

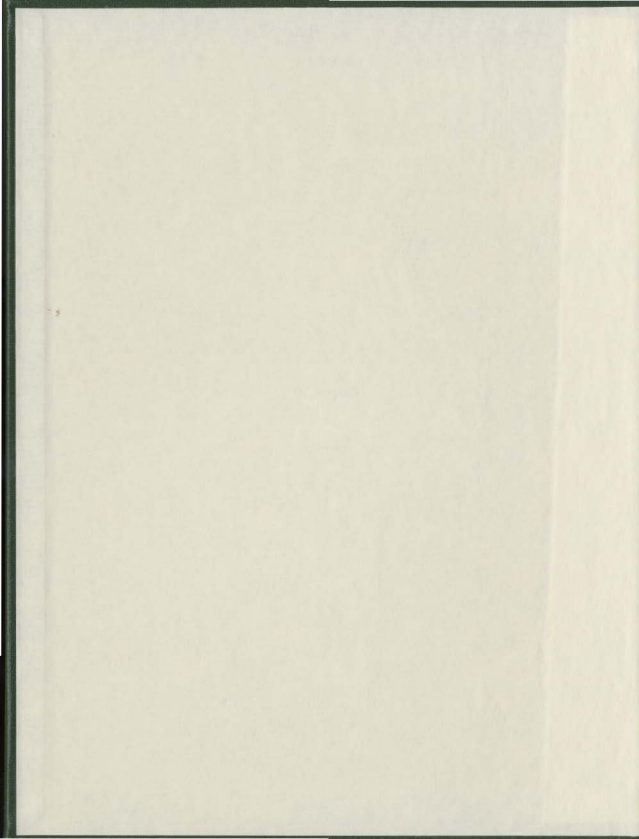
DESCRIPTION AND INTERPRETATION OF SALIENT
DREAM IMAGES IN LIGHT OF JUNGIAN THEORY

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COLLEEN HOGAN



**Description and Interpretation of
Salient Dream Images
in Light of Jungian Theory**

By:

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Abstract

DESCRIPTION AND INTERPRETATION

OF

SALIENT DREAM IMAGES

IN LIGHT OF JUNGIAN THEORY

Colleen M. Hogan

This research paper is an exploration of salient dream images as experienced by two women in a non-clinical setting. The descriptions and interpretations of these dream images are explored in light of the theory of Carl G. Jung. Jungian Theory recognizes the significance of symbols in dreams; images represent particular details and dynamics from the participants' life context. Interpretations are further clarified by looking at Jung's notions of compensation, casual and purpose roles of dream images, and archetypes. Consideration is given primarily to verbal commentary but also to the use of art materials as a medium to facilitate dream image description and interpretation.

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CHAPTER 1

INTRODUCTION

Background to the Study

The purpose of this study was to identify dream images and analyse them as meaningful symbols of deep personal truths. Concepts and principles from the analytical psychology of Carl G. Jung were used to demarcate and explain meaningful interpretations of these images. For this study, data was collected from two women's experiences of dream images. The intention was to present the meanings they attached to such images and to better understand how and why these images emerged.

The two participants related their dream image stories in a non-clinical setting. These image details were explored through writing, discussion and art. Early's (1992) invitation to his math students to write about psychological images that arose when faced with a challenging math problem is an example of a meaningful, non-clinical setting. Early's (1992) study showed that his students' dialogue with their imaginal details led to a deepening understanding of underlying psychological experiences.

It is within the participants' life context that their dream images, derived symbolically from the unconscious, can be accurately and meaningfully interpreted. Sometimes these dream images are easily dismissed as 'just' a dream, a flight of the imagination, or, if considered, looked at without the essential connection to life's

particular details. Sidoli's (1998) and Politsky's (1995) studies demonstrate that images must be considered in relationship to the life context of the individual. In this study, data was gathered from the participants' life situations. Jung (1964) emphasizes, "No dream symbol can be separated from the individual that dreams it" (p. 53).

Sidoli's (1998) study is a clinical example where the salient dream image is an obvious archetype, that is, a recognizable, common human experience. The participants in my study discussed not only the relationship of their dream images with their personal context, but also how common human patterns, or archetypes, contributed to their interpretations.

Dream images are psychological images that are not haphazard. Psychological images serve a purpose as demonstrated in Sidoli's (1998) clinical example and as exemplified in Politsky's (1995) self-study. There is, most often, initial ambiguity around the imaginal content. However, as the attentive focus progresses, the essential subjective dialogue helps to clarify image function and meanings. Just as our physical health requires attention so, too, does our imaginal life. Hall (1983) and Mattoon (1978) recognized that, for the most part, the image and dream function is regulatory or compensatory. In my research, I explored the compensatory function of the participants' dream images.

The two participants in this study are the true experts for interpreting their dream images. Looking at their dream images in a non-clinical setting, aided by ideas in Carl G. Jung's analytical psychology, will be helpful to the participants' interest in understanding their dreams.

Statement of the Problem

The experience of dream images is a common one: "Dreaming is normal, physiological, universal, and human as childbirth" (Ulman et al., 1979, p. 317). Despite this, many people are generally oblivious to the inherent and important layers of meaning of dream images. There is a lack of awareness of simple but psychologically sound conceptual tools that can enhance insight. "Though all of us have been exposed to a number of psychological theories, few have a sense of how to get started in actually working with dreams and with the unconscious " (Johnson, 1986, p. 13). By looking closely at dream images we can begin to see and understand their oftentimes perplexing form; this form may even appear to be deceptive. However, Jung (1963) states:

To me, dreams are a part of nature, which harbours no intention to deceive, but expresses something as best it can, just as a plant grows or an animal seeks its food as best it can. These forms of life, too, have no wish to deceive our eyes, but we may deceive ourselves because our eyes are short-sighted. (p. 161)

Dreaming is a human experience that can be a meaningful life guide. By working with dreams and the images they present, " we generally learn most of what we need to know about ourselves and the meaning of our lives..." (Johnson, 1986. p. 13).

Dream images originate in the unconscious and emerge with a deliberate and exactly intended purpose. "To express what it intends, the psyche selects an especially apt image from all the images available in the experience of the individual in order to serve a quite specific metaphorical purpose" (Adams, 1997, p. 105). In addition it provides important information to analyse personal history. Dreams "reflect the psyche's attempts

to overcome obstacles, make meaning, and provide potential options for the future” (Salman, 1997, p. 64). Hall (1983) highlights three particular steps from Jungian theory to assist in an adequate interpretation of images: (1) pay attention to details in the dream and/or image, (2) amplify at personal, cultural and archetypal levels, (3) take into consideration life’s context and personal development which, in Jungian terms, is referred to as individuation.

Purpose of the Study

The purpose of this study was to describe and interpret the personal meanings of the salient dream images, in light of Jungian theory, as experienced by two women outside of a clinical setting. Discussion of this information helps expand our understanding of:

1. personal meanings attached to predominant dream images for these two women
2. the possible connection to a broader human experience - collective dimension - of these two women’s individual images
3. the extent to which there is a relationship between life’s context and dream images
4. how Jungian theory might contribute to awareness and increased comprehension of personal dream images for the participants
5. how images might reflect psychological and emotional issues

Significance of the Study

The significance of the study lies both in the process of exploring dream images and the relationship the participants have with their dream images as they determine meaning. This information provides insight into how people may benefit from a non-clinical interpretation of their dream images in terms of Jungian theory.

Research Question

1. As indicated above, what are the personal meanings the participants attach to their salient dream images?

Limitations of the Study

The major limitation of this study was that it focussed on the experience of a limited number of participants. For this reason the results may not be generalized to the broader population.

CHAPTER 2

REVIEW OF RELATED LITERATURE

There is a paucity of academic research on Jungian based dream interpretation. Nonetheless, this review examines literature that identifies and explains several of the principle concepts the Jungian approach uses in attaching meaning to dream images. In this regard, the researcher looked at how Carl G. Jung originally devised his concepts, what some of those who studied his theory had to say, and how they applied it. As well, this literature review examines the different ways in which meaning is attached to dream images and images that arise from the unconscious in general. For example, the researcher looked at non-clinically and clinically arrived at meanings, individual and group derived meanings, dream specific images and play images, verbal and visual representations of meanings. Finally, this review examines what the literature suggests about the process of attaching meaning to dream images and the benefits of engaging in dream interpretation. For example, the researcher looked at the benefits of collaboration and the specific advantages of applying particular Jungian influenced tools to arrive at image understanding.

Significance of Dream Interpretation

Mattoon (1978) states that "the dream is an important aspect of human experience, which must be taken into account in the search for wholeness, and that dream interpretation is an art that can be learned..." (p. 201). The literature that is influenced by the analytical psychology of Carl G. Jung seems to position dream interpretation as important in the development of the individual. According to Stevens (1994), dreams "serve individuation [Jung's term for self-actualization] by making valuable unconscious potential available to the whole personality" (p. 85). This constructive purposive approach is not purely an individual matter but must also be viewed in terms of the whole of humanity: Stevens (1995) quotes Jung, "We may expect to find in dreams everything that has ever been of significance in the life of humanity" (p. 103). While there appears to be strong endorsements of the advantages of dream interpretation, there is also controversy and ambiguity around it (Clark, 1994).

"The dream is a natural product of the psyche" (Collected Works of C.G. Jung, 1953-1978, Vol.7:131). Many cultures throughout the centuries have turned to dreams for a variety of intentions: to gain information and insight about the unseen world, to activate spiritual and physical healing, and to increase knowledge about the happenings in this world and the future (Capuzzi & Black, 1986; Stevens, 1995; Hall, 1977). Stevens (1995) notes that a second century Roman soothsayer found records of dreams inscribed on clay tablets which dated as far back as 3000 B.C. and even earlier. During the Roman era, after the deaths of several rulers were predicted in dreams, Caesar Augustus decreed "that all dreams about the commonwealth must be told in the marketplace" (Capuzzi & Black,

1986). Currently there is growing interest in dream interpretation (Heaton, Hill, Peterson, Rochlen, & Zack, 1998) which will undoubtedly be influenced by today's cultural characteristics.

Interpreting Images From the Unconscious : Jungian Perspective

Currently, there are a variety of theoretical approaches to arriving at an understanding of, and attaching meaning to, dream images. Most theoretical approaches are rooted in Freudian, Jungian or Existentialist theory (Mattoon, 1978). For the purposes of this research, I used and emphasized the Jungian perspective based on the analytical psychology of Carl G. Jung. Despite the long history of interest in dreams and the different theoretical approaches, there is a paucity of research (Heaton et al. 1998; Diemer, Lobell, Vivino, & Hill, 1996; Hill, Diemer, & Heaton, 1997), and even "neglect and lack of interest in dream interpretation in psychiatric teaching" (Hall, 1977, p. xxiii). The absence of information proved to be an obstacle as I looked for studies relevant to my research. An additional challenge was posed by Jungian theory itself: "the major deficit of Jung's theory... is the lack of precision that accompanies its breadth, probably necessarily. In attempting to account for the widest possible range of dreams, Jung developed concepts that, in use, lend themselves to limitless possibilities" (Mattoon, 1978, p. 199-200). "Jung's empirical approach, taking into account the psychic facts presented by [67,000] dreams, forced him to modify, clarify, and expand his theory or method repeatedly, over many years. Thus the theory grew and changed organically" (Mattoon, 1978, p. 198). According to Day (1990) Jung's lack of a systematic expression

of his ideas “ poses an obvious problem for those who would seek a well-rounded understanding and application of his personality theory. When faced with the conceptual complexity of analytical psychology, interested academicians and practitioners have often balked” (p. 438).

There is a lack of research on the phenomena of personal images that emerge from the unconscious, dream images included. Russel-Chapin and Rybak. (1996), Early (1992), and Johnson (1986) support Jung’s observation that this is an aspect of psychology that is ignored, even devalued. Johnson (1986) states:

In modern Western society we have reached a point at which we try to get by without acknowledging the inner life at all. We act as though there were no unconscious, no realm of the soul, as though we could live full lives by fixating ourselves completely on the external, material world (p. 10).

Those who do this research and discuss related theory draw attention to images from dreams and their interpretation but also value images that emerge from the unconscious in waking hours. According to Johnson (1986) and Early (1992) these important images reflect inner psychological processes, even soul work .

