g., the melting of ice, the development of facial wrinkles, etc.).

I believe that the dream, by day and by night, has the task of organizing random actions in daily life into "packaged" units after the completion of alpha process. The random action of sense impression then become mythified, dreamed, narrated elements which approach noun status and can be stored, postponed, earmarked for future action, or "triaged" for immediate concern. In the meanwhile, thanks to alpha function, they have become nouns.

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despite the fact that we may conceive of them as narrative actions (verbs). They are stored like a videotape (noun) which contains the recording of the action (verb) but is itself static. It is my further belief that this is what is meant by repression. Thus, the purpose of the dream by day and by night is to facilitate the repression of random, intrusive action so as to put it in a package of slumber so that the rest of the personality can either be truly asleep or truly awake.

Dreams which are unsuccessful—that is, disturbing dreams—may, on the other hand, represent denial of action by counter-action. In other words, denial, unlike repression, represents a constant, continuing counter-cathexis which can never cease. Noun status eludes denial probably because the alpha process and the narrative it spins are found unacceptable to the Dreamer Who Understands the Dream (by day and by night). The capacity to achieve noun status is bequeathed by the mother with reverence (The Dreamer Who Understands the Dream) to the dreamer by her (its, his) ability to contain the anxiety of the infant by confronting it and then postponing its impact or diluting its intensity. Denial, on the other hand, results when the Dreamer Who Understands the Dream does not approve of the scenario and/or cannot adequately cope with the anxiety and must consequently resort to evasion, a phenomenon which is unmistakably demonizing and disheartening to the dreamer. The dreamer then enters into a collusive relationship with the Dreamer Who "Understands" the Dreamer which is characterized by that constant action (verb) known as denial.

Confidence in the capacity to achieve noun status (repression) predicates greater enthusiasm for expression (verbs). The sanctuary of nouns can be more easily relinquished. If noun status be more difficult to achieve, then nouns seem to be more greedily and desperately possessed, and relinquished only with great reluctance if at all, and then with great peril. It is the schizophrenic who is most trapped within his nouns and most disjointed from his verbs which have become his enemy since they spell "change" and "future." Yet the schizophrenic can quickly change to the verb when it means the eschewal of nouns and the future so as to rid the psyche all the more of all the complexities of syntax, whether they be nouns or verbs.

What about the "force" of the dream narrative? Is it due to the pressure of the conflicts in the day residue? Is it due to the compressive

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force which condensation imposes on unconscious mental elements so that they may "qualify" for sufficient intensity so as to register as illuminated visual images? The Theme of Themes, employing Thoughts Without Thinkers are power looking for words to express them so that they may see the light of day (and night). As Marlowe made his Tamburlaine say:

Make
In the mantle of the richest night
The moon, the planets, and the meteors
Light!

Marlowe’s "mighty line" is but a single example of the power of the birth thrust of creation. May not the power of the birth thrust of the infinitude of thoughts without a thinker trying to achieve illumination—but never finding a thinker to think them—be the underlying source of anxiety? And may not the realization of these stillbirths and abortions of creativity be the underlying source of depression? May not psychosis be the conviction that the thoughts without a thinker have been destroyed and are now haunting ghosts—and may not this conviction so influence realization that only apocalyptic remnants of mutilated, stillborn "thoughts" remain to "represent" the psychotic mind?

Enthusiasm, in other words, is the rocket-fuel of creation; psychopathology is its perversion, depression is its involution, and psychosis the fragmentation it causes when the mind has defaulted which could contain it.

Myths and Fairy Tales

Langer (1942) and Levi-Strauss (1962) believe that myths—and fairy tales—are not only universal but are also inherent. It is my opinion that they are homologous to Chomsky’s inherent deep psycholinguistic structures and that the manifest themes of the myths and fairy tales, although manifested in the surface structures, are nonetheless under the guidance and control of the inherent deep structures. I believe there to be a boundary to narrative plots, limitations in the latitude of themes, and some diversity only within a larger uniformity and conformity to the individual scenarios.

Fairy tales—whether Morte D’Arthur or Star Wars—contain certain invariant characters and certain invariant themes. Almost universally

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great disaster, plague, or infamy took place long ago. A parent—or both parents—have perished or been captured. The evil erstwhile victor can cast spells on his victims. An old sorcerer, e.g. Merlin, or Obiwan Kenobi, has access to mysterious power which comes from some deep and mysterious fount. It grants power and immunity to its possessor. The sorcerer is privileged to grant the power to his heir-apparent when the latter is finally of age. Purity, honor, and self-sacrifice are demanded of him. With his Excalibur he can slay the dragon, and release his enthralled and ensorcelled loved ones, and restore bliss to the kingdom. All took place long ago and far away—or in the remote future.

The subsidiary characters include dwarfs or diminutivized gnomes, elves, etc., who function as benign servants. They also offer comical relief. They seem to be little old people who contain (via projective identification) the human fears the hero might otherwise have had—and they also contain his littleness as he mysteriously assumes bigness and power. I believe the problem in some ancient time to have been the actualization of birth which caused in turn the release of Pandora’s demons. The release of human feelings at high velocity at birth is probably the source of the feeling that our infantile hero long ago ruptured the Background Object of Primary Identification. This belief in some ancient tragedy or some primitive catastrophe, constitutes one of the elements of the concept of Original Sin. We know it more currently as the hatred, the fear, and the guilt about being born. The desire to repair and restore this Object and its honor reforges a connection with the Background Object (where the umbilicus used to be), thereby bringing the benign mysterious anchoretic sorcerer to bestow the old power to the new hero.

It is my belief that the sorcerer is the true meaning of the term superego. I have come to regard the superego as the repository for the mystery of the infant’s future—all the “memoirs of the future” which are “known” to him at birth (and maybe even before) but which have such sensory intensity that they cannot be borne and so have to undergo a projective detox into a warehousing parent until the infant becomes a child and is able to retrieve his lost knowledge. It is the Object of Destiny. The retrieval of this lost knowledge is education, growing, learning from experience, and the pursuit of one’s life theme—the Theme of Themes—the scenario of the Dream of Dreams. Fairy tales have a happy ending. The

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hero manages to acquire—that is—retrieve his mysterious legacy to slay his own internal dragon. The telling of the tale offers relief and postponement. The very background of every fairy tale is faith in a powerful or mighty
good Background Object who watches over one and grants perfect immunity. Fairy tales correspond, I believe
to the discharge of immediate tension via the happy ending and the acquisition of postponement. They
conform, therefore, to Freud's concept of the pleasure-unpleasure principle.

Myths, on the other hand, may have great similarities to fairy tales thematically, but they differ insofar as
they accept tragedy and loss and thereby prepare one for unhappy endings. They tend to be more existentially
fatalistic. They organize and narrate chaos almost like insouciant news commentators at Armageddon. Myths
therefore correspond more to a primitive notion of the reality principle perceived "through a glass darkly," on
the way to being "face to face" with Truth.

