DREAM INTERPRETATION
A Comparative Study
Revised Edition

Edited by
James L. Fosshage, Ph.D.
and
Clemens A. Loew, Ph.D.

National Institute for the Psychotherapies
New York, New York

PMA PUBLISHING CORP.
New York
CHAPTER THREE

Jungian Approach
EDWARD C. WHITMONT, M.D.

BASIC THEORY OF THE MEANING OF DREAMS

The dream as the experience of an involuntary psychic process not controlled by the conscious outlook presents the inner truth and reality as it is; not because I presume it to be thus, nor as I could wish it to be, but simply as it is.

The dream describes that inner situation of the dreamer the truth of which the conscious position fails to acknowledge or acknowledges only grudgingly.

The dream rectifies the situation. It supplies that which properly belongs to it and thereby improves the attitude. This is the reason why we need dream analysis for our therapy.

—Jung, Psychological Reflections, 1961, pp. 49-50

In Jung's approach the dream represents a superior, if archaic intelligence which can offer a meaningful new attitude to life. The dream directly presents an objective reality, internal and/or external, that corrects and compensates our subjective distortions and blind spots. The dream is not a product of pathology or repression. The seeming illogic of the dream is not the result of censoring unacceptable wishes or of inferior reasoning, as the psychoanalytic approach holds, but is an expression of a preconceptual psychic stratum that operates in terms of images rather than thoughts. Allegories and symbols which appear foreign and absurd to our conceptual reasoning have an uncanny precision of insight when we understand their imaginal logic. In marked contrast to a view of dreams as pathological symptom formations, the dream is a function of a self-healing balancing process. It relates a message that is unknown to the dreamer but is of vital importance, in that it compensates the one-sidedness of the conscious position and its
deficiencies.

Association, Explanation and Amplification

We attempt to make the dream's image logic accessible, in part at least, to our conceptual frame of reference by putting the dreamer's associations and explanations into the context of the images. For instance, a young man dreamed that his pocketbook was stolen by an unknown person in Puritan dress. With his pocketbook he associated his means of personal identification; it contained his driver's license, etc. With the Puritan garb he associated an outdated and rigid religioethical system; clothes are means of protecting oneself and adapting to external climates, and they typify the way we present ourselves to others. The dream can be conceptualized, then, as showing that an unknown, i.e., unconscious, aspect of his personality characterized by rigid religious and cultural bias, an outdated way of presenting himself to others and to the world, robs him of the means of establishing his personal identity. By inserting associations and explanations in place of the images, a conceptual meaning is reached in part. Conscious and unconscious dimensions are now in connection. This is the essential experience for therapeutic change.

I stressed "in part" because often in genuine symbolism the unknowable is touched and a single correct understanding is not possible. In many instances, no complete or final formulation of the dream's meaning can be found. The layers and facets of its symbolism may seem inexhaustible. The aspects and feeling tones with their associations, explanations and amplifications have to be "felt," meditated upon, attuned to by consciousness until some relevant insight evokes an "Aha!" reaction.

Hence the interpretative approaches are highly individual, influenced not only by the material and conscious context of the dreamer but also by the personalities and interactions of dreamer and interpreter. No dream symbol ever bears a fixed meaning. Associations must be provided by the patient, explanation and amplification by dreamer and therapist. Together they provide the indispensable basis for interpretation.

Associations are the thoughts, feelings or recollections, whether logical or not, that arise in the dreamer's mind as the dream is recalled. For instance, Automobile: "Each time I played with toy cars my brother tried to take them away."

What I call explanations are functional definitions of a dream image or object. They are largely consensual and objective. For instance, Automobile: "A means of 'getting there';" pen: "A means to express one's thoughts by writing." Although primarily objective, explanations are modified by associations and emotional predispositions. To one person a car is simply a means of
accessible, in part at least, the dreamer’s associations or instance, a young man known person in Puritan personal identification; an image he associated an means of protecting oneify the way we present ed, then, as showing that ity characterized by rigid self-telling himself to others sing his personal identity. the images, a con un-conscious dimensions experience for therapeutic

The unknowable is not possible. In many dream’s meaning can be seen inexhaustible. The actions, explanations and tuned to by consciousness only individual, influenced the dreamer but also by the preter. No dream symbol provided by the patient, exist. Together they provide

collections, whether logical is recalled. For instance, brother tried to take them tions of a dream image or For instance, Automobile: express one’s thoughts. By ns are modified by associ- a car is simply a means of

locomotion; to another the stress is on the pride and prestige to be gained by the make of the car; to a third it is a way to prove driving skill and ambition. When the image is a person, the emotional coloring of explanations may be at a maximum. A policeman is a public or collective enforcer of the law. This is the explanation of the policeman image. The feeling tone of the associations tells us whether he is trusted or feared or ignored. Explanation alone would tell us only that the dream message is about this person’s relationship to authority. Associations alone would tell us that the dreamer has given an attitude toward some aspect. Explanation modified by associations shows us this person’s attitude toward authority.

Amplification enriches a dream image with the meanings of that image or motif in myths, religion, fairy tales, art and literature. These are the traditional associations of mankind, the historical understanding and explanations of archetypal symbols. Associations, amplifications and obviously explanations are preferably limited to the immediate context of the dream image. Free association is usually not considered helpful since it tends to lead away from the direct message of the image. Because the dream does not conceal or censor but reveals the “situation as it is,” the image in its immediate allegorical or symbolic context presents the meaning directly. No censor needs to be circumvented. The images need to be related to feeling or conceptual patterns.

Object and Subject Level

A dream may be interpreted in terms of an outer “object” reality, or on the “subject level,” in terms of inner psychological reality. Which of the two approaches offers more insight into an unknown yet important situation is a matter of clinical judgment. Usually after a helpful object level interpretation more relevant insight into the psychodynamics underlying the situation may be achieved by a subject level interpretation of the same material.

A dream of seeing oneself or another dream figure disregarding lights, cutting recklessly in and out of traffic and finally being knocked down may point toward a tendency to behave this way in actual traffic, but foremost it points to a basic attitude. On the object level it warns of the effects of inconsiderate or ruthless behavior which eventually will result in getting “knocked down.”

But primarily the dream describes a willful ego hypertrophy which fails to regard the inner warning signs and the feelings of others. Probably these are repressed for the sake of ego goals, and hence this person is ruthlessly cutting in and out of “interpersonal traffic” and “psychic traffic” (the autonomous flow of biopsychic energies). Driving oneself without regard to physical or emotional needs and capacities may lead to the threatened knock-
down in the form of a somatic or psychic breakdown.