Discussion of images that emerge from the unconscious and their significance can be found in the disciplines of Jungian analytical therapy, art therapy, play therapy and sandplay therapy, to name a few. Many of these use physical mediums to concretize the inner imaginal content. McWhinnie (1985) recognizes Jung’s influence in the areas of art education and art therapy. She notes, “ Jung provided me with... the insight that... the unique vision in the lives and works of so many artists comes from the interaction of both the personal unconscious and the collective” (p. 98). Using an example from play therapy, Allan and Brown (1993) present a case study of an eight-year old boy who exhibited

severe behaviour problems; they describe the boy's meaningful images reflecting his inner psychological processes as he progressed through play therapy. The boy presented in play and drawings his deep internal conflict which demonstrated in his clinically supervised play that he was coming to terms with his struggle. Allan and Brown (1993) pointed out that it was the psyche's self-healing archetype that was at work as he progressed through stages of chaos, struggle and resolution. They state:

A Jungian approach...places emphasis on the importance of the positive therapeutic alliance in activating the self-healing archetype embedded within children's psyches. Once this is activated, the children will act out play themes that are significant to their own struggles. ... Jung believed that the human psyche was a self-regulating structure that knew how to heal itself (p. 30-31).

The language of symbols gave expression to the boy's deep unconscious feelings of abandonment, loss of control and fear. As the themes unfolded and the boy interacted with his images he was able to integrate his difficult life experiences and better adjust to his life situation. One of his images was an archetypal hero, a very personal and meaningful symbol for him because he struggled with ambivalent feelings about his hero father. Allan and Brown's (1993) study shows the archetypal forms being given personal meaning as they are spelled out with pertinent details from an individual's life experiences; "It is this ability [an archetypal ability from the self that co-ordinates and mediates] to struggle with good and bad feelings in oneself and to integrate painful feelings into ego consciousness that leads to growth and psychological maturation" (p. 31).

Carl G. Jung's analytical psychology discusses dream images that emerge from the unconscious as indicative of one's inner life; in other words, these images are

symbolic. "According to Jung, our dreams make us more whole by using images that tell us about parts of ourselves that we are ignoring, suppressing, or simply not using, and so our unconscious is a partner..." (Ulman, 1979, p. 52). Early (1992) identified images that emerged from the unconscious, generated from his students' feelings around their math challenges. These images reflected "deep psychological waters" (p. 15); they were symbolic of the students' inner world. In sorting out image meaning, Jung and post-Jungians emphasize that an image form is precisely what it needs to be. "To express what it intends, the psyche selects an especially apt image from all the images that are available in the experience of an individual in order to serve a quite specific metaphorical purpose" (Adams, 1997, p. 105). It is these specific images that provide a symbolic language for us to work with in dream interpretation and image interpretation in general. "Dreams ... remain major vessels that connect our conscious mind with deeper layers of unconscious material" (Romero et al., 1985, p. 185).

Compensatory Function of Images from the Unconscious

"The unconscious has a particular capacity to create images and to use these images as symbols. It is these images that form our dreams, creating a language by which the unconscious communicates its contents to the conscious mind" (Johnson, 1986, p. 20). Images are part of a psychologically creative process that serves a regulatory function. "The dream in Jungian psychology is seen as a natural, regulatory psychic process, analogous to compensatory mechanisms of bodily functions" (Hall, 1983, p. 23). According to Mattoon (1978), Jung "applied the concept of compensation to most dream

interpretations because he had discovered empirically, in attempting to sum up the varied ways in which a dream behaves, that the 'concept of compensation [seems] to be the only adequate [formula]'...a non-compensatory dream is unusual" (p. 120). Compensation may occur in different ways in a dream (Mattoon, 1978):

- confirming a conscious state
- presenting information the dreamer is not totally aware of in an exaggerated form in order to draw attention to it
- revealing modified information about the conscious attitude, showing an opposite view to an inadequate even threatening conscious viewpoint in order to help correct it
- answering a question for the dreamer.

"Although virtually all dreams are compensatory, some compensate negatively, that is reductively [looking at causal role of images]; others, positively, that is, constructively [i.e. to what purpose]" (Mattoon, 1978, p. 125). Jung emphasized "the dynamic interaction of unconscious structural determinants with the conscious will and reason in the teleological [purposive] movement of the human psyche" (Day, 1990, p. 440). According to Salman (1997), all aspects of ourselves, both conscious and unconscious, are looking for "a place at the table" (p. 67). The unconscious effectively plays its role in the compensatory process and "dishes up the images needed to balance our conscious one-sidedness so that we can include all sides of ourselves as we become ourselves" (Ulanov, 1997, p. 307).

Who is Interested in, and Responds to, Dream Image Interpretation

Russell-Chapin et al. (1996) reported how they successfully used experiential projects to contribute to graduate students' appreciation of Jungian concepts, that is, "to map their own development increasing awareness of the most highly developed aspects of their personalities as well as aspects of themselves that they may have neglected" (p. 171). They recognized that counselling fields have emphasized cognitive and behavioural approaches to the lack of more expansive ideas on the psyche. According to Russell-Chapin et al. (1996), Jung also felt psychology, in general, "ignored the existence, influence and wonder of the unconscious" (p. 171).

There seems to be some evidence to support the view that specific groups of people respond to, and are more interested in, dream interpretation. Those who volunteered in the study by Hill et al. (1997), "were high in absorption ... were open, had positive attitudes toward dreams, estimated that they recalled their dreams frequently, and were typically women" (p. 59-60). According to Diemer et al. (1996), the researchers' experience had indicated that "some clients respond better to dream interpretation than others" (p. 111).

Mattoon (1978) recognizes the complex nature of the relationship between dream and dreamer stating that dream images as symbols "can have, for the same dreamer at the same time multiple meanings which are all facets of the same central truth" (p. 98). Heaton et al. (1998), using the Hill model of dream interpretation, "have observed that clients who enter therapist-facilitated dream interpretation sessions with previously formulated dream interpretations are often surprised to learn that their dream can be

interpreted on multiple levels and that they can learn something new" (p. 119). According to Mattoon (1978), "By making an integral connection between the conscious and the unconscious, the individual may achieve a wider mental horizon, a new orientation toward life, and an ordering of a world that has been bewildering" (p. 4).

Role of Collective Unconscious

In the Jungian approach, to understand the images from the unconscious, the first steps essentially involve associating the image with personal and cultural memories, feelings and ideas. It is a valuable prerequisite to consider images against one's immediate life context. "No dream symbol can be separated from the individual who dreams it" (Jung, 1964, p. 53). However, Jung did not limit imaginal understanding to these sources; in addition, the collective unconscious is an important source of information about images. (Stevens, 1994). "The collective unconscious is common to us all; it is the foundation of what the ancients called the 'sympathy of all things'" (Jung, 1963, p. 138).

In the collective unconscious, archetypes - innate universal motifs or patterns - give form to personal images (archetypal images) in consciousness. Hequet (1992) explains, "When you consciously identify an archetype that has been at work in your unconscious, the energy from that archetype becomes available to put to conscious use. You become aware of what you are really doing, instead of consciously striving in one direction while unconscious energy is pulling you in another..." (p. 48). In Sidoli's (1998) study, an adult client complains of his wife's rage and abuse while he behaved as a

frightened child archetype, negative puer aeternus. Sidoli (1998) explains that the Puer Aeternus is a child god from antiquity; meaning 'eternal youth' it is used to indicate a type of man who "remains too long in adolescent psychology" (p. 25-26). When he had a dream image of a roaring lion (archetypal image made available to personal consciousness in his dreams) and worked with it, he was able to be transformed from being caught psychologically in his unhealthy child-mother relationship by the lion's masculine potency, to take charge of his own masculine power.

According to Day (1990), Jung's theory of the collective unconscious with its innate archetypes was the "most important profound insight and contribution to the study of the psyche... The collective unconscious consists of archetypes, or structuring patterns of the psyche"(p. 439). Day emphasizes that conscious experience is influenced by an archetype. Stevens (1995) states that "archetypal potential ...influences our dreams as profoundly as anything else about us" (p. 129). According to Johnson (1986), "the symbols in our dreams are tied to those universal streams of energy when we encounter the symbols, as Jung did, in myth, religion, and other ancient sources" (p. 60).

Symbolic Images and Psychological Struggle

Symbolic images from the unconscious often emerge when there is a struggle. Early (1992) discusses the writings of some of his university math students. He offered them extra credit to think of a recent challenging math problem and provide a written response containing a fantasy image or sequence of images - story or dream - that captured their affect at the time. Early (1992) believed that struggling with a math

problem could push a student into deeper recesses of life struggles, for example, in terms of success and failure, identity questions. His purpose was to increase self-knowledge, not better math scores. Like Allan and Brown's (1993) study of an eight-year old, there is a transformative process at work. When learning something difficult, psychological energy is invested and it is painful to break down old ways of knowing ; there is usually confusion and chaos and, therein, lies the potential. Early (1992) uses the common Jungian theme of alchemy where psychologically, and potentially transformative, raw emotion is turned into gold or wisdom. He cites an example of a student who, from his psychic depths, re-experienced painful childhood memories. The transformative process discovered a dark undeveloped side and began " a journey into Soul" (Early, 1992, p. 17). There is not only the arduous intellectual arrival at a math solution but also a dissolving of emotional energies and tensions; this is the psychological alchemical process of turning prima materia into substance. Images are certainly about life's particular details such as a difficult math problem and a depth experience of hurtful memories but they also point to something beyond them: where the imaginal content is leading . According to Stevens (1995), this yielding of symbols comes from the

...bridge-building capacity of the psyche [between the conscious and unconscious]... This symbol formation requires a marriage between the conscious and unconscious halves of the psyche. To each half, the other is indispensable: without conscious formulation the flow of unconscious images would go unrecognizable; and if cut off from the unconscious flow, consciousness would be starved of nourishment (p. 176-177).

Dreamer's Unique Relationship With Dream Images

Jung insisted on the dreamer's relationship with the dream stating, "every shade of meaning is determined by the associations of the dreamer..." (as cited in Mattoon, 1978, p. 45). This is exemplified by Sidoli's (1998) discussion of the clinical cases of two individuals. While both bring a lion image to their therapy it is only by looking at their individual life contexts can the image be adequately interpreted. One of these clients is an adult male who is experiencing himself as a helpless victim in a marital abuse situation. He reports, as therapy progresses, about the emergence in a dream of a roaring lion image. Sidoli (1998) recognised the compensatory function of this archetypal wild animal king. The client was eventually able to tap into the transformative energy that was available to him in this needed assertive masculine symbol. Jung explains, "The psyche is a self-regulatory system that maintains its equilibrium just as the body does. Every process that goes too far immediately and inevitably calls forth compensations and without these there would be neither a normal metabolism nor a normal psyche. In this sense we can take the theory of compensation as a basic law of psychic behaviour. Too little on one side results in too much on the other. Similarly, the relation between conscious and unconscious is compensatory" (CW 16:330). Jung explains, "particularly when the conscious attitude tends too exclusively in a direction that would threaten the vital needs of the individual ...[then]... vivid dreams with a strongly contrasting but purposive content will appear as an expression of the self-regulation of the psyche" (CW 8:488).

Sidoli's (1998) second client is a child who is trying to make sense out of his parents' turbulent divorce; a bullying lion couple image emerged in play therapy

representing the child's parents. According to Whitmont (1978), "Symbols, as they spontaneously arise from unconscious depths, are potential guides to psychic health because they point to ... contexts of meaning" (p. 59). Eventually Sidoli's client symbolically explores his feelings of helplessness and rage towards his parents; he became empowered to stand up to the harmful behaviour of the lion couple image and, in so doing, he became more empowered to move beyond his debilitating helplessness in the face of his parent's divorce and personalities. Sidoli (1998) notes, "Daniel looked triumphant, I congratulated him and his friends for the brilliant victory against the bullies" (p. 33).

Individual and Collective Experience of Images

Image interpretation not only requires attention to the individual dimension of personal context and associations but also to the collective unconscious and its archetypal content where connection to universal human experience is important. Research usually reflects either implicitly or explicitly both the individual and collective dimensions. Allan and Brown (1993) examine both dimensions for a young boy in therapy as he moves from themes of aggression and conflict in early sessions to positive constructive action in later sessions. Images of good guys being surrounded by enemy aliens represented some of the boy's early conflict. These images concretely expressed his working out of fear and abandonment issues; the conflicting images held his deep painful and turbulent emotions. By incrementally integrating painful aspects of his experience as represented by changing images, the boy was able to feel safer and face his ambivalent feelings towards his hero

archetype (collective dimension), Gretzky, who was connected to feelings around his ambivalent, individual experience of hero-father. Early (1992) further illustrates the self-healing archetype of the psyche and the transformative power of symbols that emerged from the frustrating challenges of math work. The images carried the students' individual and collective unconscious energies. The images represented the personal mathematical calculation difficulties and their individual deep psychological issues; their explorations brought connections to archetypal alchemical processes, a broader level of meaning that adds to the individual insight. The lion dream image in Sidoli's (1998) discussion assists the transformation from the individual client's anger and blame into a responsible adult male confidence. The client's problems were represented by the image and experience of the frightened child archetype and his repression of unexpressed emotion; the client's problems dissipated as he gained insight by exploring his painful childhood but also by examination of the collective experience. This was transformed into the strength to roar by tapping into the archetypal male lion and appropriately expressing his anger against current abuse.