The themes of both fairy tales and myths deal with evil and tragedy, fear and remorse, all the earthly
conditions, and the need for our nursery hero to have enough courage and faith to be able to surmount them.
The confrontation with the overwhelming force constitutes the baptism of a sense of competence in oneself in
concordance with the faith one has in those who bore one—and those who forebore one—the lexicon of all
those who saw to our survival thus far and who have passed the torch of survival to us. The continuity of
survival and the repetition of the struggles to reassure it constitute, I believe, the rough draft of the universal
dream narrative scenarios.

The dream narrative absorbs some impressive affects, and the knowledge or data which inspires affects,
and dreams them. The dreaming of them is the first stage in their intermediary metabolism to becoming
thinkable about. The dream narrative, by virtue of access to the knowledge of the past, places the new data in
contact with all its analogs of memory—similar people, data, events of the past and their past solutions. Freud's
analysis of the examination dream corresponds to this idea closely. In that analysis he observed that a
recurring dream of failing an examination took a long time ago and had passed is a way of reminding
oneself that one has already negotiated this hurdle in life and therefore is the current reminder that it need not
be worried about. A past known story and/or mythic story is assigned by the Dreamer of the Dream

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to carry it further in its mysterious journey. In this way, the "thing-in-itself" is digested down to chewable size
and therefore becomes more accessible to solution. One can then think about it, change the circumstances
which caused it, evade it, etc. The story narrative induces a state of relaxation and postponement as well as a
sense of confidence that the external storyteller—the Dreamer of the Dream—has seen this affair before so
there is no cause for alarm—as long as the Dreamer Who Understands the Dream agrees.

The Descent of God

Dreams apparently were considered a secret language between the gods amongst the Assyrians.4 In the
times of Assurbanipal and Tiglath Pileser III, for instance, Assyrian royal inscriptions were written in places
inaccessible to the human eye—there was sculpturing in front, but, behind the sculpturing, were hidden secret
inscriptions. These inscriptions were inscribed on clay cylinders inside walls inside buildings. "They were made
for the gods. Dreams were the messages of gods to gods," Professor Tadmor states. This secret form of
inscription seems to have been taken over by the snake-worshiping Hebrews—perhaps from their Babylonian
sojourn—in the form of the secret writings in the phylacteries.

The notion of a divine language has come down to us from the legend of the Tower of Babel. In another
contribution I endeavored to demonstrate that the omnipotent infant believes himself to possess the god
language and resents having to give it up for the earthly language of the mother tongue, the latter of which
takes at least a lifetime to gain competence in. In this sense, then, the god language is the infant's imagined
capacity to confuse his own baby talk with the "thing-in-itself" and imagine himself to have sway over his
cosmos (Grotstein 1977a)(and 1977b).

Yet there is another consideration which must be adjoined to this view. The infant, in all probability, is in
contact with a divine language, a language "spoken" by his Background Object to other aspects of the same
Object—a divine parental language, if you will—not the language of earthly communication but rather the
ambiguous, oracular, language of Truth—O—Infinity, a grammar

4 I am grateful to Professor Chaim Tadmor, the distinguished Assyriologist of Hebrew University, for this information.
(Tadmor, 1977).

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which is perfect, a syntax which is absolute, a meaning beyond meaning beyond meaning beyond meaning beyond meaning, etc. This "language" is the tongue of infinite dimensionality.

The god language can be seen as the ultimate architecture of the dream—the dream by day and the dream by night. It is at one moment the completed connections in the ultimate galaxies of thought—of all the thoughts without a thinker—waiting like Wordsworth’s babies, to be born in thought. Much as in a Picasso painting where the eye of the face in one dimension is also the head of a figure in another dimension, the “thoughts” are posed in infinite dimensions of infinite possibilities. The dream which is experienced is but an infinitesimal portion of this universal hologram. The symbols presented in a dream “talk” to each other, in infinite tongues. The "meanings" are meanings beyond meanings. They are a scaffolding for earthly thoughts to be cast upon for redefinition. When we "analyze" a dream, we get the patient’s associations, his day residues, his memories, etc., and we use the latent and manifest dream associations to reconstruct a possibility of inner thinking, an approximation by analogy, if you will. The actual meaning of the dream is unknowable because it contains, at the least, all the possible associations forever backward and forever forward in time. The dream is total language beyond comprehension. Comprehension itself is an embarrassment to the near-perfection of the dream.

Yet the perfection and mystery of the dream are penetrated in yet another way—other than attempts at comprehension—and that is in the very presentation of the dream itself. The divine language seems to intercede on behalf of the person who experiences the dream. The content and staging of the dream reveals the Dreamer’s choice of themes, presentations, etc. It is at this point that God descends to intervene and, in so doing, reveals the personalness of His choices. These may correspond to the phenomenon of the “deus ex machina” in Greek plays.

**The Dream as Therapy**

The process of dreaming constitutes a healing experience as well as an exploratory experience beyond healing. Healing, after all, only restores the injured self to homeostatic symmetry. It is the characteristic of man to desire to explore and therefore to give up his homeostasis and his symmetry for a greater gain. The dream offers epiphanic rents in its own symmetry to lure us like benign Lorelei to self-transcendence. When we explore the dream within and the dream without, we are, after all, attempting merely to recover what we lost when we descended.

A Malaysian aboriginal tribe, the Senoi, have the distinction of having been able to interdict violent crimes and intercommunal conflicts for a period of two to three hundred years because of the insight and inventiveness of *lohats* (shamans) of their various communities. The high degree of social attainment of these "aborigines," in the opinion of Kilton Stewart and H. D. Noone, anthropologists who have studied them, is due to their therapeutic use of dreams (Stewart, 1972). They seem to rely on dream interpretations and dream expressions. Breakfast in a Senoi household is like a dream clinic. The father and elder brothers analyze the dreams of the children. The dreams are then discussed by the males in a council elsewhere. Let me quote from Stewart’s article:

...man creates features or images of the outside world in his own mind as part of the adaptive process. Some of these features are in conflict with him and with each other. Once internalized, these hostile images turn man against himself and against his fellows. In dreams man has the power to see these facts of his psyche, which have been disguised in external forms, associated with his own fearful emotions, and turned against him and the internal images of other people. If the individual does not receive social aid through education and therapy, these hostile images, built up by man’s normal receptiveness to the outside world, get tied together and associated with another in a way which makes him physically, socially, and psychologically abnormal.

Unaided, these dream beings, which man creates to reproduce inside himself the external socio-physical environment, tend to remain against him the way the environment was against him, or to become disassociated from his major personality and tied up in wasteful psychic, organic, and muscular tensions. With the help of dream interpretations, these psychological replicas of the socio-physical environment can be redirected and reorganized and again become useful to the major personality...