In practical terms, these two interpretations are likely to be synonymous, for such an overbearing ego attitude will lead to this behavior both in actual traffic and in interpersonal relations. Even if such a person controlled himself and avoided such behavior in the object world, the subject level interpretation would give insight into the motivations and projections which may or may not bring about the analog of the dream in external situations.

In subject level interpretation, every object or person of the dream represents an aspect or dynamism of the dreamer's unconscious psyche. Even the dream ego represented by the dreamer himself may exhibit attitudes of which the waking ego is not aware.

A patient's dream of being taken advantage of by Mr. X, his business partner, and responding naively would first be reality tested. Is Mr. X actually engaged in unsavory practices which the dreamer has managed or preferred to overlook? Is it possible that the dreamer has such a high yet unjustified opinion of his own skill in handling the known machinations of Mr. X that he has naively become a sitting duck for exploitation? The blind spot is compensated by pointing out Mr. X's character or, if this is known already, by pointing to the dreamer's own naiveté, or both.

If, on the other hand, the dreamer has no illusions about Mr. X and his own ability to handle him effectively, the dream would merely restate a situation already known when taken on the object level. In such a case, or when an object level interpretation obviously makes no sense from the outset or fails to reveal anything new, or when the dream deals with people or situations of no current relevance (such as the candy store owner of one's childhood), a subject level interpretation is directly called for. Mr. X then would be taken as an inner partner, the dreamer's own unrealized dishonesty or manipulativeness, naively identified with high-flying ego ideals, which gets the better of him. The actual Mr. X may be innocent of those shady qualities ascribed to him by dream and indeed even by the dreamer. The dream would be pointing up the nature of projections upon Mr. X. (In Jung's definition, projection is not a deliberate defense but an original choiceless illusion caused by unconsciousness. Whatever complexes operate actively while we are unconscious of them appear to us as though they adhered to external objects or persons.) The associations and explanatory descriptions proffered by the dreamer in respect to Mr. X (dishonesty, manipulativeness) would also be directly applied to the dreamer as descriptive of his own unconscious complex.

These need not be only negative, of course. We can be as unconscious of our better sides and capacities as of our faults. The dream may also compensate an unawareness of potentiality. A young woman laboring in indifferent
JUNGIAN APPROACH

The dream itself does not indicate whether or not an object or subject level interpretation should apply. Jung felt that there is no hard-and-fast rule or generally valid method for dream interpretation. The criticism is whether the particular way of dealing with a dream or, for that matter, with a clinical situation is compensatory and has a healing effect.

However, when people or situations in a dream evoke strong affect in the dreamer, they tend to show up projections and hence call for subject level interpretation, regardless of object level relevance.

The subject level is more rewarding generally, since there is all too often little we can do directly to change outer situations. But insights into our own functioning can bring about changes in our own approaches to those situations and thereby change at least the effects of outer circumstances upon ourselves.

Image, Allegory, Symbol

The language of emotion-charged imagery, of allegory, symbol and myth, is the language of metaphor. Both allegory and symbol are pictorial, analogic "as if" descriptions and are concerned with "meaning." Both offer cognition by means of image rather than concept or abstract thought. Allegory is a representation of an abstract or spiritual meaning through concrete forms. It refers to facts or situations that in principle can be fully grasped by the reasoning mind. A symbol in Jung’s definition is not an arbitrary or intentional sign for known and conceivable fact, but an admittedly anthropomorphic—thence limited and only partly valid—expression for something superhuman and only partly conceivable. It may be the best expression possible, yet it ranks below the level of the mystery it seeks to describe.

Allegorical descriptions widen and correct our view in respect to personal and mentally accessible facts which we have overlooked or preferred not to see. The imaginal form of representation is merely an expression of the fact that the message comes from the "image seer" in the psyche. The message—even though it may use poetic license and dramatic exaggeration—can, in principle, be rationally interpreted and understood. Its subject matter is
directly observable facts, external or psychological, even though unconscious, outside of the dreamer's awareness. These are constituents of what Jung called the personal unconscious.

Symbol and myth, however, mediate a rationally unknowable world of transpersonal reality, a stratum comparable to that which a physicist described as one in which we find

nature behaving so entirely differently from what we observe visible and palpable bodies of our surrounding that no model shaped after our large scale experiences can ever be "true." A completely satisfactory model of this type is not only practically inaccessible, but not even thinkable. (Schroedinger, 1951, p. 25)

Physics had to design its own symbolic or mythological "as if" language for this dimension, e.g., particles juggling around central nuclei. This reference is not meant to call upon physics to explain psychology but rather to illustrate the heuristic validity of the symbol-making function of the psyche by the analogy of an exact science which has shown less hesitation than psychology to accept symbols for the sake of penetrating aspects of reality inaccessible otherwise to the rational mind.

Symbols, by pointing to the not fully knowable, imply a transpersonal dimension of reality. By emphasizing the symbolic, the Jungian approach thereby accepts such a dimension as a basic concern of psychic life. The symbolic dimension is a therapeutically significant expression of a need for meaning in life over and above the satisfaction of instinctual needs. The dream may confront the dreamer with his instinctual needs in the form of allegory and with new dimensions of meaning when read symbolically or mythologically. Human life is motivated by an urge for meaning and purpose, to be discovered in individual personal existence as well as in interpersonal relationships. This need for meaning demands satisfaction over and above the needs of material security, sexuality and aggressive assertion. It may be considered a "fifth" to be added to Lorenz's "big four" drives (fear, hunger, sexuality, aggression) when considering human as opposed to animal motivation.

V. Frankel has described how survival in concentration camps depended not so much on physical stamina and the satisfaction of physical needs as on the capacity to find a sense of meaning to existence even under grimly destructive conditions. The most difficult and tragic situations can be tolerated if they can be found to "make sense" in relation to "ultimate reality." Neurosis or psychotic breakdown occur when a complex situation makes no sense and therefore cannot be integrated into some life outlook of world-self affirmation.
Symbols, as they spontaneously arise from unconscious depths, are potential guides to psychic health because they point to such contexts of meaning. Thereby they offer new creative possibilities in situations consciously viewed as meaningless chaos.

A middle-aged businessman in a state of depression dreamed:

I was in bed with a young girl and had just finished intercourse. Then I heard a voice saying in Hungarian—my mother tongue—that I did not deserve the *fa* or *fazs*. I was not sure which, perhaps both.

In Hungarian *fa* means wood, *fazs* means penis. Taken on the personal level, allegorically this dream might show the dreamer that he undervalues sexuality, does not trust—perhaps even represses—his sexual potency or his masculine aggressiveness. This level of interpretation should be checked out first in every case; often it will apply.