Clinical and Non-clinical Benefits of Working with Images

Allan and Brown (1993), and Sidoli (1998) are examples of studies of a therapeutic relationship in which a client benefits from the identifying of and relating to personal images and their archetypes. Politsky (1995) is a self-study of personal growth and transformation that started with dream images and then progressed with images emerging from an artistic process. She attests: "Through the proceeding years of

transition, the archetypes and images served as powerful guiding forces in my life" (p. 19). Early (1992) reports on his non-clinical example of students' writing where meaningful images unfold that capture feelings around their mathematical experience: "the direction of this image work...is to look more closely at what we [teachers and students] do, see what is going on, play with images, issues and feelings traditionally ignored, devalued, forgotten." (p. 15). Johnson (1986) writes that it is imperative that time and energy be given to interaction with the unconscious: "Our isolation from the unconscious is synonymous with our isolation from our souls, from the life of the spirit... this inborn demand for meaning and inner experience...can only force its way back into our lives through neurosis, inner conflicts and psychological symptoms that demand our attention." (p. 10). According to Stevens (1995), Jung's advice to many of his patients who suffered "from a loss of meaning in their lives...rather than turn to the traditional declining institutions, turn inward and establish contact with the symbol-making capacities latent within our own psychic nature ... Experience had taught [Jung] that, in the process, meaning and purpose flood back into one's life" (p. 334-335).

Archetypal Dimension of Images

Maloney (1999) concluded in his descriptive, quantitative study that archetypal themes such as quest, attachment, and conflict are "robustly relevant in adult cognition" (p. 111) and that archetypal structure affects "adult perception" (p. 111). Maloney's (1999) study reinforces that archetypes are innately structured tendencies. Stevens (1994) notes, too, that "It is the predisposition to have certain experiences that is archetypal and

inherited, not the experience itself" (p. 39). The starting point for interpretation of images emerging from the unconscious is amplification of personal and cultural details associated with an image followed by amplification of archetypes: "the archetypal content is explored so as to set the dream in the context of human life as a whole" (Stevens, 1994, p. 88). This process may include examining details around myths, ancient religious symbols, and fairy tales. "Such a storyboard, proponents say, lets people see things more clearly and perhaps gain understanding they didn't have before" (Hequet, 1992, p. 48). Politsky's (1995) self-study of personal crisis and growth, reports that her process "was not only my story, but is part of the 'universal, archetypal material' that is capable of striking a chord in anyone who reads it" (p. 9).

Understanding Images Means Understanding an Individual's Life

Dream images, in and of themselves, are intriguing. However, understanding them requires a consideration of the relationship of the imager to the images. Allen and Brown's (1993) study of an 8-year old's images of good guys being surrounded by enemy aliens represented the boy's internal unresolved conflict as he worked out issues of fear and abandonment. Sidoli's (1998) adult client dreams about a male lion as he progresses through therapy learning to identify, transform and express his feelings. The masculine energy from the lion image prompts him to acknowledge his maturing feelings and to express them. Politsky's (1995) self-study provided an image of a woman named Clare who is floating "upon a throne of fire, she holds a white and puny image of [the dreamer] in one hand while she presses her thumb into [the dreamer's] chest with the other"

(p. 14). Politsky came to realise that Clare represented unconscious and repressed introverted aspects of her personality.

The literature, including Jung (CW 8:263), (1964), Mattoon (1978), Stevens (1995), Politsky (1995), and Whitmont (1978), suggest that images that emerge from the unconscious must be viewed as symbolic language that expresses precisely what is intended. The actual dream images provide details and information about the dreamer and the dreamer's life. Adequate translation necessarily involves personal life stories as well as insight from our shared story of humanity as depicted in myths, fairy tales, religious ideas or any form of universal experiences (archetypes). These symbolic images and their connection to the less understood collective unconscious are as natural to human psychology as are the physical bodily processes. McWhinnie (1985) states that "Jung wrote that our souls as well as our bodies are composed of individual elements which are already present in the ranks of our ancestors" (p. 98).

Benefits of Working with Images

Studies reveal that there is benefit from personal reflection on, and attention being given to, dream images. According to Mattoon (1978), understanding dreams can "help a person understand human behaviour ...[and] ...to live more productively" (p. 4). Early (1992) stated that it was his student's difficulties with math problems that opened up depth experiences and potential alchemical transformation. Sidoli (1998) and Allen and Brown (1993) describe separate internal conflicts of a young boy who works through personal painful experiences through the use of waking images. Sidoli (1998) also reports

on the difficulties experienced by an adult male as he confronts childhood and current helplessness and the progress he made when he was able to utilise transformative energy from a dream image. According to Romero et al. (1985), a collective fantasy experience of archetypes contributes to a group process where the "group feels more complete, cohesive and powerful at the end of the experience" (p. 185). When using dream interpretation in group counselling, it can offer "potential for advances in member self-understanding, group cohesiveness, and group stimulation" (Clark, 1994, p. 143). Politsky (1995) states that her personal crisis and transformation "unearthed" images that made healing and courage available to her. Politsky reflected on dream images and images that were produced artistically. According to Diemer et al. (1996) dream interpretation is as effective a therapy as any method for "distressed clients". The results of their study

...suggest that dream interpretation did not offer anything dramatically different or better than other therapeutic strategies. Thus we cannot say that therapy must include dream interpretation or that dream interpretation in comparison to other interventions allows therapists to access deeper material. On the other hand, the results also do not suggest any negative effects from focussing on dreams in a structured way within therapy... the Hill model of dream interpretation...is as helpful a path as others (p. 109).

The Hill model, though containing some characteristics in common with Jungian dream interpretation, is not a Jungian approach to dream interpretation as emphasised by my research. It is, nonetheless, therapeutically beneficial for some people (Heaton et al., 1998). Diemer et al. (1996) state that one major common element between the Hill model and a Jungian approach is that dreams are to be interpreted in terms of one's personal relationship to it and not through detached meanings found in dream dictionaries.

Image Interpretation: Clinical vs. Non-clinical Settings

The literature makes recommendations about dream and image interpretation settings. It provides examples of working with both dream and waking images in clinical settings and the progress that is made in those settings. Politsky (1995) states that at some point in personal growth, clinical sessions may be necessary. Johnson (1986) writes that sincere work with our own symbols will bring us insight about ourselves; he also does caution that a professional may be needed in some instances due to the powerful nature of the unconscious. Russell-Chapin et al. (1996) describe experiences of Jungian constructs provided to counselling students as a way to develop possibly neglected aspects of themselves; but it is also a means to better understand these constructs so they can better serve their potential clientele. Early (1992) finds that a simple invitation to write about emerging images allows his students to experience another part of themselves. According to Heaton et al. (1998), "clients preferred therapist-facilitated sessions over self-guided sessions" (p. 115). However, the clients in this study were not 'real' clients but were university student volunteers. Nonetheless, these participants, using the Hill model of dream interpretation, reported "greater depth, mastery, and insight, as well as more dream exploration-insight gains and more action-related gains from therapist-facilitated sessions than from self-guided sessions" (Heaton et al., 1998).

Jung favoured doing dream interpretation in the context of individual analysis but did not limit the dreamer to that avenue; however, his specific advice on self-guided interpretation is scarce and he warns against 'unintelligent and incompetent application'

(Mattoon, 1978). Shuttleworth-Jordan (1995) presents an effective group option to working on dreams : "By means of this method [a systematized Jungian based group method] people without prior formal training in dream interpretation are quickly inducted into the language of dreams and discover a procedure for sensitively and effectively aiding the healing process of understanding another's dreams" (p. 19). Romero et al. (1985) demonstrate that there is another viable group process option to approach the unconscious; this is called active imagination (a Jungian process through which fantasies are produced to approach the unconscious, especially the collective one) and they use it to develop "a collective fantasy" (p. 181). In addition, they applied their collective fantasies to different "art forms, making the whole process doubly gratifying as the unconscious is reached and represented..." (p. 185). Jung states that " by giving [a vague content emerging from the unconscious] a visible form... by drawing, painting or modelling...one goes on dreaming the dream in greater detail in the waking state..." (CW 8:180). Despite the fact that Heaton et al. (1998) reported that their evidence " suggests that therapists play a critical role in making the dream interpretation process meaningful and useful" (p. 120), and that " clients preferred therapist facilitated sessions over self-guided sessions" (p. 115), there was also " evidence for the efficacy of the self-guided dream manual" (p. 120). However, Heaton et al. (1998) suggested that, when working solo, it is possible to be limited by individual blind spots and defences. Stevens (1995) also suggests there may be limitations due to blind spots when working alone on dreams. According to Hill et al. (1997), " the most helpful aspects of dream interpretation were insight, links to waking life, and receiving another person's input" (p. 53). In the study by

Diemer et al. (1996), dream interpretation was as helpful as other therapies but again working within the framework of therapist facilitated sessions, dream work included, proved "beneficial to clients" (p. 109). The Hill model is by design a collaborative model and the Jungian approach also favours working with another person. This is good advice to follow according to Harry Wilman who is quoted by Shafon (1995) as stating: "Inexperienced people who are not trained in dream analysis should not dive into these troubled, dangerous waters, but should know that listening itself, without any interpretation, allows the dreamer to retell his story, and in the process, possibly change his attitude and dreams" (p. 377).

Summary

The literature (Johnson, 1986; Mattoon, 1978) shows that Jungian constructs provide tools for insight and psychological development especially to aspects of personality that are too often ignored. There is evidence (Politsky, 1995; Stevens, 1995) that deriving meaning from dream images as well as waking images is a beneficial activity for personal development. Image interpretation, dream interpretation included, serve an individual's psychology in terms of adjustment, healing, growth, resolution of inner turmoil, and wholeness. Studies (Adams, 1997; Early, 1992; Hall, 1983) appear to show that images are symbolic, as Jungian theory posits, and seem to be part of a natural, psychological regulatory function. The literature (McWhinnie, 1985; Allan & Brown, 1993) reveals that various therapeutic disciplines effectively apply, and benefit from, basic tenets of Jungian theory for image interpretation. While this study emphasised the Jungian theoretical

approach there are other dream theories that could be examined. This area of investigation is a challenging one because it involves a deep understanding of human experience and because Jung's theory is complex and unsystematic. The literature (Mattoon, 1978) indicates that this complexity and flexibility permits dream and/or image interpretation in a variety of situations and settings. Nonetheless, studies (Heaton et al., 1998; Shafton, 1995) show there are specific implications in terms of the process of interpretation and the setting.

CHAPTER 3

METHODOLOGY

Design of the Study

This is a phenomenological study: the primary data for this study is the personal perspective of two women on their dreams, both spoken and written. The purpose of this research is to investigate the personal meanings these two women attach to their dreams within a general Jungian dream interpretation framework. Given that it is these women's experience of their dreams and their articulated meanings that are central to this research, a phenomenological framework as "study of experiences and the way we put them together to develop a world view" (Marshall & Rossman, 1995, p. 82) is appropriate. The two women in this study were asked to provide personal - verbal and written - information about the meanings they derived from their dreams. Scott and Usher (1996) state that personal accounts and subjective meanings are essential information to research.

"The phenomenological method is one of direct inquiry in which constant questioning provides further insights into the lived experience" (Morse, 1994, p. 91). I used semi-structured, open-ended interview questions "in order to obtain the participant's unique perspective" (Whitt, 1991, p. 411). The questions and discussion were adjusted according to the participants' evolving perspective and deepening understanding. One's narrative gives "new meaning to [the] past ... in terms of the present" and reconstruction of the reality of the situation in an interview does not mean there is deceit but "the self is forever evolving" (Scott & Usher, 1996, p. 66). This flexibility characterized the

interviews. The purpose of the interview “for the most part is not to get simply yes and no answers but description of an episode, a linkage, an explanation” (Stake, 1995, p. 54).