The simplest anxiety or terror dream I found among the Senoi was the falling dream. When the Senoi child reports a falling dream, the adult answers with enthusiasm, 'That is a wonderful dream, one of the best dreams a man can have. Where did you fall to, and what did you discover?' He makes the same comment when the child reports a climbing, travelling, flying, or soaring dream. The child at first answers, as he would in our society, that it did not seem so wonderful, and that he was so frightened that he awoke before he had fallen anywhere.
'That was a mistake,' answers the adult-authority. 'Everything you do in a dream has a purpose, beyond your understanding while you are asleep. You must relax and enjoy yourself when you fall in a dream. Falling is the quickest way to get in contact with the powers of the spirit world, the powers laid open to you through your dreams. Soon, when you have a falling dream, you will remember what I am saying, and as you do, you will feel that you are travelling to the source of the power which has caused you to fall.

The falling spirits love you. They are attracting you to their land, and you have but to relax and remain asleep in order to come to grips with them. When you meet them, you may be frightened of their terrific power, but go on. When you think you are dying in a dream, you are only receiving the powers of the other world, your own spiritual power which has been turned against you, and which now wishes to become one with you if you will accept it.

It seems that the Senc is are sophisticated about the therapeutic nature of dreams. They respect the fact that dream images may represent dangerous or incestuous situations but are not actually what they represent. Not only does relief and psychic growth result from this awareness but it also helps them to use the dream in an experimental manner to conquer anxiety through the "guided dream."

The therapeutic nature of dreams can be understood, I now believe, as the beneficial effect of the narrative—the very telling of the narrative and the plot of the narrative. I believe further that the "therapy" involved, like the dream itself, follows Haeckel's Law, "Ontogeny recapitulates phylogeny," in the sense that there seems to be a descending (or ascending, depending on one's point of view) hierarchy of communications involved. The most primitive level of communication is the "god language" which speaks oracularly and ambiguously. The dream is awesome and constitutes commandments for the recipient of the dream to follow. This is the first of a variety of solutions to problems offered in the dream and in the holy narrative. All problems can be seen primarily as being due to our wandering away from God's will. Resolution is absolution: a return to the Word of God.

A variation of expression on this primitive, arcane level is the phenomenon of "showing," which has the connotation of magical induction of corresponding behavior in all the witnesses to the "showing." This phenomenon is otherwise known as hypnotic trance or brain washing via induction by magical gestures. It is a form of pregential or psychic manipulative exhibitionism. The dramatic action of awesome primitive godheads is believed to contain a secret message for the dreamer to divine, ultimately leading to an induced change in the dreamer's thoughts and behavior. When

Hamlet said, "The play's the thing wherein I'll catch the conscience of the king," I believe he had this phenomenon in mind. The dream is indeed the play which can catch the conscience of us all. I extend this to include the capacity of the awesome "god dream" to "show" to the dreamer and, likewise, the capacity of the dream to unmask powerful internal objects which behave as if they have moral authority, but unjustifiably. The revelatory dream is a bid for their abdication and the end to perversity, corrupt, addictive, and evil morality. The showing is thus an inductive unmasking.

A more common version of this dramatic "relationship through showing" as Fairbairn (1964) called it, is the phenomenon of psychic "defenses." We commonly depart from animistic language when we talk about defenses and, instead, use the more formal (and sterile) language of process. It is my experience that "defense" is a phenomenon in the first instance in which an infant dramatizes his distaste about a feeling or an awareness and so compels himself as to suggest imperiously that the awareness should disappear. Defenses first take somatic form—spitting up, defecating, muscular aversion, etc. Denial, after all, is psychic murder and must originally have involved the then appropriate musculature to effect. Posture became the prototype for defense. Its very posture was to display the power of the subject's response to the awareness and to induce the enemy (awareness) to obey its signs and depart.

The next level of solution is the mythic. It is more sophisticated than resolution through abnegation and "awesome showing" and allows for sufficient descent of omnipotence so that Fate is constructed as being above the gods and does not intercede or absolve. In this stage tragedy is accepted. When we say "God's will," we are on the verge of meaning inexorable Fate. The mythic-epic solution prepares us to withstand the inevitability of tragedy and loss. It avoids being nightmare through mobilizing pathos, which I believe alternatively can be seen as empathy for the tragic hero. This phenomenon comes close to the all-too-human
"feeling sorry for oneself," an important dramatic agent which rescues us from tragedy. When extreme, it becomes martyrdom, thus giving tragedy a holy cause and seemingly reversing the loss implicit in the original tragedy. Fairy tale dreams and narratives, on the other hand, romanticize the probability of tragedy and then offer a happy ending—which postpones confrontation with the real problem which inspired the dream.

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The next level of dream-narrative sophistication is in the sophistication of plot—it can be called "modern drama" in any age. Here the construction of plot is more immediately brought to bear on the problems. First, the problems are "universalized" for dramatic presentation in order to facilitate disguise and credibility at the same time. This is to accomplish universality for purposes of dilution of feelings of aloneness and uniqueness of one's plight. The plot is then so constructed along the lines prescribed by dramatic possibilities so as to produce a universally credible conflict which then lends itself to that limited variety of solutions alluded to earlier. The climax of the narrative or dream is the catastrophe, at which point the dramatic propensities of the dream network or storyteller have achieved optimum concentration of dramatic involvement preparatory to discharge of tension and to plot solution, whether by catastrophe or successful resolution.

 Participating in the therapeutic enterprise is the faculty of dreams and narratives which can be called the "guided dream" or the "guided daydream." These are skillfully constructed ad hoc alternative narratives which offer ways around the conflict. The capacity to envision alternative may seem like escape from reality on one level but really can be the preparation for thinking on another. It is, after all, the very capacity to offer alternative solutions which instigated the need for thinking in the first place and which constitutes one of its most compelling annuities in the second place.

Oftentimes we find that dreams seem to be continuous for several days because a proper solution was not found or was only tentative. I should like to demonstrate this phenomenon with the following case example.

The patient is a divorced playwright to whom I referred in another context earlier. One of his main presenting complaints was depression over his wife's leaving him. Many months of analysis were spent in analyzing his difficulty in accepting the finality of the situation. Finally, he narrated the following dream: He was walking outside on the street by a large building when he heard the shots of firearms and then saw a man falling to the ground from the top of the tall building. He awoke in terror. His associations led to the building's being associated with his office and also to his "falling off" in respect to his wife, by which he meant his acceptance of the fact of the severance of their relationship.

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The next night he had another dream: He was standing on a high bluff with a beautiful view of the ocean. The bluff and the view from one angle looked like his native New York State but, upon looking down on the surface of the ocean, he was reminded of a Polynesian paradise in which there were many young men and women swimming joyfully together. He "felt" that the ocean was cold down below yet it looked warm. He stated, "My eyes said one thing and my skin said another." He also saw an awesome African mask lying on the floor of the ocean. The black mask was oval-shaped—"like a vagina," he stated, and also had a spear which was penis-shaped. Suddenly he was pushed off the bluff into the ocean by someone he could not see.