But in this instance it did not. There was no question of any repression of sexuality or masculine aggressiveness. Moreover, in the dream the man had performed the sexual act quite satisfactorily. The dreamer was a self-confident and successful go-getter and felt himself quite deserving of his successes both in and out of bed. On a purely personal sexual level of interpretation, a therapeutic bias could have been foisted upon the patient. Further, the mythological implication—the archetypal equation of penis and wood—would go unheeded. Often the seemingly irrelevant or irrational details of a dream supply the most helpful pointers for its interpretation. In terms of associations, the wood motif drew a relative blank from the patient. He liked wood as a material and as a youth had tried his hand at wood carving.

Viewed symbolically, however, as a best possible representation of a transpersonal, essentially undefinable reality, the dream opens a new dimension of understanding. Archetypal symbols are images which appear in similar forms in dreams and fantasies and mythologies of past and present: the World Father, the Great Mother, Mountain, Cave, Abyss, Hero, Child, Redeemer, Search for Treasure, Water of Life, Death and Renewal, Monster, Serpent, Bird, etc. Archetypes are defined as *a priori* motivational energy configurations which express themselves in typical representational images, typical emotions and behavior patterns characteristic of the human species, analogous to the instinctual patterns observed in animal behavior.

Archetypal images appear most often in contemporary form, not in historical costume. One can recognize them by their thematic analogy to myth, fairy tale, religious tradition and artistic imagination. When images that are identifiable as archetypal appear in dreams and no mythologically resonant associations occur to the dreamer, the therapist has to draw upon his knowledge of mankind's associations, that is, the collective historical understanding of those symbols.
The phallus that is also wood is a widespread cult object. At the spring festival Indian men dance with wooden phalli. In ancient Egypt the wooden phallus represented the generative power of Osiris, restored to life by Isis from death and dismemberment; his natural phallus was lost and Isis substituted a wooden one by means of which he begot the child, Horus, on her. The wooden phallus, then, is not naturally, unconsciously and automatically grown but deliberately created. It signifies creativity that is not of the flesh, of natural being, but of the striving of the spirit, of immortality. An analogous image is found in the phallus carved upon antique grave monuments bearing the inscription Mortis et vitae locus (the place of death and life). Purportedly this is a replica of the phallus which Dionysus, the god who dies and is reborn, erected before the portal of Hades.

This amassing of analogous images is an example of amplification. Amplification is essential for interpretation in such a case, but, equally important, it appeals to the dreamer’s feeling imagination rather than simply to an intellectual understanding. The symbolic significance of the image cannot be grasped without such an involvement of feeling and intuition. It is to the mystery of spiritual renewal that the symbol of the wooden phallus points, and in respect to this, not to overt sexual prowess, the worthiness of the dreamer is questioned by the dream.

The validity of this assumption seems borne out by the associations and descriptions of the young lady, the bed partner in the above example. She was an acquaintance whom he described as a grossly opportunistic go-getter, an unscrupulous success hunter whom in actual life he found quite repulsive.

On the subject level she is an unconscious aspect of the dreamer’s psyche, representing [allegorically] the opportunistic tendencies with which he is so deeply involved (depicted by sexual union) as to become almost incapable of a creative renewal in his life.

Objective Psyche and Compensatory Function of the Dream

The “objective” or transpersonal psyche is defined as a psychic “field” prior to and independent of ego and ego consciousness. It operates in terms of a meaning of its own, only part of which is in accord with the goals of ego consciousness. It includes and may subsequently contain elements that were once conscious and have become unconscious again through repression. (This Jung calls the personal unconscious; together with the ego it constitutes the subjective psyche.) The transpersonal psyche may be likened to an unconscious background personality or personalities. These unconscious background patterns are as though related to an unconscious center which Jung called the Self and are what is depicted in the persona, shadow and animus-anima figures of the dream. The Self appears like an organizing totality of a person’s
given potential, an a priori wholeness potential or gestalt principle from which originates the drive toward individuation, toward becoming what one potentially "is" or is "meant to be."

Psychic health rests upon a dialectic, mutually cooperative relationship between the unconscious self and the ego. The relationship depends upon whether the ego can remain sensitive to the unconscious self of which it is but a particular manifestation. When the ego's frame of reference is too far removed from its unconscious psychic roots, dissociation and psychopathology may ensue.

This tendency is compensated by the dream. Dreams then register the nature of the dissociation and attempt to convey to the ego a maplike survey, in images, of the critical situation as seen from the position of self.

The dream is a perception of inner or outer facts, registered by the transpersonal psyche, conveyed to and picked up by the ego consciousness in more or less fragmented pieces. (We rarely if ever remember a dream in its completeness.) A dream may be read as if saying "Self addressing ego: A blind spot in your view of a situation is herewith recorded by us as though..." The imagery of the dream follows.

In addition to clarifying personal psychopathology, the dream may compensate defects and distortions in our life orientations, as well as our views of our relation to life, world and cosmos. In addition to showing superego standards, a genuine inner conscience is expressed which may or may not be in agreement with superego or ego standards. Apparently our attitude to existence is of importance to the autonomous steering center, the self. The need to discover an ethical orientation arises from the unconscious transpersonal non-ego center that demands a psychological orientation toward meaning and purpose in life. The capacity to feel responsible for ethical wrong is an aspect of the archetypal need for meaning, referred to previously, which differentiates human from animal psychology. This ethical sensitivity opens one to the experience of conflict and necessitates individual choices in conflict situations. The necessity to make choices builds individuality. Conscience, one's unique "inner voice," is a dimension of meaning, a demand upon the ego, no less than the demands of the superego. Ethics and superego morality both are part of the social and cultural web because they arise in the human psyche, rather than being imposed upon the psyche by a culture envisaged as divorced from psychic functioning. The cultural demands of the superego do not fall from heaven but are expressions of a collective psychic functioning to which the individual psyche relates like branches or leaves or roots to a tree. Superego demands are precipitates of collective psychic development. A continuous flux in unconscious dynamics expresses a life current which evolves into new forms and increasing differentiations of organism and consciousness. Thus the internalized collective superego standards are polarized by vari-
ations, complementations, modifications and oppositions arising in the psyches of the individuals who make up the collective body. The relationship between individual and collective psyche is a dialectical one of complementary polarization. The individual's uniqueness is found through discovering his own "synthesis" between the "thesis" of superego demands and the "antithesis" of one's intrinsic values and needs, the inner voice, conscience. Through this dialectic Auseinander=setzung between individual and collective values, one's life meaning, one's unique selfness is approached.

Moreover, the individual antitheses to the collective themes are challenges that eventually call forth an evolution and renewal of the collective standards. These new standards become the superego demands for the following generation, or generations, to be complemented and opposed by new antitheses of individual conscience.