Careful attention was paid to the participants’ points of view and self-disclosure. “This research is not trying to prove a particular hypothesis or test a set of variables. Its purpose is to come to understand how others experience a phenomenon” (Caines, 1998, p. 41).

Dreams, as part of psychological processes, are appropriately studied qualitatively. Dream images are complex and layered with meaning. Morse (1994) describes qualitative research as understanding a complex social situation on its own terms. This research investigated the way two women participants understood their dream images guided by Carl G. Jung’s approach as suggested by Hall’s (1983) steps in Jungian Dream Interpretation and Johnson’s (1986) practical suggestions in Inner Work. Semi-structured interviews and pre-interview writings consisting of the actual dream content, associated understandings, and contextual details, were the main sources of insight into what meanings the participants discovered from their dreams. In the fourth and final interview, the participants were also asked to select an art medium to organize their dream content and meaning into a simple mandala, a basic circular shape. This subjective perspective and personal contribution is best studied with qualitative research which “tends to emphasize the dynamic, holistic and individual aspects of the human experience and attempts to capture those aspects in their entirety, within the context of those who are studying them “ (Polit & Hungler, 1997, p. 325).

While my methodology is qualitative, this does not exclude some of the valuable lessons from positivistic thought such as “the importance of clarity of expression,”

defining “terms where necessary” and indicating “relevant distinctions” (Hammersley, 1995, p. 19). In the sources I referred to in the literature review, most authors used a qualitative approach. This suggests to me that the qualitative design is an effective investigative avenue to pursue in order to determine best the meanings that this study’s participants attached to their dream content. Following each interview, I recorded notes on any salient features of the interview itself, including participant contribution and my thoughts and insights regarding that discussion and the interview questions. This systematic and sincere look at participant dream images hopefully provides another option to persons inquiring about their dreams besides the dismissing comment ‘that’s just a dream’ or the misleading quick answers found in dream dictionaries that do not consider the unique life of each dreamer. After all, according to Marshall and Rossman (1995), a strength of qualitative research is that it can appropriately delve “into complexities and processes” (p. 44).

Method

The research sample is a purposive criteria-based sample that was open only to women. It was purposive in that volunteers were associated with a local women’s network, assuming that members of such groups have an active interest in self-insight. A second criterion was that they would be willing to share verbally and in written form their dream images and autobiographical details. It is a convenience sample in that it consisted of two women who were easy to access in person. I advertised for volunteers by mailing out fliers to participants from a local women’s network, *Becoming an Outdoors Woman*.

Respondents were asked to briefly write why they were interested in this topic.

Respondents could also phone to ask for further information. There were several women who inquired about this research and two were selected based on their interest and their availability. This number fit in well with my limitations of time and resources. I am also more interested in describing the experience of these two women in-depth rather than generalizing to the larger populations. "Qualitative researchers usually work with small samples of people, nested in their context and studied in-depth - unlike quantitative researchers, who aim for larger numbers of context-stripped cases and seek statistical significance" (Miles & Huberman, 1994, p. 27).

The data collection source was primarily the semi-structured interviews. See Appendix B for interview guide. Prior to conducting the first research interview I practiced on two separate occasions with two different acquaintances. This gave me an opportunity to become comfortable with the process and to receive feedback on conducting the interview. One of these interviews was with an experienced counsellor so that I could receive feedback on how I was handling my interview and listening skills. After having spoken to the participants on the phone, we agreed to meet so that I could explain the intent of the research, discuss the confidentiality parameters, and so they could meet me and make an informed decision about participating. When we met I advised them, that due to the in-depth nature of dreams, should any therapeutic need arise I would refer them to appropriate services. After the initial meeting, the two participants signed an informed consent form (see Appendix A) and we set up interview dates. The site of the first three interviews was the Education Building at Memorial University of

Newfoundland, St. John's. The fourth interview required a room to use art supplies; a local school, St. John Bosco School was used. The participants were informed that when they came to each interview it would be necessary to bring a written copy of the dream to be discussed and written ideas about their dream's meanings. The participants were provided with a broad Jungian guided framework in which to write their ideas. A copy of this is included in Appendix B. Participants were also informed that interviews would be of 45-60 minutes in duration and that these would be taped and transcribed. Tapes would be destroyed following the termination of the study. A total of four interviews would be held between June and September, 2000. Due to various commitments by participants and researcher, dates were sometimes changed but, nonetheless, were still held within this time period.

Each interview began with general, preliminary conversation. The participants were informed of the tentative, general Jungian framework of questions that would be used. See Appendix B for interview framework. They began by recounting a dream and were encouraged to relate it exactly as they remembered it. The subsequent questions were open-ended so that any details the participants felt pertinent to share they could do so. The participants were advised they could refuse to answer any questions or they could give veiled responses. They were generally free in their sharing of ideas and experiences. Each of them was reluctant only on one occasion. It seemed, as the interviews progressed, they shared more readily. Participants also provided written and verbal biographic information; the Jungian dream interpretation framework stipulates that dreams can only

be understood in light of the dreamer's life context so this information proved helpful in asking questions and understanding the dreamer's perspective.

Data Analysis

There were two participants for this study. The research was inductive in that I examined their subjective data and from "successive examinations of similar and dissimilar phenomena" (Lecompte & Preissle, 1993, p. 42) developed theory that hopefully contributed to a better understanding of the personal meanings these participants attached to their dream images. As a researcher, I am aware of being influenced by both formal and informal theory. "Researchers interpret through their own conceptual and perceptual lens the interpretation made by those being studied" (Scott & Usher, p. 67, 1996). This is a challenge to validity. An acknowledged conceptual lens for this study includes dream interpretation as viewed from Carl G. Jung's analytical psychology. Nonetheless, data was gathered and organized systematically from the participants.

There were four interviews for each participant. Each interview was transcribed, labelled and filed. At each interview, participants submitted written data appropriate to that dream. Sometimes participants chose to keep their writings during the interview just for reference; I asked the participants to recount their dreams as they remembered them rather than read from their written submissions. The writings were collected, labelled and filed. The content of these writings was consistent with the transcripts of the interviews;

there were, however, some additions of minor details in the writings and these were taken into consideration when doing the data analysis.

Transcribed interview data were collapsed into a readable table (see Appendix C) . In the tables, data were categorized for each dream around the identified Salient Dream Images in terms of Personal Associations, Cultural Associations, and Archetypal Associations. Other table sections organized data concerning the following: Relationship of Images with Dreamer's Life, General Personal Meanings, Relevant Contextual Details, Relevant Researcher Notes. Table categories are based on the Jungian framework as suggested by Hall (1983) and Johnson (1986) . The participant writings were then reviewed to contrast and compare with the collapsed interview data. According to Whitt (1991), triangulating "multiple sources of data" (p. 413), establishes credibility. Written data were consistent with transcribed interview data. There were a few minor clarification additions in the writings and these were tagged and added to the tables in the appropriate category. Participants also provided written and verbal details about pertinent autobiographical details; this was filed and noted in the appropriate table category where relevant under Contextual Details . Following each interview I made notes on any thoughts I had about the interview regarding the participants' understanding and recounting of their dream and these were placed in the appropriate category labelled Researcher Notes .

In the next step, collapsed data was organized into what I titled 'meaning descriptors' which refer to basic principles taken from Jungian dream interpretation theory. The collapsed data within the particular descriptors provided additional insight

into the participants' attached meanings to their dream images. This is not a presentation of all the descriptors within Jungian theory rather a presentation of several important tenets and how they were exemplified in the participants' dream images. The meaning descriptors I used are as follows: Salient Images, Sources of Selected Images, Compensatory Function, Images as Symbolic Language, Archetypal Images, Causal and Purposive Roles of Images. In the final analysis section, I identified common themes that emerged for each participant as they determined meaning for their dream images.

Ethical Considerations

Prior to the start of this study, application for approval was made to, and granted by, the Interdisciplinary Committee on Ethics in Human Research. Signed consent forms were obtained from participants. A letter of consent form is included in Appendix A. Participants were informed of measures to ensure anonymity; eventual reporting of data was done using alias. Tapes and transcripts were destroyed at the completion of the research. Participants were informed that they might refrain from answering questions should they wish to do so and that questions and discussion points were not a critique of personal insights or their lives. It was made clear that they could withdraw at any time. Participants were informed that appropriate authorities would be alerted should an issue of their safety or someone else's arise and should there be a therapeutic need, suitable recommendations would be made available.

CHAPTER 4

PRESENTATION OF DATA AND ANALYSIS

This chapter presents data gathered from two participants' dream images in light of Jungian principles and concepts. Based on this data, I present an analysis of the personal meanings they attached to their dream images. This is not a presentation of a comprehensive interpretation of these participants' dreams; rather, it is a presentation of many of the significant personal meanings the participants attached to their dreams within a Jungian framework that contributed to their understanding of their dreams.

Jungian dream interpretation is very complex and can be quite in-depth. Mattoon acknowledges the breadth and, therefore, the challenge of Jung's approach to dream interpretation stating that "the major deficit of Jung's theory...is the lack of precision that accompanies its breadth, probably necessarily" (Mattoon, 1978, p. 199). In addition to this, Jung distances himself from advocating specific theory: "Learn as much as you can about symbolism: then forget it all when you are analyzing a dream" (Jung, 1964, p. 42). Mattoon (1978) writes that Jung said, "he had no 'theory' of dreams" (p. 1). For the purposes of this study, and given the breadth of Jung's ideas on dream interpretation, I have focused on a limited number of – but important – Jungian concepts in delineating personal meanings of the participants' dream images.

The personal meanings that the two participants attached to their dreams are outlined within the following descriptors which are a Jungian framework for dream interpretation:

1. Identification of dream images:

"Dreams present an infinite variety of images, all of them are used to symbolize, in some way, the flow of your inner life" (Johnson, 1986, p. 79). Participants transcribed and narrated their dreams; following that we identified together the salient dream images that emerged. This included people, interactions, illogical events, natural objects, modern objects, colours, sounds, feelings and shapes.

2. Identification of sources of images from current or personal life history experiences and other sources where necessary:

"Dreams are the facts from which we must proceed" (Jung, 1963, p. 171). A closer look at specific dream images and what associations the dreamer has with these images contributes to understanding them: "...the unconscious has the habit of borrowing images from the external situation and using those images to symbolize something that is going on inside the dreamer" (Johnson, 1986, p. 68). Sometimes dream 'time periods' overlapped, other times they were distinct, and sometimes the emphasis was on awareness and not on any time period. These particular details revealed specific meanings to the participants as they occurred in the dream.

3. Compensatory function of dream images:

Jung recognized dreams as "the most common expression of the psyche" and that "the concept of compensation...is capable of summing up all the various ways in which a

dream behaves" (CW 8: 544-545). Compensation in dreams is "a balancing and comparing [of] different data or points of view so as to produce an adjustment or rectification (CW 8: 545)." This occurs in different ways. The purpose of the compensatory function "is to promote adaptation, growth, and consciousness" (Stevens, 1995, p. 139). There are other types of dreams, though it is viewed that "a non-compensatory dream is unusual" (Mattoon, 1978, p. 120), but for the purposes of this paper the emphasis will be this important compensatory nature of dreams i.e. "maintaining" the "equilibrium" (CW 16: 330) of the psyche. Participants describe their life context and their associations to dream images; they also describe how these images carry sources of information about themselves. In this way the compensatory function becomes clearer. These connections provided the participants with additional insight into unconscious psychological material and therefore into their lives in general. By doing this, participants were better able to identify and explain their dream's meaning.

4. Dream images as symbols:

When doing dream interpretation, it is important to look at what the dream says (Jung, 1964). In this endeavour, dream images are symbols. "Jung found that interpreting the dream images as symbols recognizes their complexity, deepens one's understanding of them, and makes their individual meanings available to consciousness" (Mattoon, 1978, p. 98). Interpreting dream symbolism requires an examination of aspects of the dreamer within the dream and its relationship to the life of the dreamer: "dream is a theatre in which the dreamer is ... scene, the player, the prompter, the producer, the author, the public, and the critic" (CW 8: 509). The participants viewed their dream

images as representative of themselves and their lives and in this way determined their dreams' meanings.