His associations were to his awareness of being "pushed" by his wife, to the scary aspect of the African mask, and to the confusion of his senses about whether the sea was really warm or cold. After many other associations I was able to interpret to him that this dream was linked up with the previous dream and that he was searching for a solution for the falling off. I suggested to him that it was a birth dream and one in which he was pushed off a promontory by the spear of father's mask, the penis inside of the womb telling him he was taking too long in paradise and now had to be ejected. In other words, his "bluff" had to be called. At this same time the black mask reminded him of a black colleague whose "bluff" he had called, making him feel very good about himself and allowing him to feel free and separate. The pushing-off-the-bluff also was his feeling of being ejected by his wife into accepting cold separation and reality. His longing to get back into paradise having been coldly rejected, caused him to throw coldness onto the paradise, a "sour grapes" phenomenon, as it were. The confusion between the warm and the cold had to do with his desire to be "back inside" where it was warm but he felt "cold" for having been pushed out and believed furthermore, that the world down below in the Polynesian paradise was heaven—that is—was his mother's womb with all the frolicking unborn children—a paradise which his birth and his analytic rebirth excluded him from.

The first "falling" was a nightmare for which he was unprepared. The second "falling" fitted into the pattern of his progress in analysis and he was able to experience my "pushing" into awareness in a dramatic narrative, epic, mythical form which was acceptable to his Dreamer Who Understood the Dream.

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The issue of the Shaman-psychoanalyst archetype in the dream organization suggests another important parallel between psychoanalysis and dream narrative—the induction of a state of dramatic tension which mobilizes the keen attention of the audience's consciousness. Psychoanalysis, for all its appearing to be tedious, always seems to demonstrate and dramatize the hidden truth of our being to our attention so as to give it optimal recognition. The revelation of truth is always dramatic: in fact, the failure to experience the drama of truthful revelation in the face of irrefragable truth constitutes that formidable and characteristic routine known as lying to oneself. The drama of the acceptance of truth is therefore a shield for transformation and for evolution. Its purpose is to beckon our attention. It is still a mystery when dreams seek to dramatize without calling their truths to our attention in some occasions and when they seek to dramatize by calling our attention to them on other occasions. This mystery may very well be at the center of the dilemma of whether or not the "I" experiencing the dream is desirous and capable of "knowing" the dream or whether the omnipotent Dreamer Who Understands the Dream purloins it for itself so as to rid consciousness of it. Who, after all, is the Owner of the Dream, the one who does not allow us to remember it?

Insofar as the subject of the Dreamer may feel, like Oedipus, omnipotently curious about the dream, then it may become a nightmare. The nightmare effect can only chasen the receptive self so as to discourage it from attuning itself to any further "leaks of Truth." Whether or not the Dreamer Who Understands the Dream or the "I" who can remember the dream gain sovereignty over the dream is thereafter a matter of the confidence of the latter to disengage the power of the former over conscious control of dream reception.

Anyone who has experienced psychoanalysis either as analyst or analysand cannot fail to be impressed by the drama inherent when these two reagents come together in this unique medium. The setting for drama is built-in. The analyst seeks to harness it for dramatic exposure of those portions of the analysand's personality which are in his shadow and thereby unseen. Drama releases them to be visualized, then experienced. Dosage and timing of interpretation, the "artificial" abstinence of the analyst, the use of lying down, etc., all conspire to induce the surfacing of latent dramatic episodes on the scenario of the analytic chronicle. The dramas may get out of hand, eventuating in defensiveness, regression, psychosis, fear, and abandonment of the analysis. But, after all, drama is the instrument of the analysis and seeks to facilitate revelation of the arcane, the recondite, the elliptical, and the shadowy. Drama knocks on the door of Revelation so that Revelation may be transformed into Experience.

The Dreamer Who Makes the Dream Understandable

Up until this point I have been assuming in this presentation that the deepest and most arcane level of the dream is omnipotent, that is, the language of gods. I now wish to rectify that notion. It was transiently useful for presentation of a point of view but now must be modified. I wish, consequently to introduce another missing link in dreaming, the Dreamer Who Makes The Dream Understandable. He is the one who makes use of the dream narrative to explore himself and the dilemma which stimulated the dream.

Bion pointed out in his paper "On Arrogance" that there are certain borderline or psychotic individuals who have experienced "infantile catastrophe," the fallout from which develops into a triumvirate symptomatology: arrogance, stupidity, and curiosity (Bion, 1957). He believed that this triumvirate developed as a result of an infantile perceptual catastrophe. Due to the early development of the epistemophilic instinct and its association to the libidinal instinct and the death instinct, the desire to know becomes greedily sucking and enviously mutilating of the first object of curiosity, mother's body. This was Klein's contribution. Bion added to that the idea of inherent preconceptions, by which I infer he means those inherited prototypes which anticipate experience so as to achieve a realization when the experience confirms the preconception. The ideas of inherent preconceptions, which have their origin in the philosophy of Plato and of Kant, offer a whole new perspective from which to gauge the unconscious.

Inherited preconceptions correspond to the "things-in-themselves," not representations. They are the experiences of reality knocking at the doors which do not exist in the schizophrenic's unwalled mindlessness.

To turn the things-in-themselves into a representation requires a mind which can allow for postponement and transformation.

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In his paper "On Arrogance" Bion called attention to the omnipotence of the desire to "know" and its consequences of stupifying the arrogant "knower" into a state of arrogant stupidity, the obverse of arrogant curiosity, which is now characterized by disburdening the mind of its thoughts or even of disburdening the self of its mind which thinks the thoughts—through abnormal projective identification. The blind Tiresias and the blinding of Oedipus in the Oedipal tragedy are examples of this phenomenon.

I take this to mean that the infant is confronted by a perceptual storm of sensory stimuli from without and within (biological urges such as hunger) which "release" the things-in-themselves or inherent preconceptions into stark apocalyptic epiphany. The capacity to mute this epiphany and to postpone its debut is the faculty both of mother's capacity for reverie and the infant's capacity to utilize this reverie (autistic children cannot). In all probability the infant—and his adult counterpart—has to undergo the complex task of allowing the "thing-in-itself" to be released in gradual, sequential, dosages of experience. He achieves this, thanks to mother's reverie, by believing himself to be omnipotently capable of willing away the "things-in-themselves." This is done by omnipotent mechanisms such as splitting, projective identification, idealization, magic omnipotent denial, and manic defenses. Paradoxically, the omnipotent mechanisms confer omnipotence on the "things-in-themselves," thus my assumption in the first part of this presentation. Now, however, this fiction must be exposed. The things-in-themselves can be thought of, I believe, as the agents of ultimate, unknowable Truth (Bion's 'O') attempting an entrance through the apertures or sluices of the self in its forward, progressive developmental sweep.

As I adumbrated earlier, I believe the infant dreamer to utilize his "sender," the Dreamer Who Understands the Dream, to convey the autochthonously imaginative creation known as the dream narrative to the Audience Who Understands the Dream, an arcane representation of an internal containing object. Together they form a "C" Column of differentiation between sleep and wakefulness which facilitates the alpha barrier Bion refers to as being necessary for the maintenance of sanity as well as between the perceptual functions of background and foreground.