Conscience expresses an individual's necessity to "become what he or she potentially is" by discovering and living up to an intrinsic ethical integrity. This is to be carefully differentiated from the superego, to which it can stand in a polar, antithetical relationship. An adequate conscious relationship to this value-setting individual center is as vital for one's sense of integrity, self-respect and trust in the meaning of existence as is the satisfaction of biologic instinctual needs. Our attitude toward existence and toward our fellow human beings is a matter of concern to the autonomous steering center, the self.

A young man narrated a dream in which a policeman attempted to stop him from entering a beautiful orchard. Enter he did, but when he was about to pick a piece of luscious fruit he was scared off by a cobra or rattlesnake coiled around the branch. He pulled back in terror, the snake struck and he awoke. In alluding to the myth of the Garden of Eden a general fact of human existence is restated for the dreamer's benefit. "Knowing," growth of consciousness or maturing must be paid for by travail and even suffering, at any rate by losing our paradisical easygoing innocence. Throughout all cultures prior to the Judeo-Christian tradition, the snake represented a symbol for healing and renewal, poison as well as medicine, the paradox of danger and renewal within living. Our dreamer is thus offered a piece of existential philosophy from the universal storehouse of mankind: difficulties are not necessarily expressions of failure or ill luck poised just to plague him of all people, but are unavoidable stepping stones to a growth in awareness and maturity, the other side of joy and fullness of living.

The dreamer's resistance to risking himself in a more courageous living is shown to arise from two sources: the policeman, whom he manages to bypass, and his own fear of the snake, which proves fatal. The policeman to him represented unquestioned obedience to law and order, a collective superego value, a piece of Puritan heritage in his case that forbade any deviation from
established rule and profoundly mistrusted joy and pleasure and sexuality. In
his conscious trying the dreamer, a member of the counter-culture, defied
that prohibition. He was "liberated," or so he thought. Yet the dream shows
him that his own fear of taking risks, of risking involvement, of wishing for
the easy simple way out, leads to an escapism which but invites the troubles
which he fears and hopes to avoid.

Ordinarily, when not bothered, a snake will not deliberately attack. In
dreams behavior which is contrary to realistic expectation marks a significant
dynamic. Also in dreams, when one event follows another, a causal relation-
ship is often to be postulated. These two indications, combined with a feeling
in the dream that the pulling back elicited the attack, lead us to conclude that
the dreamer's avoidance provokes exactly what he fears.

The superego says, "Stay away," but the life will, which could be likened
to the genuine conscience, says, "Risk!" and by implication "Wake up!" A
message such as this, when it grows out of the amplification and explanation
of a mythological motif that arose from a dreamer's own unconscious psyche,
rarely fails to score a therapeutically effective impact. Partly the reason for
the impact is that its appearance in the dream times it. At this particular
juncture there is a readiness and need to assimilate the message. A point has
been reached where the particular message is needed as a compensation to
restore psychic balance.

Adequate interpretation frequently can be offered only when the "blind
spot," the deficiency or one-sidedness of outlook in the conscious position, has
been located. Hence the conscious position of the dreamer in respect to sub-
ject matter involved and outlook must be known before a dream can be
adequately understood. Rarely if ever does a dream merely restate a known
event or an already established attitude. An interpretation that adds nothing
to what is already known is probably inadequate.

The seeming absurdity of some dreams is accounted for by compensatory
exaggeration. What consciousness underrated, the dream is likely to over-
emphasize in like proportion. A person or issue that we unduly minimize may
appear in our dream blown up to gigantic proportions, and vice versa. In
dreaming of oneself as committing some dastardly deed, one's overblown no-
tion of goodness may be compensated. A dream of impending disaster may
compensate one's overoptimistic or careless evaluation of a situation, or, in
terms of subject level interpretation, it may confront the dreamer with his
hitherto unrealized pessimism or alarmism. The optimal interpretation is de-
termined by establishing the dreamer's opposing exaggerated position and by
the nature of the associations and explanation offered. Familiarity with the
dreamer's life situations, conscious attitudes, value systems and ideas, as well
as associations and explanations, must obtain before adequate interpretation
can be attempted.
Also, interpretation will invariably be colored by the interpreter’s attitudes, feelings and intuitive capacities. The more adequate the therapist’s relation to the world of his own inner images, the more likely will justice be done to the patient’s. This is because interpretation comes out of sensitivity to one’s own spontaneous nonrational responses, which are not available to one who is not related to his own unconscious. Even more important, what is unconscious inevitably gets projected. The therapist’s unconscious complexes will color his perceptions of the client’s material.

Dramatic Structure of the Dream

It is frequently helpful to perceive the structure of a dream in terms of the basic elements of classical drama. Perhaps dream and drama, both, embody an inherent archetypally structured way in which human development is viewed in terms of inevitability of conflict and conflict resolution.

The basic elements are exposition, plot or complication, crisis, peripeteia and lysis or catastrophe. Particularly in involved dreams these structural elements help one grasp the basic message rather than get bogged down in detail. Any elements may be more or less developed or absent in a given dream. The exposition points up the principal characters, starting positions, subject matter and location of the story about to evolve. Hence some dreams cannot be adequately understood unless the opening setting is well considered.

In our last example the exposition is “dreamer in front of orchard.” The theme the dream is about to treat is “How is he to deal with the good things of life?” The complication is the encounter with the policeman who represents his superego, the puritanical conviction that if something feels good and joyful there must be something wrong or forbidden.

After this complication has been by-passed, the real crisis is encountered in the threat of the snake. The moralistic taboo hides the critical weakness, to be met by conscious awareness—his fears of living and risking.

The peripeteia is the way he deals with or, here, fails to deal with the impasse—turning his back. Lysis (solution or catastrophe) refers to likely outcome—in this case, the shock effect intended to wake him up. The snake now strikes. What he dreads, he brings about by running and looking away.

Thus in terms of dramatic development this dream can be quickly scanned and summed up as saying, “By failing to courageously face the dangers of life you bring about what you most dread.”

In every dream exposition and complication refer to the present. Lysis or catastrophe indicates future potentiality, ways in which the situation can or should be resolved. The crisis may be present or imminent, depending on the facts of exposition and complication. The past is referred to in dreams only
inasmuch as it still affects present reality.

Sexual Symbolism

Sexual images need not necessarily refer to overt sexual or genital activity. Sexual imagery is one of the oldest forms of archetypal (mythological and religious) imagery. The psychoanalytic approach explains images in mythology and religion in terms of a repression of sexual feeling or behavior. This is a metaphysical bias that the basic human concern is with instinct gratification and that spiritual concerns are derivative. Such a position denies symbolic reality as a primary motivation. Male-female polarity, the contrast of the Yang and Yin of Far Eastern philosophy, has always been the way in which the basic polarities of energy activity have been symbolically expressed. A gestalt called “Maleness” is depicted as outgoing, active, aggressive, analytic, separative, abstractive and creative, and is concretized by phallic images including penis but also spear, sword, gun, tower, eagle, hawk, and by heaven, lightning and thunder, and spirit and reason. Femaleness represents the in-drawing, introverted, receptive, containing, gestating, nourishing, preserving and playful aspect of energy, represented by hollow, cave, womb, vessel, container, house but also dove, cat, cow, and by earth, water and nature, and emotion, to mention but a few examples.