5. Archetypal images in dreams:

Stevens (1995) quotes Jung, "We may expect to find in dreams everything that has ever been of significance in the life of humanity" (p. 103). Dreams reveal insight from one's personal unconscious but they also connect us to a collective unconscious and therefore to a broad human experience (Jung, 1948). "Determining that one is dealing with an archetype in one's dream is a matter of sensing when some universal instinct or pattern is behind the image" (Johnson, 1986, p. 32). Participants initially found this aspect of examining their dreams a little difficult. However, their understanding of this idea improved and they identified dream archetypal images that were meaningful to them. Jung saw archetypes "as basic to all the usual phenomena of human experience" (Stevens, 1995, p. 52).

6. Causal and purposive roles of dream images:

"If one assumes that [dreams] are normal events, which, as a matter of fact they are, one is bound to consider that they are either causal – i.e. that there is a rational cause for their existence - or in a certain way purposive, or both" (Jung, 1964, p. 18). The participants in this research provide information about their lives that is associated with their dreams such as memories but they also discuss ways in which their dreams are leading them along their life journey. Depending on the dream and the particular needs of the dreamer, there may be an emphasis on one or other of these aspects of dream interpretation; I generally explore both so as not to overlook any opportunity for greater

understanding of participant dream images. "Often both [causal and purposive] are possible and the decision regarding which to use must be made on the basis of the dreamer's psychic situation" (Mattoon, 1978, p. 127).

I followed various principles of the Jungian approach to dream interpretation including the idea of collaboration from an informed perspective. I sought to inform myself of appropriate aspects of Jungian dream interpretation so as to be as helpful as possible to the participants. I was very much aware that the participants and I were sharing an exploration of their dreams and their meanings. "Dream analysis ... is not so much a technique that can be learned and applied according to the rules as it is a dialectical exchange between two personalities" (Jung, 1964, p. 44). I continually directed the participants to examine their dream images as reflections of themselves and their life events. Jung states: "My intuition consisted in a sudden and most unexpected insight into the fact that my dream meant myself, my life and my world, my whole reality... I understood in a flash what my dream meant (SL: 490)." By asking participants about the presence of aspects of themselves and/or their life situations in their dream details and dynamics, dream images were examined keeping in mind the particular life context of each participant: "No dream symbol can be separated from the individual who dreams it" (Jung, 1964, p. 53).

ANALYSIS - Participant "PD"

Interview 1

(i) **Salient images** : The salient images in PD's first interview included dream images that came from her past and current life context. In her dream, she moved from images taken from one period in her life to images from another; she also experienced images from different time periods simultaneously. The images included people as well as modern objects. Two of the dream figures spoke to the dreamer in the dream story. Two colours and two pieces of clothing were an important part of image content. Feelings that occurred were: lack of control, frustration, dislikes, relief, hope, disappointment, agitation, uncertainty, sense of being nurtured, and fear.

Sources Of Images: From Past And Present

From the numerous details that an individual may be exposed to in life, specific ones are selected by the unconscious to impress upon the dreamer insight or information (Adams, 1997). Whitmont (1978) quotes Jung from Psychological Reflections, "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" (p. 53, 1978). PD's unconscious has selected specific personal history images: the old blue vehicle from PD's period of early adult life and placing it in a neighbourhood scene that is from an even earlier time period and different geographical context; her husband and a female friend from her present life situation also emerge in images. PD states in Interview 1:

I was in this blue van, a van we used to own 15 years ago. I recognize the van we're in and I'm with a friend of mine who lives here. It looked like an old neighbourhood that I grew up in. I kept thinking, too, in the dream that, what was my blue van that I had in [another city] doing in this neighbourhood; it's not in [that city]. So it's a different time frame. I even questioned whether I was old enough to be driving.

"The dream belongs to the normal contents of the psyche and may be regarded as a resultant of unconscious processes obtruding on consciousness" (CW8: 300). The vehicle image did not function properly as the dreamer drove around an image of a formerly familiar neighbourhood. PD associated this break failure image and feelings of frustration and loss of control with her present life context. PD states that she is presently frustrated with her husband's negative and non-supportive response to her in different situations. She also describes not being in control of some aspects of her life and that she needs a new direction. PD links feelings of discontent in her dream with her actual life. PD describes her need for grounding and nurturing. PD states clearly:

I felt really frustrated that the brakes [of the blue van] wouldn't work and also that I couldn't find where I'm going - feeling of frustration, not in control and that was my intuitive sense. Not feeling in control in some aspect of my life. I felt not grounded and not having direction.

Compensatory Function

Several images reflect PD's real life discontent and frustration. However, driving around in her old neighbourhood image, the friend image, the vehicle image, and the black woman image, offer her some of the needed deeper comfort amid this discontent. Shafton (1995) writes: "The unconscious mind is capable at times of assuming an intelligence and purposiveness which are superior to actual conscious insight..." (p. 109). Jung (CW8:488) identifies the psyche's purpose to compensate for actual life

experiences. To balance her conscious experience of discontent she “drives around” past milieu in her unconscious where she grew up and other images that provide this compensating nurturing energy. PD states:

[The van] makes me [think of] freedom to move around. We got that van when we first had - when I had my first baby and it was also a feeling of safety. I felt safer in the van than transporting her in a car.
 [and] I think [neighbourhood] it's comforting. It's where people go back to. It's where you're nurtured hopefully, where you feel protected. That's the known.
 [and] I just got a real strong image associated with that black girl. It's the author I've been reading a lot lately. I've got that book, I've read it. I've been feeling I've got to go back to it. It addresses a lot of the chaos for me .

These images are providing PD with some of the grounding she needs in her life to try and balance her conscious and unconscious feelings of lack of control and direction. PD comments on the meaning of the dream as directing her to “stop, breathe” and “to go back to basics” (PD, Dream 1).

Images As Symbolic Language

Jung identifies the image language from the unconscious as symbolic; the dream is “a spontaneous self-portrayal, in a symbolic form, of the actual situation in the unconscious” (CW 8: 263). The different images usually represent aspects of the beholder and dynamics from real life situations. Jung states that “one dreams in the first place and almost to the exclusion of all else, of oneself” (CW10: 321). One image in PD's dream was a woman, a current friend, crying and saying, “I am here” in response to the husband image saying she wasn't. PD recognizes this represents her life context where she is

struggling to be acknowledged more by her husband; the friend crying image carries that deep frustration and need. PD states:

I think that's it for me; with this phone when it rings at home in my real life, [Joe, my husband] will take over and control the situation and that's how I feel- wait a minute! What about me? And this phone call is for me; [it's] only my friend, but it's important enough to be recognized.

PD's image of the breaks not working symbolizes her experience of not feeling grounded, not having direction (PD, Dream 1). "The unconscious has developed a special language to use in dreams and imagination: it is the language of dream symbols...inner work is primarily the art of learning this symbolic language of the unconscious" (Johnson, 1986, p. 4). When PD narrated her dream she referred to a black woman image; only towards the end of the interview did she realize its significance for her. This illustrates the effectiveness of staying with "the various components until the details are clear. They are all aspects of yourself: some known, others...baffling" (Johnson, 1986, p. 234). This compensating image provided some of the insight PD needed to steer her life direction through self-nurturing and a "re-visiting of myself" (PD, Dream 1).

Archetypal Images

When asked about archetypal associations for her images PD associated "driving around her neighbourhood" image like "being in a very dark, empty and vast woods, feeling alone." She referred to a conflict where "something or someone from the past needed connecting with" (PD, Dream 1). When asked about the general meaning she derived from this dream, PD talked about the need to re-visit her Self, self-nurturing and looking at her old self in that neighbourhood. "Committed to adaptation, the Self works

through dreams to promote adjustment to society and to individuals of special significance to us, through their objective subjectivity, dreams... help us find more appropriate ways of conducting our lives" (Stevens, 1995, p. 206). PD appears to be describing an experience of the archetypal self. "The Self can be defined as an inner guiding factor that is different from the conscious personality" (Jung, 1964, p. 163). She is searching for meaning and direction; this requires that re-visiting of Self and she describes that experience using those words:

I think it's that feeling of wanting to re-connect to something; I don't know if I know exactly what it is - of needing to go home, and home is used in a real broad sense.

[and]

[The overall meaning], I think it's stop, take a breath, stop trying to move in all these directions and getting nowhere. Go back to real basics and nurturing: just try to find some quietness to look at the old me in the old neighbourhood - just how that feels. So, kind of like a re-visiting of myself without all the phones and the friends and confusion and kids.

PD is at a time of transition in her life; her children are at an independent age and she is re-examining how, up to now, her work has been entirely inside the home. She states that she needs "to take a new direction...and the frustration of not being able to find that direction right now...I will be moving forward..." According to Mattoon, Jung indicated that archetypal motifs such as the Self "tend to appear at important junctures of a person's life such as...the beginning of the second half of life" (Mattoon, 1978, p. 67).

Causal And Purposive Roles Of Images

PD identifies the causal details of her dream images; they include the lack of appreciation from her husband as well as her ambiguous feelings of her direction in life.

The phone image in the dream is a source of tension in her real life with her husband and also with a friend; it is not surprising that this image along with others already mentioned carries some of that affect in this dream. "Causal refers to discovering the unpleasant events or repressed impulses out of which the images have arisen" (Mattoon, 1978, p. 125). For example, the dream phone image reminds PD of her husband's negative responses to her: "the phone causes...point of discussion in our household...often...and that's with my husband, he really gets agitated when the phone rings..." Jung also emphasizes the teleological purpose of dreams "to discover where the dream contents might be leading" (Stevens, 1994, p. 85). In other words, what is this dream for? Reflecting on this first interview PD states: "...it's a reminder to kind of stay focussed on your own needs, kind of the here and now and trust that the universe will take care of what needs to be taken care of...."

Where is this dream leading the dreamer? One of PD's dream images clearly points to this: a picture of a black woman is associated with a contemporary author that PD has found very helpful to read. She describes reading her book as being completely absorbed in it. In a very practical way, she describes that she needs to nurture herself. PD wants to go back and re-read that and other books that help to nurture her. The dream images also provided her with the opportunity to emotionally re-visit where she grew up and to re-connect; she is also actually taking a trip to do that in the following week. When PD describes the overall meaning of her dream images she recognizes their link with the causal details (Researcher Notes). However, she also recognizes the purpose of her images stating that she needs to "re-visit myself", "to take a new direction," and "to take

control and steer the direction" of her life. Constructive or synthetic interpretation "answers the question, 'Why?' but in the sense of 'to what purpose?' or 'what for?' Constructive interpretation adds something to the dreamer's conscious attitude, strengthening and protecting what is healthy and worth preserving in the dreamer..." (Mattoon, 1978, p. 127).

Interview 2

Salient Images

In PD's second interview, she narrated a dream that contained salient images of familiar people from her current life, challenging situations, objects, sounds, and colours. One of the dream images re-occurred days later as a waking image. There was an object image (type of mug) that she had definite feelings about but she was not sure what to call it. One of the people images spoke, giving an instruction. The feelings that were important in this dream were: upset, searching, desperate, sense of importance, struggle, encouraging.

Sources Of Images: From Current Life

In this dream the images are from PD's current life situation. Her unconscious chose current images to symbolize information intended for a specific purpose. Jung writes that he "regarded the unconscious and dreams, which are its direct exponents, as natural processes to which no arbitrariness can be attributed" (Jung, 1963, p. 161). The contextual details taken from her current life and appearing as images included a

respected male doctor friend, vaguely familiar friends, and the idea of making a design on her unique "sort of glass mug". PD states:

This guy spoke up who's a friend of mine and he's a doctor...he says, 'I know what the secret is...
Again there were sort of familiar faces, or feelings of people that I may have known and then another friend came to mind.

"The dream's content is specified by the conscious situation of the dreamer: the events, thoughts, fears, hopes and conflicts of the dreamer's waking life" (Mattoon, 1978, p. 75).

An important dream image – the glass mug - "smashed" and PD states:

I heard the sound, it was really loud, shatter. [I was] really upset and probably violated because that was my own design and someone or something took it upon themselves to take that from me. [PD connects this with a discussion with her husband about an interest she has] I have spoken to my husband about this, and what I get without hearing more, bang! That's a crazy idea! To me that's that glass being smashed.

The "sort of glass mug" image is not specifically identifiable but PD describes it as having a structure that she wanted and that she wanted to personally design it. PD states:
" I had this design in my mind as to what I was going to paint on it... The design being everything from the colour to the final design..."

Compensatory Function

PD states that she would like for her life role to be acknowledged by her husband. She also comments on her lack of confidence as she looks for self-expression in terms of where she is going in her life. Her struggle is part of a transition experience. PD states:

[I'm] wanting to find, looking for a different path for myself now my children are at a certain level so I don't need to be with them all the time. So I was looking for another way for my creativity. Also my relationship with my husband has

changed. I'm looking at what my role is and I'm looking at him to honour that role.