If the personality of the dreamer is such that he has the confidence, thanks to reverie and his use of reverie, that he can postpone his rendezvous with the "things-in-themselves," he then believes himself to contain an internal object pair, an omnipotent mother container and an omnipotent ego ideal sender which corresponds to an omnipotent "thinking couple," not unlike Hermann Hesse's archetypes delineated in Demian (Hesse, 1925). The one is the Dreamer Who Dreams the Dream and the other is the Dreamer Who Understands the Dream. Ultimately, the infant develops of confidence in his capacity to "know" his internal and external reality. This tendency normally comes at the expense of the gradual dissolution of the hegemony of the omnipotent thinking couple in favor of a real thinking couple. The "things-in-themselves" are at the same time denuded of omnipotence but not of significance.

Gradually there develops the appearance of a function which corresponds to the intrinsic analyst within us all. This, I believe, is the Dreamer, the Joseph, who makes the dream understandable. He understands that the "things-in-themselves" are not omnipotent but are significant and offer necessary perspectives of Truth ("O"). As a consequence he tries to utilize the dream narrative to explore the perspectives it casts upon the dreamer's daily internal and external mental life for "re-cognition." The "name" of this figure must archaically, like the Tetragrammaton, seem to be ineffable and inscrutable but in recent times has been called the analyst. I do not know his dream name or his mythic forebears. He seems to be the Observer who oversees the unfolding of the Scenario, who keeps a steady and continuous vigil on the scenario and the agents which seek to interrupt, obstruct, or alter it. By his vigil and his grasp of the scene of conflicts, feelings, etc., he makes computations or narrational alterations which become the ever-changing directives of the scenario. He is the guarantor of its future. He performs many functions but his commonest role is the Dreamer Who Makes the Dream Understandable. His presence and his development is also synchronously reciprocal with the Dreamer Who Dreams the Dream and the Dreamer Who Understands the Dream, by which I mean that the apparent omnipotence of their functions (the God Language) tends to reduce the state of respect for Truth and its agents, the "things-in-themselves." The Dreamer Who Makes the Dream Understandable—and his Partner, the
Dreamer Who Is Willing To Have His Dream Understood—form a coalition which seems to mitigate the omnipotent powers who speak the God Language. The psychoanalyst today, as well as his

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close counterpart in ancient Greece, the playwright, the novelist, and the artist generally are the external correspondents to this archetypal function (Ennealgo, 1970).

A young female analytic patient once dreamed that she was in my office and was staring at the ceiling. Suddenly there appeared a frightening and eerie shadow of an enormous falcon on the spot where she had been staring. She realized that the falcon itself was near but only observable by its shadow. Then she found herself in the middle of my office sitting on the floor with several close friends while I myself seemed to have disappeared. The group she then found herself indulging in a religious exorcism of her "possession." Her associations to this dream led me to the conclusion that she had come close to experiencing the "thing-in-itself," which was here represented as a shadow, much like the shadow in Plato's immortal Cave. The point of dreaming of this shadow of the falcon was that it might not have been the shadow at all but rather "it itself!" the most frightening of all apparitions. The dream was repeated in many different transformations in the following several weeks. One notable transformation was the appearance of a sinister snake which ultimately became her friend and guide. This was associated with the symbol for the medical profession (her husband was a doctor, as am I). Further analysis was able to link up the imagery of the falcon with deadly predatory curiosity on one hand and her lifelong persona of apparent superficiality on the other. This particular dream of the falcon's shadow seemed to perforate her pretense as a persona and precipitated her involvement in a truer attempt on her part to come to grips with her invasive curiosity and her fear of it.

**IMAGINATION**

The capacity for imagination to soar offers us the benign and delightful opportunity to transcend the third dimensional limitations of our body frontiers and the infinite. When used in artistic creation, imagination amounts to be power to perform an act of birth. Writers have long been familiar with this fantastic and unique element of creative power. The characters in a novel, play, or dream seem to have separate life systems and interact naturally with the other characters. It is difficult to "imagine" that the characters are not real.

When we speak of pathological imagination we generally use the

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5 I am indebted to Doctor Bernard Bail for helping me with these conceptions.

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term "phantasy." Actually, we are referring in this instance to that capacity of imagination to "imagine away" painful impression. Perhaps we could call this phenomenon "negative imagination." Negative imagination corresponds inchoately to the infant's turning his back, so to speak, on these painful impressions and putting them behind him—hopefully. We have known from Melanie Klein's concept of projective identification that the phenomenology of this is to project bad feelings into a "toilet breast," an object which seems to comply with our desire to be rid of the pain. What has not been understood, however, is that the infant not only believes himself to have created a transformed internal object, he also believes himself to have given birth to a twin, a negative self, whose content is all that he wished to evade. Bion described this phenomenon in his paper "The Imaginary Twin." He also alluded to it in a recent address to the Los Angeles Psychoanalytic Institute as "the ghost of analysis." This negatively imagined self (a transformation in hallucinosis, as it were) becomes associated as the fetal infant who is associated with being unborn. It is almost completely split off from the more obvious creator twin and has its own separate life and separate agenda.5 It seems to exhort, importune, and coerce the helpless creator twin to do its bidding. Extortion and blackmail are its instruments. A separate life system is its power. If the patient seeks to cooperate with the analyst in analysis, the negative twin responds as if real murder is being committed. On the other hand, this twin silently and chronically "suicides" its creator twin much like a cancer through trying to ensorcel it to keep in supply—that is, to maintain—the illusion that it is unborn and therefore safe. Let me describe three examples:

The first example is that of a forty-year-old surgeon who entered analysis because of depression and then developed a drinking problem. Interpretations about his alcoholism were of no avail until I realized his "twin" was seeking alcohol in order to preserve a feeling of being unborn and was inveigling the patient to believe its entreaties—at his expense. This interpretation had a powerful and corrective effect.

The second example is of a beautiful, thirty-year-old woman who had a traumatic family situation which she chronically recites as the cause of all her problems. She depends deeply on the analysis but seems unable to make progress or get relief from it. One day recently

she mentioned that she feels "murdered by her life." This inspired in me a series of thoughts which culminated in the following interpretation: "My interpretations to you are understood but ineffective because of your other self, the one who deadens you in order to evade and erase disturbing experiences, acts as an "evidence collector" (the patient is an attorney) and therefore misconstrues my interpretations as confirmations of how bad you are. Ultimately, this twin convinces you she is the proper analyst—not I. Yet you have to come to me in order to "cure" her. If she had been effective, you would not have had to come into analysis in the first place. As it is, her promises are empty but you wish to believe them so you bring her here, not you, in order for me to plug the holes in her imperfections so that she can be reempowered to ensorcel you and to discredit me."

The patient was shaken by the interpretation as she left the office. The next day she reported to me that, upon leaving my office, she crossed the street against the light in very heavy traffic without being aware. She was nearly killed. Only then did she really believe that she contained a murderer who is afraid of being murdered.