I wish to emphasize that male and female as indicated here refer to archetypal symbolism or gender and not to sex in the sense of men or women. Jung was the first to draw attention to the fact of psychological bisexuality for either sex—to the anima, the repressed femininity in men, and the animus, the unconscious masculinity in women. Conscious assimilating of the psychic contents of anima and animus constitutes a basic stepping stone toward individuation. (Further details of this most important aspect of Jung’s contribution would be beyond this study. The reader is referred to the extant literature.)

Thus on the object level sexual images may indeed point to sex and/or relationship problems (for relationship always rests upon encounter of opposites and therefore archetypally comes under the female-male heading). But on the subject level they reveal the impetus to a needed union of separated or opposed psychic elements. Sexual symbolism hence is relationship and individuation symbolism, a partial aspect of which is genital sexuality.

Homosexual imagery, in particular, frequently points to the inner need to assimilate adequately the qualities of one’s own sex specifically pointed up in the qualities associated to the object of the homosexual attraction. No overt or actual homosexual tendency need be adduced, even though it should first be checked out on the object level.
Transference

What has been said about sexual symbolism applies equally to dreams dealing with the therapist and the dreamer's relationship to him. On the object level such dreams may uncover repressed feelings or sexual wishes toward the therapist.

But on the subject level they show attitudes to the therapy process, projections upon the therapist or the relation to the "therapist within," an adequately or inadequately functioning self-awareness, therapeutic attitude and healing power within the psyche.

A young woman dreamed, "I am in Dr. W's office. A noisy teenage crowd romps around there and I cannot come near and touch Dr. W." This dream made most sense on the subject level. She could not get in touch with an adequate awareness of herself until her teenage attitudes (expecting always to have a good time and be supported without responsibility) were gotten out of the way. Neither could she relate to the therapist, of course, as the overt dream image would depict. But the subject level interpretation is more inclusive than the interpretation, which would limit the problem to the person of the therapist.

PRINCIPLES CONCERNING THE USE OF DREAMS IN TREATMENT

In Jungian practice dream interpretation is the chief therapeutic modality. The dream, particularly an initial dream, also helps the therapist evaluate diagnosis, prognosis and psychodynamics. Contrary to earlier, widely held assumptions, the Jungian technique is as useful for the unraveling of specific personal problems as it is for the understanding of archetypal constellations.

A dream like the one with the snake at once allows a differentiation between superego inhibitions and the deeper layer of existential fear, thus permitting the therapist to focus upon the more essential issue instead of having to wait for the slow disentanglement by free association or pursue his own more or less correct guesses. Such direct diagnostic use of the dream can be an invaluable tool for situations where brief psychotherapy is indicated.

Equally important can be the warnings of fragile ego structure or threatened psychosis, where anything more than ego supportive therapy might be dangerous or impossible. For example:

Walking in the desert valley with but little water available I found a stream of water in a deep chasm. But the descent to the water would be over vertical and brittle rocks and I saw that a single step was likely to loosen a rock avalanche which even if I did not slip would destroy me. Such a dream or dreams of destructive volcanic outbursts or destructive floods from which there is no escape are warnings to stay away from the
unconscious.

In turn, variations of the above themes that show the dreamer unharmed or able to master the danger are prognostic encouragements, indicating that the going is likely to be rough but manageable.

The most important use of dreams is as guides for insights—indeed, as directors of the therapy process. It was Jung's contention that since the patient cannot know and the therapist must beware of assuming that he knows what is wrong, the healing instinct within the unconscious psyche is to be looked to as a guide. This autonomous center of the personality directs development, integration and healing. Dreams singly and in serial connection seem to provide running commentaries and consistent developments of such themes as are essential for motivational insight. When a dream journal is kept through the course of an analysis, it becomes obvious that a consistent goal-directed personality development is being directed by the dreams. Dream 1 may raise an issue; dream 2, another; dream 3 may link them; dream 4 may elaborate a side issue tangentially referred to by dream 1; and so forth. Often one gets the impression that, for example, Dream 6 hints at or creates a basis for what it "knows" dream 86 is going to elaborate.

This Ariadne thread of dreams through the maze of unconscious motivations and interactions thus provides a map showing what issues need to be raised and when they safely or successfully may be raised. The experienced therapist will bide his time and not touch upon sensitive issues until and unless a dream does so. It is not only the understanding but also the emotional impact of wrestling with the dream symbolism that has a therapeutic effect. This effect is nonrational and seems to operate through the emotional and intuitive level.

Hence the course of a Jungian analysis rests chiefly on work with dreams. The analysand is asked to keep a dream journal in which dreams are to be recorded immediately upon waking, no matter how fragmentary, absurd or irrelevant. In the analytic session they are then discussed in the context of external current life events as well as their subject level inner dynamics. As the ego position is modified by the insights induced by the dream, the following dreams respond to that modified position. They elaborate, reiterate or correct erroneous interpretations. A dialectic to and fro is thereby induced between ego and unconscious in respect to which the analyst's role is one of participant interpreter who supports the client's journey.

Jung emphatically insisted that the therapist give up pretensions to superior knowledge and all authority and desire to influence his patient. The therapist must adopt a dialectical procedure of comparing his findings and impressions with his client's. Every stance of the patient is considered tentatively valid unless challenged by the unconscious itself through a dream.

Jung unequivocally states that every and any resistance is justified. If a
client refuses an interpretation, it indicates that the therapist’s approach is inappropriate if not in content then at least in timing, attitude or emotional stance or insufficiency of rapport. The validity of an interpretation is affirmed by a subjective deep sense of “Aha!” or “Touché!” on the part of the dreamer, regardless of his intellectual reservations and indeed even emotional resistance. Only this “Touché!” experience confirms that the message or at least a part of it has registered. Until this assent by the patient is gained, it is well for the analyst to consider even the best and seemingly most appropriate dream interpretation invalid.

This fact constitutes a severe limitation in discussing the clinical material of part two. An adequate interpretation without the dreamer’s associations, explanations and subjective reactions of assent or refusal, without personal rapport and without detailed insight into the concrete life and therapeutic situation which gave rise to the dream, is next to impossible.

The best that can be offered are theoretical speculations of what the dream might point to, what sort of questions might have to be asked, what assumptions might be made, what conclusions might be drawn—perhaps.