PD is at a point in her life where her children are at an independent age.

Henderson (1980) refers to Jung's emphasis on "the importance of understanding dreams in the light of the age and development of the" dreamer (p. 379). The images in PD's dream compensate for her self-doubt and search for self-expression. When she is making decisions about design colour she is certain of what she wants. It is an exaggerated search that encounters obstacles, is goal oriented and specific. PD states:

I was quite proud of this because this was my own design...[the colour] was important to me. It couldn't be white. It was bone. I was mixing [paints] to achieve this bone colour when this guy spoke up, 'the secret is, take a little bit [of wine] and mix it'. The next thing I remember someone or something smashed my cup so I was really upset. This was a really unique shape.

The image of the authoritative male figure is her inner voice wisdom (Researcher Notes).

PD says she struggles with her confidence and personal authority. However, this image encourages her inner capacity to create her own design in the face of her particular life challenges. PD states :

I'd doubt my own authority and I'd look to the external to make sure that's okay. If the doctor said it's okay then I don't have to rely on my own authority to say it's okay. Almost afraid to - [the images correspond to] that whole security to take control of life .

Her husband image presents challenges that are, according to PD, actually present in that changing relationship. PD explicitly states that she is "looking for a way to express creativity", a means of "self-expression" (PD Dream 2). This dream is compensatory by confirming and encouraging the development of PD's personality at this transition time in

her life when she is looking for confidence. PD acknowledges that she has "fear knowing that everything I have is right within me, I just don't have the confidence to do it."

Symbolic Language

PD is presently undergoing a time of searching in her life and this comes out in her images. "In dream interpretation, the dream images are accepted as facts presented by the dreamer's unconscious psyche...the meaning of the facts...make a psychological statement that is relevant to the dreamer" (Mattoon, 1978, p. 2). She sees her role as changing now that the children are at an independent age and while, up to now, she has worked entirely within the home she is looking to choose a new direction and other interests. Her searching in the dream seems to represent this present life dynamic: arrival at a new stage of life and uncertainty of where to go from there. PD states:

I think [the dream is] about changing roles, kind of like the next phase of life. The last ten- twelve years of life I've followed him [husband] around - and this dream, I think, represented making a change, believing in myself that kind of thing.

Jung states that "all figures in the dream [are] personified features of the dreamer's personality" (CW 8: 509). Trying to mix the right colour of paints for her design and finding the right object is an important task that she isn't totally confident with. PD concludes that this represents her search for a new direction. She is thrown into upset and desperate feelings when her original "mug" image is smashed. PD quickly identifies that there are obstacles in her life that have proven to be roadblocks to her search and role change. PD states: "The dream is telling me that's [i.e. my husband

honoring my changed role] going to be a challenge. That's not going to be cut and dry there...."

PD reports that her husband sabotaged her interest in a new business venture but she also recognizes her contribution to this by not having confidence in her own personal authority. Her fear has led her into busyness: her dream includes a table of busy people image that symbolizes her escape into busyness. She avoids dealing with taking control of her life but at the same time wants to find a way to express her changing roles in a new life stage. "The whole security to take control of my life, the busyness of people and that's what I do, let's not deal with this, too busy that fear almost knowing that everything I have is right within me" (PD, Dream 2).

Archetypal Images

PD's search for an appropriate object and design in the dream represents her renewed deep need to express her self. She says that she is "looking for a way to express creativity", for "self-expression" (PD, Dream2). Jung (1964) writes about an archetypal need to be initiated (p. 123). "Attainment of a new stage of life seems to demand that symbols of initiation must be experienced. If society fails to provide them, then the Self compensates for this deficiency by producing them in dreams" (Stevens, 1994, p. 58). PD's dominant image in this interview is her 'mug'. She states:

It looked like some sort of group setting. We were trying to paint objects. The object I had, sort of reminded of a glass mug, definitely made of glass. But it wasn't really a mug. It had these funny sides on them that stuck out. This portion was flat and then there were two side pieces that jutted out on either side. I had this design in my mind as to what I was going to paint on it.

PD, like many women of the twenty-first century, struggles to establish herself in her role as mother-wife. The "mug" image was smashed, and she seeks for the right one to replace it; this is indicative of women's difficult search of their rightful place in contemporary society. PD states her struggle consists of dealing with changing roles as her children grow more independent, and of a husband resistant to the changing roles. The "mug" image, together with its desired unique design, is given by the unconscious to consciousness to represent that which is necessarily and importantly her symbol of initiation into the next life-stage. PD states that "I just felt I really needed it, something I really needed to have, to hang on to." PD's archetypal association here refers in general to "people being desperate to carve out some sort of niche all their own." The upset and struggle (the mug being smashed) that come with self-development (Jung's term is individuation) is, according to Jung, a necessary experience: "There is no birth of consciousness without pain" (CW 17: 331). PD states that she was "upset" and "somewhat violated".

PD's mug image and design search reminded me of the legend of the quest for the Holy Grail. PD did state in this interview, "I sort of get the religious piece there, with the blood of Christ and mixing it with the white. That authority figure [the doctor], you could even raise that up to the God level. That whole thing even the glasses, the Last Supper..." In the legend, Merlin, the great magician and shaman, confides the secret of the Grail to King Uter and instructs setting up a third table. The first was the Last Supper. PD commented on the archetypal authority figure as represented by the doctor image having the 'secret' and holding a glass of wine and associated it with the Last Supper. The

second table was where Joseph of Arimathea kept the grail with the Saviour's blood. PD commented that the wine image was a burgundy-blood colour. The Third table was to be round representing wholeness and completion. "Taken in the context of Jung's thinking as a whole, the quest for the Holy Grail can be understood as the individuation quest..." (Stevens, 1995, p. 60). PD's images reflect her personal development and renewed search for her self "in the next phase of life" (PD, Dream2) and this appears to correspond to many aspects of the grail legend.

Causal And Purposive Roles Of Images

The images contain information about the dreamer's life context. PD describes her husband's response to her in her waking life as "sabotage" and this is symbolized in the smashing of her 'mug' image. PD says, "if it doesn't fit the norm - smashing, sabotage." Her ardent desire to establish a new self-fulfilling role is reflected in the search to find a replacement mug and desired colour. "At this point in my life, I have choices that I have to make." These are some of the causal sources of her images. However, images also indicate a direction, a sense of purpose. Jung poses the questions, "What is the purpose of this dream? What effect is it meant to have?" (Jung, CW 8: 462). Her dream images are leading her to look at her own authority as she designs a new direction for her life (PD, Dream2). Regarding the general meaning of her dream and impending action, PD states: "[I have] to gather information around myself in terms of...taking a new direction...to get more information about myself..." PD described one example of how she needs to gather more information in order to make the right decisions. She states: "I feel at this point in

my life, I have choices that I have to make. I can paint my own canvas based on who I am, not what something is presented to me. And that was my frustration in the dream - this is all you can choose from [other glass balls, not hers]."

A few days after the interview she described 'seeing' the hanging glass balls image from her dream. This image emerging as a waking image in a particular setting also yielded the same decision as in the dream; this was not what she wanted right now. Constructive or synthetic interpretation "answers the question, 'Why?' but in the sense of 'to what purpose?' or 'what for?' Constructive interpretation adds something to the dreamer's conscious attitude, strengthening and protecting what is healthy and worth preserving in the dreamer"(Mattoon, 1978, p. 127).

Interview 3

Salient Images

The salient images in this interview included dream images from PD's past and present life context; this was also true of her first interview. Past images were connected to one remote and one recent event; the images included particular people and events. Two dream images derived from her current life contained people that spoke to her; one did so in an angry manner and the other person, in a warm manner. A particular event and a significant object were dominant parts of the dream story; both of these belong to PD's present life situation. Feelings that occurred included: upset, relaxing, happy, alone, "put on," frustrated.

Images From Past And Present

The dream images that were chosen from PD's unconscious, mixed two separate periods of her life, her personal history with her current life. The absurd characteristic of dream images or their illogic is intended to indicate "a specific psychic fact" (Mattoon, 1978, p. 104). PD states that in the dream images her husband image says, "That's it, I hate planning your birthday party. I hate it." In real life she states: "I just had a birthday that he wasn't there for." The birthday dream image included her husband speaking to her critically; he is frustrated with rain and says he doesn't like to plan her party, and then he berates the dreamer for being late to pick up the kids. This parallels another part of the actual tension in PD's life. PD feels that she is not getting recognition in her present life roles especially from her husband. The 'fields and rolling hills' image mentioned at the beginning of the dream reminded PD of a western city where she had lived temporarily in her early adult years. It was a time of growth, accomplishment, and spontaneity. Another image, later in the dream story, depicted a picture of people from that time period. PD's dream story began with a past life period image, then moved quickly to present images, and continued with present images combined with ones from the past. PD states about the latter mix of images:

I took out this newspaper article. I realized it was a picture of the [particularly special and public] organizing committee that I used to work with [several years ago in another city]. And then all of a sudden the picture came to life. One person came out very clear; but he was not from [that committee], they were from my [recent] high school reunion.

It is interesting to see how this flowed and presented important information as each image revealed itself. PD, attempting to use the article picture to make a patch for a quilt important to her daughter, states:

To take something from the past, I'm trying to take something from the past and try to fit into the present. The present or the future won't be so bad if I could try to take some of that from the past, try to make it fit. It wasn't fitting. The security of the past - these people were all really good friends of mine. And that's when I had absolutely no responsibilities, some of that carefree, spontaneous part of my personality - trying to fit that somehow in today's life, with all the other regimented business.

Jung wrote that the dream is "a subliminal picture of the actual psychological situation of the individual in [her] waking state" (CW 4: 552).

Compensatory Function

Jung (CW 16: 330) states: "When we set out to interpret a dream it is always helpful to ask: What conscious attitude does it compensate?" The negative male dream image directs criticism at the dreamer. PD associates this with lack of recognition and acknowledgement she struggles with in her actual life. PD's dream images seek to balance this experience by providing her with images that nurture and 'recognize' her. A picture image, when it first appeared, was that of a committee on which she played an important leadership role. PD states:

I had a lot of freedom to do my own thing. I had a group of people that I was the leader for. And now it's just like, maybe being the homemaker, I'm the so-called leader of the house - but not given any recognition for it. Whereas I did have a [prominent] committee, I was responsible for the development of the program.

The picture image changed, showing people from PD's high school reunion. This image made her feel happy. Images are selected to help with the homeostatic process of the

unconscious. "The compensatory nature of the dream process is consistent with the nature of biological processes in general" (CW 8: 250). The changing picture image constitutes a patch PD uses to repair her daughter's quilt (image), representative of a current life role. The negative male image and the quilt rip image reflect part of PD's inner struggle to be comfortable with her life roles. The appearance of comforting images from PD's past is a source of security and strength. Of the picture images, PD describes that she is "trying to take something from my past...and fit it into the present, then the present and future won't be so bad" (PD, Dream 3). The quilt is a current significant image that reinforces a securer sense of self. When PD sees that the patch wouldn't fit the quilt she states: "it didn't really bother me...'cause I knew in the end it was going to work out somehow." PD later comments when thinking about the quilt and its patch, "I will make the right decision. I'm not saying I make the best decisions but that, if I let things kind of simmer, I will make the right decision." Dream images "play an indispensable role in psychic homeostasis, in that they promote adaptation to the demands of life by compensating the one-sided limitations of consciousness" (Stevens, 1995, p. 63).

Images As Symbolic Language

The different dream images such as the 'advising friend' and 'quilt rip' represent aspects of the dreamer's character and dynamics from her life. PD associated the rolling hills and field image with a time of growth in her life. The language of dreams is symbolic: "What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its

conventional and obvious meaning" (Jung, 1964, p. 3). PD states that the birthday party image was a "rite of passage", of transition, and the quilt patch image indicated her attempts to tap into past experiences to better live the present. PD states:

I feel it [adjustment], I mean ,outside of my dreams my role is starting to change. Or I want to move on to a role and yet, still that very important role at home... [and] I think what she [friend image in dream] was trying to say is that if you're going to use something make sure that's going to last: that you don't just flick it [patch] on without really thinking about it. I think what she was saying. Don't do it too lightly. Have a real good look at what you're doing.

As Jung supports, these different images possessed connotations beyond their apparent meaning. The quilt patch was not merely an external material patch nor was the picture a meaningless, nice quaint object.