The third example is that of a single professional woman in her forties who entered analysis because of depression. She was in a previous analysis for many years but became severely negativistic toward her therapist and quit the treatment. Her interpersonal relationships were precarious both personally and professionally. It gradually became apparent to me that she was relating to me and the analysis in such a depressively manipulating way so as to coerce me to give her advice about her life situations. It turned out that her previous analyst, although interpretive in most respects with her, had latterly begun to indulge in advice. In the background of the patient is the "awareness" of having been taken by mother to her grandmother's on the other side of the country by train at three weeks of age. Although a loud, almost raucous person herself, she is most highly sensitive to noise and interruptions.

Because of the above and other associations and dreams, I was able to give her the following interpretation: "Your pre-train ride self seems always to wish to reassure yourself that she is still unborn and seeks to coerce you to reinforce this notion by avoiding any progress. When your former analyst tried to analyze you, your "unborn" twin self convinced you that the analyst was trying to show you how bad you are. When he tried to be helpful to you in terms of advice, he then became a convenient target for your bad advice-giving "unborn" twin self to convince you that the analyst is your bad adviser, not you." The interpretation was received with enormous surprise and credibility. She immediately lay down on the couch (she generally sat up on the couch) and began to work in a new and enthusiastic way.

The "twin" is the product of an act of birth by the imagination pressed into the service of denial of Truth. The return of the evaded Truth is felt to be, like a cross to a vampire—it means its very death. Whether we create the fictitious characters of our planned plays and novels consciously or unconsciously or whether we create unconscious characters in our own inner novel and then assign them to real people in the real world, the effect is the same—the character, once created, lives forever—unless killed. Then it becomes a ghost. It is my impression that this is what Bion had in mind about the ghost of analysis, for instance. Duermenatt emphasized the continuing nature of these characters in his novel The Pledge.

The capacity for imagination to bestow life is the instrument for creative Truth on one hand, but also, in its reciprocal function it parallels the truth-inspiring function by its negative—Falsehood, the ultimate antecedent of which is the presentation of the illusion of the unborn state. All defenses and resistances can be seen as perversions of imagination.

In psychotic restitutions the patient may find himself once again involved in a Kafkaesque plot—one in the first spatial dimension—in which he is caught as a character in someone else's novel and without flexibility, margin, or escape. Absolutism seems to characterize the patient's fictional plight. Yet it can easily be discerned, upon scrutiny, that the writers of the diabolical novel which preempts our hero's life fictitious characters given life by the patient's perverse imagination. The irony of psychotic illusion is that its persecutors do not exist and have to be invented in order to play their roles. Once given life, they ad lib! Tom Stoppard's
play. Rosenkranz and Guildenstern Are Dead poignantly deals with this aspect of character manipulation by playwright-creators who resort to peremptory creation and dismissal of characters at will.

The "ad libbing" of these characters brings forth another important point alluded to by Bion, the concept of shifting perspective. This concept has a number of meanings, and applications. I should like only to hint at one which I believe to be appropriate to the present

discussion. When we dream of a number of characters in a dream, we are detailing reference points of perspective. The first dream could very well have been told from the vantage point of the first angel, or the second, etc. This conception begins to bear fruit when we consider the idea of good and bad internal objects. Does a bad internal object know that it is bad? Does it have a rationale or a belief system for itself so that it can effectively attempt to discredit what the dreamer might call a good object? The concept of Rashomon seems to govern the shifting perspectives of the inner narrative, in other words. The real dream is a composite of all the dreams that could be told from each vantage point—and more. In psychotic illusion this multiple viewpoint of a single narrative degenerates into split off, disparate stories without connection.

With these views in mind, we can thus postulate that psychopathology is a bad novel or a bad dream which does not "work." We are caught in a plot conflict and cannot escape. The myth of the Labyrinthine may well encompass this feeling. In the course of dreaming our story, we may have gotten caught inside a dilemma (projective identification) and forgot how we got in and therefore, without an Ariadne's thread, cannot get out until some analytic Theseus frees us.

On the Ultimate Nature of Being

The Dreamer Who Dreams the Dream and The Dreamer Who Understands the Dream comprise the arcane "thinking couple" who produce, and "comprehend" the dream. They originally are the Gods Who Understand the Language of Gods. Ultimately the God Language becomes translated by an internal Shaman known as the Dreamer Who Makes the Dream Understandable. His (Her) involvement constitutes a significant milestone in the experience of dreaming. Thereafter, the dream becomes less and less the language of gods and more and more the untangling skein of highly coded human experience becoming decoded for relegation according to significance. This evolution predicates the development of a mind which can produce dreams and a mind which requires them and appreciates them. As this maturation proceeds, the Dreamer Who Dreams the Dream and the Dreamer Who Understands the Dream undergo mature modifications which permit dreams to become the idiom of experience rather than to that of omnipotence.

These "Dreamers" seem all-in-all to constitute a monumental

presumption of a phenomena not unlike an umbilicus to the mysterious and the divine. Bion has helped decipher this enigma by postulating inherent ideas as things-in-themselves which press with messianic zeal towards apertures of expression through the dream by day and the dream by night. Matte Blanco (1975) has also made a significant contribution in this area by demonstrating to us that the unconscious exists in the null (0) dimension and is therefore (a) syncretic and concretic; (b) all "ideas" in the unconscious conveyed to infinite sets, that is, each idea is part of another group of ideas which is part of another group of ideas, etc.; (c) infinite symmetry exists in unconscious processes as compared with the limited asymmetry of human experience externally. The consequence of the above postulates, according to Matte Blanco, is the creation of an invisible barrier between the symmetrical and the asymmetrical experiences. A barrier must be created in order to filter out the intelligence from a symmetrical infinity which pours like the Flood of Yore into the sluices of a human, therefore limited, asymmetrical fountainhead. The hint we have of our symmetrical infinity—always unreachable, unseeable, inerwiable, inescrutable—the very Tetragrammaton itself—constitutes the quintessence of our connection with the Background Object of Primary Identification and is our closest claim to something like a Divinity or an inspiration within. When once we dream, we are as an audience to gods. Now the dream is a revelation of our unknowable capacity for thinking and remains but a brief glimpse into the ultimate nature of our unfathomable being. The greatness of our being stands behind us; we can exist only in the shadows it casts into the caves of our experience.

As Jung says, "We are connected to gods" (Jung, 1944). At the utmost, however, it is the nature of the relationship between these inner beings and the relationships to their counterparts in the outer world which

constitutes the ultimate nature of being. The Dreamer Who Dreams the Dream, the Dreamer Who Understands the Dream, and the Dreamer Who Makes the Dream Understandable are but the inner aspects of a relationship to the analyst on the outside who is helping to stimulate the mental activity of dreaming in the first place—or witness his equivalent maybe with the dreamer who is not in analysis. The Dreamers are part of a transaction into their requisite counterparts in the outer world. Being human is but a facet of being together with another. The first

transaction is the relationship with the Background Object of Primary Identification. All further relationships are with the descendents of primary identification—those who are meaningful to us throughout our lives. The dreams constitute, I therefore believe, a residue of an umbilical connection with the Background Object and an umbilical shadow of connection to those who are chosen by us as worthy enough to occupy our mental lives today.