After all that is said and done, the reader must be reminded that, like all healing, dream interpretation remains more an art than a science.

INTERPRETATION OF MARTHA’S DREAMS

Theoretical Understanding

Dream No. 1

The first dream reported in a course of therapy (initial dream) usually offers a diagnostic and prognostic summary of the overall situation and, in terms of crisis and lysis, points toward specific problems and attitudes to be dealt with for therapeutic resolution.

This one presents us with an image of the dreamer in an “elevated” and isolated “shaky and narrow” position, watching “from above,” a world which she perceives as utterly dangerous; looking down at life as explosive and dangerous from an exalted but inherently unstable, indeed rickety position—a picture of alienation and inflation, most likely owing to an identification of self with unrealistic exalted ideas and ideals. Yet, unconsciously and in spite of herself, there is a pull to get involved; dissociated elements of her libido are shown to be drawn toward the explosion (people jumping off the balcony and running toward the explosion). If not consciously (through therapy) and voluntarily, she would be compulsively and unconsciously involved in the explosions. It should be elicited whether her objective life situation is dangerous, given her present psychological structure, or whether the danger
is imaginary. In the latter case, the explosiveness appears projected upon the outer world. In the first case, a fragmentation and breakdown of the personality may be warned against.

The period dresses refer to a perhaps romanticized but certainly outdated external adaptation. Clothes—the garment, mask or uniform one wears (the persona in Jung’s terminology)—are the means of presenting oneself to, as well as protecting oneself from, the external world. Judging from implications of the other dreams, the outdated adaptation is probably in terms of rigid sexual and respectability standards of past generations. The therapist would have to request the dreamer to characterize the values and standards of the period to which these clothes belong. Also, more specific information about the attitudes or qualities that impress her about Katharine Hepburn should be elicited. From what we know about the figures which Katherine Hepburn used to impersonate there emerges the likely image of a “lady” who is “above it all,” a bit of a tomboy and a snob who does not wish—indeed is afraid (see Dreams 2 and 3)—to be touched by emotion or passion, lest she “explode”; and all of this dressed in outdated sets of standards. The adherence to outdated sexual standards and the Katharine Hepburn identification compensate an inferiority feeling centered upon a self-image of unattractiveness either in outer appearance or as an “evil” person (see Dream 6).

The motif of remaining in her stance of passive detachment for twenty years requires associations to twenty. What significant events inner or outer are recalled from her twentieth year or from twenty years ago? This may elicit traumatic events, conditionings or expectations which continue to be instrumental to her detachment.

Her association to fifty-years-old as a privileged position, and all activity being over when she finally comes down, points to her expectation of being assured a privileged position with not much responsibility and relative noninvolvement in the struggle of life as a prerequisite for “coming down” and “risking involvement.” It is a self-defeating paradox, and “coming down” under the conditions she anticipates makes her miss the boat. Everybody of her own generation is dead. She misses out on contemporary life, as long as her coming down is conditional on the above expectations. Here an archetypal or mythological theme is struck. There are many stories, fairy tales and legends of the youth who allows himself to be seduced by the song of the sirens or the Lorelei into the world of the naiads or by the elves in the hill into the fairyland of unreality, only to find when he returns as an old man, after what seemed a short sojourn, that life has gone by. No one knows him any more, his kin are gone and dead. Everything is changed from what he knew, and the world he has returned to is strange. He no longer fits.

The archetypal motif always addresses itself to the general human theme. A general temptation and its dangers are stated. The urge to withdraw
from life is alluded to as a regressive enticement from the depths of the unconscious, a form of a death urge or a primitive readiness to remain with the call of the deep. The enticement of the unconscious here may be inferred by amplification of the archetypal context in which missing out on life happens because one is tempted by the unconscious. If and to the extent she succumbs to that temptation, life is missed. While a pull to the unconscious may be vital and called for after adequate ego development, in her situation, characterized by withdrawal and a rickety pseudo-ego and by allusion to the motif of missing out on life by withdrawal, such a pull is regressive.

If and when she resists it and attempts to come off her chair and balcony, she needs help from the therapist or therapy. The association to the therapist in terms of his clothing emphasizes the need for the contemporary (sports coat) way of meeting reality presented by the therapist. The reference to the need for the therapist’s help as early as in the initial dream may be compensatory to the therapeutic resistance alluded to in Dream 2 and perhaps 6, and should alert the therapist to discuss reservations about the necessity of therapeutic help.

The themes of wedding and Prime Minister are in need of further clarification by associations. What does she find frightening about marriage? Probably it is the need for emotional commitment, but it could also be the dread of what it may represent to her in terms of her outdated traditional standards.

Marriage, as a joining of opposites, is one of the oldest symbols of the individuation process, of becoming a whole person. I would explore this archetypal subject level interpretation, in addition to object level concerns about actual marriage, because of the Prime Minister’s involvement. He proposes to replace the legitimate life partner and is a modern equivalent to king and prince of fairy tale, a glamorous figure. On the object level this would allude to an overglamorous expectation of the prestige marriage could provide. On the subject level it points to being caught in an unrealistic frame of reference of an inner figure—in this case, that one ought to live in a context of glamour and prestige. In response to this expectation, she would have to be a Katharine Hepburn type person. The glamorous Prime Minister seeks to replace the realistic life expectations (the ordinary husband who has left in the dream). Her refusal of the Prime Minister is prognostically promising. It makes possible a lysis which is merely hinted at here. She does manage to touch ground—even though belatedly, it seems. She shortens her out-of-date wedding gown, cuts down her outdated, exaggerated and pompous expectations and so does find a new adaptation of sorts.

Yet the lysis is ambiguous because of the implication of “too late,” of having missed out on her generation. Something is achieved, but something vital seems lost or missed.
I cannot comment upon what this might be without more associations (children or grandchildren?) and probing. Perhaps it has to do with "not staying long enough" (Dream 6). The exploration is not sufficiently deep. She is satisfied with adaptational rather than profound personality change. In summary, the initial dream describes the overall situation as characterized by a life attitude of alienation and romanticized ideas, of detachment motivated by fear of responsibility and involvement. Crisis and peripeteia point to the necessity of "coming down" to a reality "street" level, of joining the human family, through therapy and by resisting the siren song of glamour. The lysis puts this as within reach, but with an intimation of something missed.