Causal And Purposive Roles

The dreamer identifies a variety of life experiences that are associated with her dream images. One dominant experience is actual tension with her husband. He occurs as an image at the beginning of the dream verbally critical of the dreamer. His negative presence in the dream party image is not surprising given the fact he was, in reality, absent at her recent birthday party. Her husband symbolizes the lack of acknowledgement she feels at this point in her life. PD states: "I felt like I was alone there planning this party...[even though her husband was present] but I thought the party was for me somehow...." PD adds later, " I think if you look at societal [expectations] we're expected to honour your spouse with their significant day..."

The 'changing picture-patch' image combines secure memories from PD's past ('picture of friends' image) with her present changing role of mother ('quilt she made'

image). Besides linking image details with PD's past and present life, Jung states that the dream interpretation must include its sense of purpose for the dreamer. Stevens (1994) accents Jung's idea by writing, "Dreams serve the teleological imperative of the self" (p. 85). PD is very much aware that she is in a time of transition and that her dream images are providing her with information about that. PD states: "[the party image] was to be representing a rite of passage, a transition to something, and I think the fields were important for some reason."

When her "picture-patch" image did not fit the quilt (PD describes it as mixing the past's security and freedom with her current role as mother and wife), a dream image friend asked her to look closely at what she was doing. PD was asked if her patch was of material that would last. These are important life questions that she ponders as she experiences personal struggles in a time of transition. PD states that the dream's meaning includes recognizing that her role is changing and some things will happen beyond her control challenging her to trust herself:

I am going through some changes but, I think ultimately that's what it is, being aware and being patient that things, number one, happen the way they will regardless of what you do. Doesn't mean you're not responsible for your own course in life but, uh, no I don't think you're responsible for your own course in life actually. But I think the meaning is yes, trust my intuition and have faith in myself.

Archetypal Images

PD described the initial dream images around the party event as feeling like "a rite of passage"(PD, Dream3). Jung states that there is the archetypal need to be initiated particularly at different stages of life. At "critical periods, the archetype of initiation is

strongly activated" (Jung, 1964, p. 123). PD states: "I feel it (adjustment), I mean, outside of the dreams, my role is starting to change Or I want to move on to a role and yet, still that very important role at home." In her dream interpretation, PD commented that she is experiencing life changes that are beyond her control and the dream encourages her to trust her intuition and have faith in herself in this time of transition.

PD's dream image of herself sitting in a lawn chair working on the patch for her daughter's quilt portrays an image of the Creative Mother Archetype (Researcher Notes, though PD identifies the "universal mom" motif). In this, she is continuing a line of the creative life source (Researcher Notes). PD's mother had given her a quilt and that was an important event for her. She had also patched and repaired her mother-in-law's quilt. PD has made a quilt for her daughter; she feels this is a very important gift to her daughter. Part of PD's comments on the meaning of this dream included the idea of "letting things simmer" and "tapping into the universe". The quilt, in reality and in the dream image, is a product of her creativity and her life experiences. When reflecting on patching the dream quilt and the dream image's advice of "make sure that that's going to last, that you don't just flick it on without really thinking about it" and "have a real good look at what you're doing...", PD states: "...The intuitive side to me is tapping into the universe...the goodness of the universe, but sometimes it's real hard to do that..."

Archetypal images "gain life and meaning only when you...take into account their numinosity - i.e. their relationship to the ... individual" (Jung, 1964, p.88). PD proudly announced to me weeks later that she had taken special care to personalize her daughter's

actual quilt label that she had associated with her dream. Jung (1964) adds, "the way [the archetypal images] are related to you is all-important" (p. 88).

Interview 4

Salient Images

The salient images for PD in the fourth interview included dream images derived from her present life context and from her past. This is similar to Interview 1 and 3. The mandala she created in this interview, reflecting her dream, contained significant colour images. The dream's 'adult people' images included a friend from her past and one from the present, both women. There was also a baby image that was on the lap of the woman friend from the past. Dialogue in this dream came from the dreamer and the two adult friends. The baby's mouth was wide open. After narrating the dream, PD stated that it was screaming out. Object images included a double-sided photo (dreamer had a photo image in interview 3 as well), a cigarette, and brown suede shoes with one motorized, narrow roads with slush and traffic (Dream Interview 1 also had roads). Another interesting image detail was the presence of three 'deformed' aspects of the people images; the 'friend-mother' had pointy teeth (like her puppy), the baby had the same teeth and the other friend had one hand with little fingers like the teeth. The dreamer identifies the initial setting as a party (The dreamer's last interview had a dream event of a party); it was New Year's Eve. Feelings that were part of the dream images were: anticipation, security vs. insecurity, feeling unacknowledged, frustration, anger, fear, resentment,

needy, accepting, child-like, surprised, bothered, inner conflict, sadness, comfort, desiring change, and searching.

Images From Past And Present

Johnson (1986) states that the "unconscious has the habit of borrowing images from the external situation and using those images to symbolize something that is going on inside the dreamer." (p. 68). The 'friend-mother' image is an actual friend from PD's high school period. There are other images from the past in the double-sided photo image: one side contained a friend from PD's university period, a younger self (15-16 years old) among familiar faces, and the other side showed friends aged 10-12. PD describes the photograph:

So I looked at the photograph and uh, it was actually a picture of, from my first year university, there was two friends. No, only one friend in this particular part of the photo from university and it was a picture reminded me from when we were [vacationing] together during our first year. But when it was closer, there was a couple of more familiar faces. I was there and I could see myself there. I was a lot skinnier. I had the body of a 15-16 year old. I looked on the back of this photograph. There were friends of mine even years before that - so when we were about 10 or 11 or 12 years old.

A current friend sat beside her in the second half of the dream; it was a woman who shares a common fun interest. The friend's images comfort PD but also bother her. PD finds comfort on familiar fronts and recognizes her need for nurturing. She states: "The friends that I see in the pictures...on a recurring basis, too, are the - represent the comfort and going back to when I was younger."

Each adult friend had a deformed aspect to their image: the 'friend mother' image had pointy teeth representing some of the resentment PD carries towards this current role.

Dream interpretation needs to take into account "absurd characteristics, doubling and confusion of time relations" (Mattoon, 1978, pp. 104-5). In terms of her early years (10-12), she identifies the lack of nurturing and insecurity she felt then and states that is her daughter's age. She described looking back to "what was missing and filling in the gap between then and now."

Compensatory Function

What is this dream compensating for in the life of the dreamer? Jung states: "When we set out to interpret a dream, it is always helpful to ask: What conscious attitude does it compensate?" (CW 16: 330). PD struggles with the lack of recognition she has received as a mother. In the original dream write-up she describes that the baby's mouth is wide open. Later, PD explains that she herself feels like she is screaming out but no one hears her. This exaggerated image, along with the baby's and mother's pointy teeth, carry the deep affect she has with this struggle; she has stated being frustrated and struggling but she has not named her feelings of anger and resentment. PD states: "[the baby's teeth] that's probably just that need, wanting the nurturance... 'cause if kids don't get it, they get angry...I want something for me."

PD's 'deformed' images are exaggerated images that function to indicate the specificity and depth of her emotion (Researcher Notes). Later, when she referred to the deformed fingers (similar to teeth image) of the 'current friend' image she recognized this represented her feelings around lack of nurturing at an earlier stage of life together with her current need.

In the last dream image of a motorized shoe, another exaggerated image, it appears that PD needs a faster means to get to her destination. When it stalls, however, she suddenly realizes that she needs to just simply "walk home"(PD, Dream 4). PD describes her thoughts on the motorized shoe:

I think the motorized shoe was interesting for me, too, in that, just that I felt like I'm going so fast - in so many different directions that, what I felt was I needed some more speed and then realizing, hey, no it's only going to complicate my life further.

PD describes how she seems to be heading in a lot of different directions and caught up with busyness. Her compensating images (through exaggeration) draw her attention to her depth of frustration with her life roles, her needed nurturing, and her need to slow down (PD, Dream 4). Compensation is "a balancing and comparing [of] different data or points of view so as to produce an adjustment or rectification" (CW 8: 545).

Images As Symbolic Language

The baby with its pointy teeth and mouth wide open, is later in the interview, described by PD as screaming. PD likens this to her current struggle by saying: "I feel like I'm screaming out like the baby and no one seems to hear me."

This is a poignant image that symbolizes PD's felt need for nurturing. "Jung found that interpreting the dream images as symbols recognizes their complexity, deepens one's understanding of them, and makes their individual meanings available to consciousness" (Mattoon, 1978, p. 98).

PD is struggling with her mother persona so it is not surprising there is a mother image with pointy teeth. This symbolizes her resentment towards and struggle with the

mother persona. PD states: " Recognition I think is a big thing with staying at home and raising children. There's very little recognition; there's no external reward for it. There's no one giving you a paycheck. I've struggled with that over the years for sure."

PD adds later: " I think I'm ready to start making a change for myself. [There are parts of my dream that repeat like the] conflict of wanting to do something different than what I'm doing now: like making a change."

The friend image who has a deformed hand (fingers like the pointy teeth) symbolizes her frustration around her wife persona (Researcher Notes). PD questions if her attempts to improve her body image will make her husband pay more attention. She states: "Why do I want to lose weight? Will my husband pay attention then?" PD also wonders: " Am I being a good mom? The best mom that I could be...and with a husband that is not around a lot... busy, busy, busy all the time..."

Lack of recognition by her husband is part of her ongoing struggle with her current life roles and responsibilities (PD, Dream 4). "No dream symbol can be separated from the individual who dreams it" (Jung, 1964, p. 53).

This interview consisted in PD making a simple mandala through collage to express her dream material. According to Jung (Jung, 1963, p. 335), the mandala represents the wholeness of the self, helps to put order where there is chaos. In the simple mandala's circular shape, the different aspects inter-relate.

Often it is necessary to clarify a vague content by giving it a visible form. This can be done by drawing, painting or modelling. Often the hands know how to solve a riddle with which the intellect has wrestled in vain. By shaping it, one goes on dreaming the dream in greater detail in the waking state. (CW8: 180).

At the centre of the mandala, PD places a red image that, for her, represents childbirth, womanhood. On the outside is a red band, security, pulling it all together. PD also uses the colour blue: "The blue on the outside represents moving beyond, in all sorts of different ways." (Interview 1 carried anger with the colour blue, Researcher Notes). PD had not named colours in her dream narration, but when ordering it in the mandala, they were very important. As she forms the mandala, she states: "I could be at this all day" and "My kids would love this."

Archetypal Images

The Self is the "central archetype, it is the archetype of order, the totality of the personality" (Jung, 1963, p. 398). According to Jung (1964), the conscious ego is the centre of personal consciousness and the Self regulates the entire psyche. PD states in her dream narration that she is waiting for a treasure hunt to begin. The treasure represents the Self i.e. who and what we really are (Researcher's Notes). PD states:

The treasure hunt, the photograph [which was a clue to find the treasure in the dream], it almost represents to me that, to look back at what was going on back then and what was perhaps missing Almost to fill some sort of gap between then and now. I felt that through the dream - I've been very conscious lately about health and just focussing on me. I think I'm ready to start ready making a change for myself and I want to be healthy in order to do it.

PD adds, "[Searching for the treasure is a symbol for]... perhaps not acknowledging that what we are already, is a treasure."

PD is on a quest (hunt) where she struggles with feelings about her current life. In this quest to find her Self she finds both comfort and recognizes need in familiar images (PD, Dream 4). PD states that "the friends that I see in the pictures represent to me the

comfort and going back when I was younger and I think that the baby in this particular one really represents to me the nurturing and how for myself right now I need to be nurturing myself. "

"The Self appears like an organizing totality of a person's given potential, an a priori wholeness potential... from which originates the drive toward individuation (Whitmont, 1978, pp. 60-61)." In the dream, PD comments twice about waiting for the treasure (self) hunt to begin. While, on the one hand, she is angry about her mother persona (Researcher Notes; PD associates the baby's mouth image with 'screaming out, no one hears me' and says the mother image has the same pointy teeth as the baby). She wonders if she is being a good mother. The friend image with the altered hand ("something bothersome here": PD, Dream 4) reflects her anger towards her wife persona (Researcher Notes). She says she has struggled with not having received recognition for her current life roles and wonders about steps she has taken to get her husband's attention. In the last dream image, her motorized shoe stalls reminding her that she "can walk" and "not head in all directions". PD has a sense from the dream's overall meaning that her mother role, who and what she is and has been, is important and that she "feels okay about being mom." (PD, Dream 4) She also states that "Nurturing, we can do this for ourselves".