The Dreamer Who Makes the Dream Understandable is a statement of the function of the desire of the personality to individuate, to expand its psychic space, to seek its future, and to make itself known to itself. In this regard it fulfills Bion’s postulates for self-publication which, in effect, are continuing redemptions by the self of the hostile self which wants to be born but which is incarcerated by the "never-to-be-born" self, the omnipotent dreamer. The latter might correspond to the "excluded middle" in all self-rescuing operations.

Earlier I have referred to the Background Object of Primary Identification and its counterpart the Object of Destiny. I believe that the Object of Destiny, known in its Earthly role, as the ego ideal in association with the superego is the container of the Future, as is the unconscious the Object of the Past. The psychic apparatus, in other words, even though unfortunately named, connotes a vector of change from the past through the present to the future. We are always moving in our scenarios, therefore, from the object of the Past in connection with the Background Object of Primary Identification onto the direction of the Object of Destiny which is like an ever receding and always distant city of Samarkand—always receding on the horizon as we approach it. I believe that the ego ideal and, what I should now like to call the Instinctual Object, are but points of view from which ego, ego ideal, and Instinctual Object can view a common object from different points of view so as to achieve a common binocular focus. In other words, the importance of the relationship, for instance, between the ego and the ego ideal is not so much their conversation between themselves about themselves but rather about what they are perceiving as a common focus—their points of view. The same is true of the Instinctual Object. So the instinctual (or the past), the moral (or the future) and the here and now confer together to have that kind of conversation which must occur all the time in the segmental area of the mid-brain when the eyes converse with each other about

what they see in common on the outside. The ultimate sense of "I"-ness rests therefore in that middle area of binocularization—the mental representation of the mid-brain's segmentum in which significance and meaning are associated to the perception by a superordinating, non-anatomical third brain which harvests the yield of the left and the right brain—or the ego ideal and the ego—or the ego and the id, etc. so as to gain that binocularization to achieve correlation and transcendent growth.

Psychosis is characterized by the inability to allow this common focus. The conversation between one eye and the other in the metaphoric segmentum is disjointed and attacked, therefore no resolution or fusion takes place. Correlation and transcendent experience are negated. It is as if the psychotic, instead of having two eyes to focus upon a common object, is two cyclopic eyes staring at the same object but not talking to each other. There is no communication and therefore there is no growth. Yet that is the victory of psychosis—the arrestment of progress and the forfeiture of the future because of the dread of the past. For the psychotic the past and the future are the same. What he projects behind him is indistinguishably confused with his future. He destroys his future in order not to keep his rendezvous with his past. The psychotic has no intention of keeping his appointment in Samara. He defeats death by forfeiting life.

Our Ultimate Nature of Being (0) spans the crevass between the Background Object of Primary Identification and Its Shadow, the Object of Destiny, our Future. They are linked by the Theme of Themes and propel us from and to our Once and future excellence. Our daily human lives are brief vignettes in this Scenario and are like evanescent eddies in a relentless stream of change. The dream is the organization of the continuing mythic narrative which orders our chaos along our way.
The Laminations of Awareness

Throughout this presentation I have been using the dream as a specific instance of a consciousness or of an awareness within us which is greater than what we have hitherto called consciousness of self. And that the dream is a vent in the shield which separates our two worlds, the outer world of conscious, asymmetrical experience and the inner world of infinite symmetry and inner cosmic vastness. Freud (1900 - 1901) himself recognized the "dream connection"

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when he stated, "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 and which moreover adds nothing to our knowledge of the content of the dream.

This is the dream's navel, the spot where it reaches down into the unknown."

("p. 25).

The term "unconscious," the proper name for this system of inner cosmic vastness which contains a wealth of "myriad consciousnesses," is therefore an unfortunate term because it belies the awarenesses implicit and inherent in this system. The truth of the matter is that what we call the unconscious is really unconscious to us but is itself never unconscious of us.

I have therefore come to believe that consciousness occurs in laminations of awareness and that these laminations extend in a spectrum from "unconscious" symmetrical awarenesses through preconscious awarenesses, and include conscious awarenesses. I also believe that consciousness itself has a bipolar or a bimodal distribution, to use a term coined by Deikman (1971). By bimodal consciousness I mean that our conscious self may have its own conscious awareness, let us say, of the external world and, to a certain degree, of the internal world; whereas the internal world may have many laminations of consciousness, that is, of itself, of other structures, thoughts, and feelings within the unconscious, etc. Moreover, when we focus attention in the act of concentration we are giving active conscious awareness to the object upon which we are focusing and are suspending the background awareness which acts in the manner of a background-foreground or figure-ground manner. In other words, when we focus attention, we are lifting the object from its background into the foreground of our attention but there is still a background attention that is being partially suspended.

We encounter this phenomenon for instance when we are listening in an analytic hour to patient material and experience two forms of consciousness, a loose background consciousness and a focused foreground consciousness. This phenomenon is easily demonstrable, for instance, when we are driving in our car, listening to the radio, thinking our thoughts, and preconsciously watching the traffic without being directly aware of some of these procedures.

I believe that if the phenomenon of consciousness be carried to

its logical extreme we can begin to redefine consciousness as an attribute of an organism or even of a cell which is a property of the living organism's vitality and sense of purpose. I do not think it too wildly speculative, therefore, to attribute something like prototypical consciousness to the sperm cell which is "conscious" in a way of its purpose in its trajectory toward the uterus—or even of an egg cell in its descent down the fallopian tube.

Consciousness then would be a statement of the proprioceptive sense of awareness between I and self in the human organism and of the reflection upon oneself in lesser units of human existence. The monitoring function of the reticular filtering formation would be a proprioceptive consciousness of sensation in the somatosensory system. This would be a specific demonstration of consciousness. (I am indebted to Dr. Michael Paul for many of these ideas).

Erikson's (1959) concept of epigenesis connotes the consciousness of purpose of an inherent template or ground plan which organizes the future development of the parts and the whole of all organisms including the human. Epigenesis can therefore be seen, in its consciousness of the future of the organism, as a "memoir of the future" to apply Bion's term (Bion, 1977). It is a memoir of the future insofar as the concept of epigenesis represents both an anatomical-embryological conception which has been hewn and programmed with the coding of phylogenetic eons. It becomes the "immortal software" of animal and plant phylogenetic consciousness. Bailey (1978) has reminded us that the concept of phylogenetic regression is explicit in Freud's
theory of regression and that it has suffered an eclipse in popularity amongst analysts. Our whole life progression is a continuation of ontogeny which ineluctably "recapitulates phylogeny," so that the development of the species and the hardships it had to survive are programmed into an epigenetic template as "inherent software." We have learned and continued to learn from species—racial—mythical—historical—and current experiences.