Dream No. 2

Here we deal with the intrusion of the mother, who is not her real mother and cannot be gotten rid of by efforts of will. In presenting a figure who is not the actual person it purports to be, the dream points to an entity "like mother" from the outset, that is, to subject level significance. It refers to "mother in her," to whatever qualities, values or attitudes the mother engendered in her. The mother's standards or feelings in her are the intruders in her "room," her personal inner space or individuality. The purse (ask for associations!) frequently also connotes personal inner space. It contains personal means of identification as well as money (energy or libido). Here, the mother concerns herself with a check for the therapist. The implication is that she intrudes upon or questions the libido given to therapy. Perhaps the mother's value system considers analytic work to be an indulgence or immoral. This again is speculative. One would have to ask what the mother believed in and how she would feel about therapy. At any rate, an ambivalence if not outright resistance is intimated.

Martha characterizes the mother as solicitous and having no respect for the integrity of her things, for the contents of her inner space, an attitude that attempts to dominate and manipulate by worry and spoiling. Perhaps this engenders the "princess" attitude, and lack of trust in her capacity to accept responsibility in life, described in Dream 1.

From Dream 6 we can also assume that the mother's standards intrude upon her individuality by discrediting her feelings and instincts, notably pleasure and sexuality.

The dreamer's attempt to deal with the issue by anger and force are unsuccessful. She gets angry at herself and tries forcibly to override the results of the mother's conditioning in her. This is an attempt to change by force of will and by forcing emotional responses; neither is usually successful in the long range, in the transference or in life. The problem comes back as overt solicitousness. Here one might ask the patient, "Where and how are you over-
solicitous? Toward yourself, toward others?” This solicitousness, in whatever form she answers, needs to be consciously confronted.

Dream No. 3

The cockroach motif touching upon phobic anxiety points to a basic factor of her disturbed dynamics. Frequently, clinical symptoms have symbolic significance. Animal phobias often express fear of instinctuality; the repressed drives in turn exert obsessive pressure resulting in phobia and creating a vicious circle. Cockroaches (personal associations and explanations ought to be asked for) usually are associated with dirt. They are animal life, drives, that are to be hidden from the light and feed on refuse—psychologically, on what is “refused” by consciousness, instinctual urges that are considered dirty. Often the allusion is to sex. In view of the context of this dream (pubic hair) and of the indication of forbidden play in Dream 6, the reference to sexuality in its playful aspect would probably apply.

The frightening truth is that the mother is “touched” by “dirty” sexuality. But what does this mean? The patient would be asked for reactions and associations to this question. Lacking these, only speculative possibilities can be considered. On the object level, did the mother present herself as untouched by sex, thereby setting an exemplary standard that good women do not allow themselves to be stirred in their depth by sexuality?

The mother also embodies the archetypal Feminine and becomes an unconscious paradigm of feminine adaptation to the daughter. On the subject level, the frightening truth is that “dirty” sexuality and femininity do touch, are insolubly connected, and that the daughter cannot find herself as a woman while discounting her deepest emotional responses to her sexual experiencing. Concretely, how does she discount them? Most often it occurs through separating sex from feeling. Yet we are not told here.

Dream No. 4

Dream 4 repeats and elaborates the cockroach problem. Dream themes are repeated when their implications are insufficiently or wrongly understood or assimilated. The repetition of a dream theme may be a response to wrong interpretation or the expression of a need for further elaboration. This dream shows an unsuccessful attempt to deal with the roach problem by doing away with it by willful repression. This reminds us of Dream 2. Mother and cockroach are accorded the same treatment. (Does she identify the mother with a cockroach? Is femininity repulsive like a cockroach?) At any rate, there is a tendency to substitute willed and rational control over her instinctual and feminine responses. Conditioned by the mother, she sees femininity as solicitousness and perhaps domesticity (chicken). She wants to control life.
Chicken and dog are hidden components of the cockroach complex. They reveal themselves and move nearer to consciousness (the progression from insect to humanoid animal) as she unsuccessfully tries to fight it. This progression is accompanied by a shift in attitude toward greater willingness to accept these aspects. If associations were obtained to the girl that tries to kill the roach, we could know by means of what attitudes she tries to control the situation. Again, we need more associations to chicken and dog. Evidently, the issues are "bigger" than they seemed at first! They seem to include fears of how she appears to the collective view (pantyhose), how she will be seen and judged as a woman, and matters of religious and cultural tradition (Friday supper in Jewish homes is loaded with religiocultural or family tradition significance).

The dog (perhaps also the chicken) may refer to the "hungry" aspect of her instinctuality, which she fears to be uncontrollable. It would make her overdependent and overemotional (slobbering) if let loose and thus ruin her neatly controlled external stance (pantyhose are the "proper" covering for the legs, one's proper stance). Evidently, the dreamer's life style is one of maximal self-control and minimal risk of exposure and spontaneity. This would be consistent with Dreams 1 and 6 and her stated intent of wanting to control life.

Dream No. 5

Dream 5 calls for familiarity with archetypal symbolism and, obviously, the subject level interpretation. The theme of dismemberment and rejoining occurs frequently in religious and alchemical symbolism. An example was already given in the dream of the wooden phallus (in the theoretical part of this essay). Another example is the crucifixion of Christ, the rending of his garments (as a substitute for his body) and the resurrection of a new, spiritualized body.

The underlying theme is breakup and reunion in a new form, analysis and synthesis, termination of unviable states for the sake of reorganization and renewal. In this dream the reorganization involves a temporary exchange between the dreamer—the conscious personality who is still in the world of her parents' attitudes—and the unknown man on the island. He is in a "different environment," an as yet unknown orientation. An island, solid ground separated from the larger continents by water, depicts an autonomous personality fragment in the midst of the unconscious, an autonomous complex. The male on the island is a consciousness potential within this complex, an animus figure. The animus represents those drives in the feminine psyche that strive for assertiveness, positive accomplishment, discernment and rational judgment. (In the man's psyche, his unconscious femininity, the anima, refers
to the potential for receptiveness, adaptability and the capacity to convey and master sentiments and moods.)

The penis she receives refers to an assertive or discrimination potential that needs to be actualized. This again is merely a general statement, without the specific qualities associated to this man or a person resembling this man.

The phallus is also, as in our previous example, an image of creative renewal. Lacking specific associations to breast and nipple, one might speculate in general archetypal terms that by renouncing her identification with the mother's attitude she may avail herself of her phallic assertive potential. By getting away from being the "mother's daughter", who shuns the risks of living, she can assert herself and rely upon her own mind and power of judgment.

But eventually the phallus is to be returned to its rightful owner if she is to receive back the integrity of her breast, that is, to find her own femininity. This I take to refer to the necessity of relating to the animus as an autonomous function of the non-I rather than identifying with it. It means being responsive to the impulse for assertion and discrimination—but in a woman's way as opposed to a male's, deliberately or unconsciously. A more detailed explanation of this can be found in Whitmont (1961, Chapters 11 and 13). I cannot deal with the allusion to Saturday versus Friday without more associations.