I therefore believe that our innate behavior coordinators, or inherent preconceptions, or apparatuses of primary autonomy, or whatever eponym they go by, constitute the inherited software of consciousness which is the biography of the existence of life for all time and is programmed into the capsule of the double helix for immortal projection. Every component descending from the epigenetic ground plan has its own consciousness of purpose. What

we loosely call integration, development, maturation, etc. are but gross or molar terms for molecular, atomic, and subatomic consciousnesses which ultimately, like the "rogue wave" of the sea, unites resonantly into a single wave of consciousness known as the human experience of being aware on whatever level.

In general, I believe there is always a tendency for the "rogue wave" of consciousness to take place, that is, that there develops a unification of all consciousnesses in a resonant form to give specific awareness. Condensation in the dream for instance gives it dramatic intensity, according to Freud, and therefore presents a picture of the quintessence of dream consciousness. However, we are not able to tolerate the consciousnesses in what we commonly call the unconscious because of the difficulty our perceptual apparatus has in being able to contain so much consciousness, not only because of the danger of perceptual overload, but also because of the limitation of the human capacity to assign meaningfulness and significance to perceptions. Matte Blanco (1978) has described the difficulty in perception between asymmetrical consciousness and symmetrical unconsciousness at length elsewhere in this volume. The breakdown of consciousness because of the meaningfulness of perception is otherwise known as the oedipus complex, and the perceptual catastrophe emanating from it, as epitomized by Oedipus' enucleation of his eyes, has been beautifully delineated by Bion and is described in Bahia's article which is also in this volume.

Earlier I spoke of bimodal consciousness and its existence in the routines of our daily life. I mentioned that it contains focused attention when we are concentrating on an event and background attention which does not intrude into focused attention but seems to be located in the back of our minds in some kind of loose awareness. I mentioned also how analysts try to suspend a focused attention in order to tap into the background consciousness only to return to focused attention to reap the harvest of this altered attention. Thus, the foreground-background consciousness dichotomy would represent an aspect of bimodal consciousness and that this in turn, that is, the foreground-background consciousness of our overt awareness in our asymmetrical world, is itself, in turn, antipodal to the myriad subordinates "consciousnesses" which compose our nature, our development, our history, our ontogeny, our phylogeny, and in general, the history of living cells.

The ultimate nature of consciousness is, therefore, the sum of all these consciousnesses plus the potential consciousness that is possible from the realization of all the possible significances of all the possible thoughts and feelings in consciousnesses which are comprehensible to our minds.

Matte Blanco, as adumbrated above, had advised us in his own conception of the narcissism myth that when Narcissus looked into the River Styx he saw on the other side of the veil of water his unconscious self, his symmetrical twin. Matte Blanco believes that a conscious mind lives in the third dimension of asymmetry, asymmetry being the characteristic of development in real life. Symmetry in the mathematical sense characterizes the unconscious and seems to occupy dimensions approaching the infinite. He believes therefore that a barrier between the asymmetrical field of normal living and the "unreal" symmetrical world of the unconscious had to be developed in order to preserve the sanity of the symmetrical mind. The symmetrical world of the unconscious, therefore, constitutes something of a reservoir of potentiality and of creativity allowing thoughts to emerge into asymmetry whenever the subject is able to tolerate them.
Regression

I should now like to say a word about the psychoanalytic concept of regression from the point of view of awareness or of consciousness, that is, from the topographical point of view. In ordinary parlance we think of regression as a descent of consciousness from a surface level to a deeper level within the structure of the psyche, constituting a retracing of our development in reverse. I should like to suggest that the whole psychoanalytic concept of regression suffers from a perceptual distortion. When we use the term regression, we really mean progression of primitive awarenesses to the surface of consciousness. What is below rises to the surface rather than the other way around. After all, it is not our capacity to perceive the primitive (our perceptual apparatus) which regresses. Structures do not regress. Perceptual content may, under certain circumstances, find access to the surface of awareness and therefore rise to meet the sense organ receptors of the perceptual apparatus—and of intuition. This "progression" takes place in terms of the return of the repressed in mental illness but also occurs normally on an ongoing basis. Creativity is but one normal facet of it—but there is another, and I should like to discuss that.

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...now it constitutes perhaps the ultimate meaning of my first dream:

The Dosage of Sorrow

I believe there to be a regular traffic between the symmetrical unconscious and asymmetrical consciousness. I believe, furthermore, that the "repressed" is comprised, not so much of instincts or drives, as Freud suggested, but rather of infinite myriads of potential awarenesses and/or preconceptions, as Bion has suggested. The repressed, both primary and secondary, contains an infinite galaxy of potential meaningfulness which await realization in order to be assigned significance. The unconscious is the sum total of the reservoir of all the significances that are conceivable. The realization of meaningfulness which significance imparts to unconscious knowledge (Bion's "thoughts without a thinker") occurs in the depressive position. Meaningfulness occurs in the shadow of the inescapable sadness of growth and separation from one's previous self. As knowledge of oneself can be tolerated, it is experienced as being "dosed" by our capacity to bear the sorrow of loss and insecurity in order to allow our psychic space to expand commensurately. The dosage of sorrow denotes our capacity to bear truth. The young medical student who dreamed the dream of the dosage of sorrow was to realize decades later that that dream was the forewarning, like the Oracle at Delphi, about the fate and fatefulness of his odyssey into his future. If his mind was to allow for the truths gleaned from this odyssey, he would have to suffer the sorrow which Truth administers and, thereby, transcend himself with each dosage of sorrow.

Concluding Remarks

The dream, in its evolution from the Dream to the dream, is a palimpsest upon which is written, rewritten, and again overwritten the mythic pageant of existence. It is produced by the Dreamer Who Dreams The Dream, a composite of many smyth roles and functions, and is understood by its requisitioner, The Dreamer Who Understands The Dream. The Dreamer Who Makes The Dream Understandable translates the dream for our "understanding" which we make use of for delay and avoidance of confrontations and solutions. All three of these Dreamers are functions of "I" and "self" in its ultimate, unknowable quintessence

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...and awesome excellence. We are fated never to know them—only to be their clients and to walk in their shadow.

The dream is the epiphany of "divine conversations" between the Background Object of Primary Identification and the Object of Destiny and constitutes a "reading" of our existence while we are in transit between our once and future excellence.

Narrative is the skilled, artistic, and awesome arrangement of psychic moments into a syllogistic, linear, plot-oriented sequence of events which gather the outrises from all corners of the psyche and allure them to be dreamed—so that their story may be told—and forgotten—or acted upon—whatever, for experience generally and traumatic experience specifically are not safe until they are dreamed.
The dream ultimately is a narrative and narrating window into our inner cosmic vastness, and our capacity for self-transcendence is ultimately due to the dosage of sorrow our minds can tolerate in the gradual appreciation of the significance of the unfolding contents from this vastness.

... Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit shall dissolve
And, like this inconstant pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life is
Rounded with a sleep ...

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