Dream No. 6

This dream features the classical archetypal motif of the descent into the underworld of the unconscious which enables the dreamer to confront a core problem and thereby attain a degree of liberation. The issue focuses upon the six-year-old in the area of amusement which is also an "open place with sunlight." Evidently, at age six or thereabouts, perhaps in connection with going to school, the mother's restrictive expectations managed to quench her "sunlight." This would have to be verified or modified by memories or associations. The liberating experience rests upon conscious awareness of these oppressive restrictions upon the child and her ensuing ability to substitute her own value judgment for her mother's. Yet the descent is perhaps terminated too soon.

The figure and implication of Eileen deserves attention. Eileen serves as a guide like Virgil in Dante's descent into the underworld in the Divina Commedia. She represents a particular set of attitudes which adequately or inadequately led her to this beginning and perhaps prematurely aborted confrontation in depth. Associations are required to clarify what these attitudes are. (How do you see Eileen? What is she like?)

The old building which serves as the portal of descent might represent the old structure of her cultural tradition, but it also might lead to a purely
personal emotional complex depending upon the associations, memories and explanations. It reveals itself as containing a potential for renewal, if one goes far and deep enough into its unconscious contents.

The unconscious contains not only products of repression and the chaotic urges of the “id”; it is also the source ground for a creative growth and an expansion of consciousness and individuality. In its depth we are joined to our social and cultural community, past and present, by which our mind is conditioned. Restructuring of the personality cannot disregard collective premises of the personality which modify the unfolding of the inherent individuality. Associations would have to be elicited to identify what collective premises need to become conscious for a deeper restructuring of Martha’s personality.

The ending of the dream appears to imply that more could have been assimilated. She “could have stayed longer” but it does not pay to go back again. Is this an insufficient willingness to work upon her development in depth, perhaps as a result of the mother’s (in her) interfering with therapy as foreshadowed in Dream 2? We can only speculate; the answers would have to arise out of a personal confrontation of therapist and client.

Clinical Use of the Dreams

The above understandings, confirmed by feeling “right” to the dreamer, pinpoint problem areas and help the client experience them in terms of imaginal descriptions rather than as abstract speculations of the therapist. Imagination is a more powerful modality for affect mobilization than is abstract thought. And the dream “knows” where the outsider can merely conjecture.

Martha’s initial dream would enable the therapist to gain a preliminary overview of the disturbed dynamics and alert him to areas in need of attention. Depending on the assessment of Martha’s capacity for insight and ego strength, treatment can focus immediately on discovering where and how she operates in terms of Katharine Hepburn and the Prime Minister fantasies and identifications. Therapist and client can explore by what means and rationalizations she holds herself aloof and avoids conflict, involvement and commitment. One need not wait until free associations or the therapist’s theoretical speculations lead to those issues, if they ever do.

Dreams 2, 3 and 4 likewise draw direct attention to Martha’s relation to mother and to the mother’s attitudes as part of Martha’s own make-up. The latter is particularly important since it is so readily assumed that conscious opposition to the behavior, affect, pattern and value system of a significant person protects us against psychic infection or being conditioned by them. What we have to fight, we introject as effectively as what we willingly identify with. This initially opposed conditioning occurs unconsciously,
overriding the resisting will. It mobilizes strong affect and may be more powerful than a conscious identification, as our limited experience with brainwashing has shown.

Thus our likeness to the persons or objects which we tend to oppose and resent is easily overlooked. In protesting outer difficulties and past injuries, we overlook our own corresponding complexes which perpetuate them by our unrealistic behavior, affect, reactions and distorted perception. The subject level interpretation of affect-charged dream figures and objects points directly to the dreamer's distorted areas and therefore is of invaluable importance.

Martha's Dream 2 tells her loudly and clearly that in spite of her conscious effort her own resemblance to the ways she experiences the mother interferes with her development and even with her therapy. The dream would be used to explore the ways the mother might feel about therapy and then to look for a similar set of feelings in Martha.

Dreams 3 and 4 would lead to an exploration of feelings and valuations about sex in terms of the mother's influence but also in terms of cultural and religious values. The dreamer's ideas about herself as a woman, her feminine adaptation and her fear of losing control over her emotions would be explored.

Dream 5, beyond emphasizing the need for positive assertiveness, is also prognostically significant. It points to the existence of a growth and assertiveness potential. This dream may also be used to assuage possible fears on Martha's part that a more assertive stance would be incompatible with her stance as a woman. It can be pointed out that the nipple is eventually returned to her.

Also, Dream 5 indirectly sheds light upon Martha's original presenting problems of being unable to control her life and making decisions which she cannot follow through. This impasse is characteristic of an ego dissociation from the unconscious dominants of the personality which in this dream are represented by the animus figure of the man on the island who lends her his penis in exchange for the nipple.

Ego attempts to control, regardless or in direct disregard of one's unconscious drives and personality patterns, result in willful directives and decisions which fall flat, owing to unconscious lack of cooperation or even outright sabotage by the objective psyche. The exchange in Dream 5 depicts that this split might be healed by putting Martha's femininity at the disposal of the assertive needs and realizing that these (the phallus) are not hers. They are not to be subject to ego whims and arbitrariness; they belong to a deeper layer of the personality which seeks expression either in cooperation with or at the price of interfering with the ego system.

Dream 6 raises the issue of conscious self-acceptance which might need
further discussion and deepening. A differentiation of her own judgments from the mother's might also be explored. Once this separation is accomplished, the mother as a person need no longer be fought and resented. Affection and love may become possible. Attention might be drawn also to a need to explore her religiocultural conditionings and the ways in which her personal values could be reconciled with hitherto unexplored facets of this tradition. The Hebraic tradition was originally matriarchal and not at all as restrictive in terms of play and sexual morality as it has become through the Middle Ages. This may be one of the implications of what is to be found in the depth underlying the old ramshackle building. Perhaps in being her own person she need not alienate herself from her tradition and family. And, of course, the significance of the perhaps premature ending of the search would be raised for discussion.

The quality and degree of the use of dreams depends on the personalities of therapist and therapee, both unknown here. There is a range of possible styles of use from direct interpretation and confrontation to expectant waiting and encouraging the client to meditate upon and feel out the imagery. As required, nonverbal, particularly artistic approaches also can be used to "get into" the dream experience. Jung encouraged painting of dream images and figures and used them as starting points for "active imagination" development. Modeling and dancing have also been used by Jungians and, in recent years, gestalt and psychodramatic enactment as well.

Yet no matter which particular technique is used for the purpose of concretizing the dream's images, the innovative and practically most significant contribution of Jung's approach is the subject level approach to the dream. It shows what needs to be and can be safely confronted at what particular time.

REFERENCES