PD was asked to represent her dream in a simple circular mandala form. Of the mandala, Jung writes: " in finding the mandala as an expression of the self I had attained what was for me the ultimate" (Jung, 1963, p. 197). PD represents her dream in a simple mandala form using collage: "Mandala means a circle, more especially a magic circle."...

[It is a] "symbol of the centre, the goal, or the self as psychic totality (Jung, 1963, p. 396)." At its centre she placed a red surrounded image representing "womanhood, childbirth"; this is her Self at the centre, the treasure in the dream (Researcher's Notes). PD connected the red outer circle border with 'security' and the blue rim around that, with "moving beyond in all sorts of ways." PD also identifies fear and confusion in her mandala. The Self "finds symbolic expression in such universal configurations" (Stevens, 1994, p. 45). PD states, after having reflected on her dream images and making the mandala, that there is fear and very little reward, but that she feels "okay to be mom": "...what did I learn from this dream? ... It's to go back and feel okay about being mom... I think that's real important to me... saying that, what I've chosen to do in the past 13 years, is a good thing..."

Causal And Purposive Roles

PD states that there is no external reward for staying at home and raising children. She is angry (Researcher Notes) and struggles with this (PD, Dream 4). Given these experiences and feelings around them, it is not surprising that one of her dream images includes an image of the mother persona with 'pointy teeth.' The photo contains pictures of herself at earlier life periods where she found friendship comfort and, at a time when she needs self-acceptance, it is not surprising that her unconscious yields such images. In the process of personal development there will be crises. Jung (1964) states that one thing really works: "to turn directly toward the approaching darkness without prejudice and

totally naively and to try to find out what its secret aim is and what it wants from you" (p. 170). PD has faced her self-doubt and recognized her fear (PD, Dream 4). She states: "I think what holds me back is what holds most people back, and that's fear. I haven't quite pinpointed what the fear is but [probably fear of] not succeeding, whatever that means. Recognition I think is a big thing."

The teleological element in the dream comes out in the treasure hunt image (Researcher Notes); PD is on a quest (PD, Dream 4) to re-establish a sense of her Self. In this endeavour she is learning more self-acceptance and the need to self-nurture. PD does embrace her mother persona and says she "feels good about being mom" and that, what she has "done for the last 13 years, has been a good thing". PD is thus moving towards acceptance and decisions to nurture herself. She states, "Nurturing, we can do this for ourselves."

Conclusion: Participant "PD"

Analysis

Johnson (1986) writes: "If we go to our own dreams and sincerely work with the symbols that we find there, we generally learn most of what we need to know about ourselves and the meaning of our lives, regardless of how much we know of the psychological theories involved" (p. 13).

I worked with both participants in a semi-structured format emphasizing the Jungian principles outlined in the Analysis Introduction. The participants were not familiar with Jungian ideas and I was busy reading about the Jungian approach to dream

work. I have also done approximately eight workshops on Jungian concepts, dream work included, coordinated by Jungian Circles in Montreal and Chicago. I have also completed one local workshop. We, the participants and I, basically worked with our interest in dreams and my limited knowledge. The participants were able to articulate their meanings for their dreams due to this sincere dialogue but also because we kept Jungian principles in mind. While using a flexible and general Jungian framework, it was important to keep in mind Jung's detachment from pre-established meanings: "When approaching a dream Jung first of all said to himself 'I have no idea what this dream means' (CW 8: 533)." In this way, I could be more open to what were the particular meanings the participants attached to their dream images.

In Dream Interview 1, PD identified the following life experiences as being connected to her dream images (a) needing to take a new life direction but frustrated that she was not able to presently find it, (b) not being acknowledged in mother/wife role, and (c) needing to get grounded .

The general meaning of PD's images, in Dream Interview 1, centre around an encouragement to "re-visit myself" (a) stop and breathe, (b) stop trying to move in all directions, (c) go back to basics and nurturing, (d) stop trying to please everyone, and (e) find some quietness to 'look at old me in an old neighbourhood'.

In Dream Interview 2, PD identified the following life experiences as connected to her dream images (a) her children are at an age now where she wants to find a different path for herself, (b) relationship with husband has changed and she wants him to regard and respect her role, (c) lack of support from husband, (d) self-doubt about personal

authority, and (c) new direction is challenging because of roadblocks.

The general meaning of PD's dream images, in Dream Interview 2, centres around PD's transition struggle (a) experience of her changing roles and her next phase of life, (b) her fear and lack of confidence but knowing everything she has 'is right within me'.

In Dream Interview 3, the following life experiences are connected to the dream images by PD (a) lack of support by husband, (b) worry about her relationship with her children, (c) looking back to the freedom and comforting feelings (spontaneity, leadership, friends) from her personal history, and (d) giving thought to her decisions and knowing that her life role is changing.

The general meaning of PD's dream images, in Dream Interview 3, centres around her life changes that will happen beyond her control; however, she is encouraged to trust her intuition and have faith in herself

In Dream 4 Interview, PD identifies the following life experiences as connected to her dream (a) comforting connections with her personal history and in particular friends, (b) tension around wanting to do something different and change in her life now, and (c) accepting her self.

PD describes the following general meaning of her dream images (a) fear holds her back, (b) she has struggled with the lack of recognition and absence of reward for current roles, (c) to continue to have friends/people in her life, and (d) feeling okay about being 'mom'.

PD has identified two themes of meaning in her four dreams. One centres on the current period in her life where she is in a time of transition. Life change is occurring beyond her

control because her children have reached a more independent age but she also wants a new direction in her life. PD identifies personal obstacles here as well: she has struggled with lack of recognition (particularly by her husband for her mother/wife roles and her hoped for new life direction), and her own self-doubt. PD has found encouragement in her dreams to re-visit herself, to turn within as she moves to her life's next phase ; there is trust and comfort to be gained from personal history but also impending life changes to be faced and challenge to nurture and trust herself. Her last dream affirms choices she has made and her life role. She says, "It's okay to be mom." It is interesting that Jung echoes PD's felt lack of recognition by identifying our culture's "lack of initiatory symbolism at critical periods [in one's life]... Arrival at ... a new stage of life seems to demand that symbols of initiation be experienced. If society fails to provide them, the Self compensates for this deficiency by producing them in dreams (Stevens, 1995, pp. 159-60)." PD's dreams provided 'initiator symbols' in the imaginal forms of a black woman to draw attention to her need for self-nurture, treasure hunt to emphasize her sense of self, 'vessel'/mug and design search that reflects her personal quest, and the quilt that draws attention to her significant and important role of mother.

ANALYSIS - Participant "PS"

Interview 1

Salient Images

The salient images in PS's first interview included dream images that came from her past and current life experiences, and conscious knowledge. It is interesting to see that

images, derived from different periods in PS's life, occur simultaneously. They included people, a specific setting, and animals. The man image in the dream gave advice to PS. The dreamer was petting one of the animals. The feelings in the dream were ones of comfort, feeling connected, controlling fear, protectiveness, relaxing, safety, danger, envy and power.

Images From Past And Present

PS's images in this dream are derived from her personal history and current life context. Jung writes, "No dream symbol can be separated from the individual who dreams it (Jung, 1964, p. 38)." The setting is a deciduous forest image, a familiar experience in her childhood and from her present life context. PS states:

That kind of forest is something I know really well cause I spent a lot of time in it so I know what that feels like and smells like, what it feels like under my feet. When I'm walking through and I know the types of trees there are. It feels very home, really at home in the forest. It's a place I spent a lot of time as a kid if I was upset or disturbed, or just didn't want to hang around in the house I'd go outside and just sit in the forest. It's always a debate between myself and my partner, like we'll go for a walk and we'll have to compromise. He likes to go more open places and I like a forest walk.

There are two lion images, 'a docile male lion' image and a 'female lion lying at her feet' image. PS has had an experience of petting a lion. Some of the positive feelings PS associates with a female lion image mirror a childhood relationship she had with a pet dog (PS, Dream 1). However, PS also states there is an awareness of the lion's ferocious power: "she could maul me, destroy me." The 'Grizzly Adams' image is a familiar current personality; she states that it is a positive image and one of which she is envious.

PS associates this image with a "real Santa Claus" experience from her childhood. She states:

Like the old sort of Santa Claus, I'm not talking of the Coca-Cola Santa Claus you know I have an image of. I really have that image in my head. I have this at home of a Santa Claus who needs a horse and animals around him, a bird on his hand. He's feeding him, there are bears and squirrels, woodland animals all around and that's, sort of for me, that kind of connection, 'cause that red and white Santa Claus; that's so completely foreign to me.

Jung (1964) writes that "a dream is quite unlike a story told by the conscious mind...

Images that seem contradictory and ridiculous crowd in on the dreamer, the normal sense of time is lost, and commonplace things can assume a fascinating or threatening aspect" (p. 27). The 'Grizzly Adams' image is associated with an experience from another time, another place, and details both in the dream image and associations come together to create a 'fascinating' story.

Compensatory Function

When interpreting a dream Jung suggests that the following question be asked: what does this compensate for? Jung states that "in my experience the vast majority of dreams are compensatory" (CW 7: 170). The comfort and connection that PS is finding in this dream is providing her with something she needs and presenting it in a way that broadens her awareness of it (Researcher Notes). PS associates petting the lion image with her childhood dog: She states:

I have my own dog and we are partners and I can establish that connection I had as a child with this dog. Wow, I never, that's like a big breakthrough. I just realized that maybe that's what that's all about, that sort of desire to be close to something and, my mother, I think I got a lot of affection from this dog that I never got from

my mother. Like my mother is not a touchy, feely kind of person at all. She's not into hugging or that kind of thing.

In the dream, PS listens to a voice advising her to trust her instincts when she reaches out to be affectionate with the female lion. This is in conjunction with an acute awareness of the impending danger. The illogical appearance of potentially dangerous lion images with a safe deciduous image represents the self-regulation process of the psyche at work (Researcher Notes); dreams "bring up material from the unconscious to balance the self-ego system and advance its development" (Shafton, 1995, p. 98). Given the lack of motherly affection PS received and the significance of the nurturing connection with nature, it seems that the "Self's wholeness potential [is] at work in a 'self-healing process'" (Shafton, 1995, p. 100).

PS comments about the communication from the male image; "people like that take me one step closer to that incredible connection [with nature]." PS comments on the petting lion image experience that there was "an expanding of personal horizon" and it made her "feel alive". "By making an integral connection between the conscious and the unconscious, the individual may achieve a wider mental horizon, a new orientation toward life, and an ordering of a world that has been bewildering" (Mattoon, 1978, p4). Perhaps in the dream images, PS experiences a healing connection that alluded her in childhood years and that has opened up for her new experiences in her present life (researcher notes). She says that nature continues as a positive experience for her and that she has friends like the male image in the dream.

Symbolic Language

The language of dream images is symbolic. Jung (1964) states that "in dreams, symbols occur spontaneously, for dreams happen and are not invented" (p. 41). The images represent aspects of the beholder and dynamics from actual life. Dreams and their symbols "do not deceive, they do not lie, they do not distort or disguise... They are invariably seeking to express something that the ego does not know and does not understand" (CW17: 189). A potentially dangerous situation (wild animals) is placed in a world (childhood and adult appreciated forest) that brings her comfort and safety (emotional security). PS says it "feels at home." In the presenting situation, instead of being devoured by the lions she finds connection and mutual respect. The friendly male image counsels her through this predicament. This Grizzly Adams image symbolizes her desire to be connected, to choose to reach out and touch what is both feared and, more importantly, wanted. PS states:

It's the kind of person that this man was, the kind of relationship that, he inherently connected to these animals. That's something I was learning from him, that I was striving for. That makes total sense in my present life and it has for some time if not forever. I think why I see people like that, they take me one step closer to that incredible connection. He was willing to teach me showing me how to do, so that I could acquire that incredible knowledge. I want to have that connection.

In the dream image PS petted the female lion; it was important to touch her (PS, Dream 1). She described how she lacked affection in childhood from her mother but received it from a pet animal (PS, Dream 1). This affectionate relationship was felt symbolically in the relationship image - dreamer touching female lion - in the dream (Researcher Notes).

The female lion was lying at my feet, so the more I sort of touched this, the more

confident I became about how to handle her. First I was really nervous and thinking if I grab her the wrong way or make a movement too quickly she'd whip around and snap. Real strong sense of power of the animal but that it was, at the same time very calm; [I] had constantly this thought of having to be careful realizing that this is an animal that could easily kill me if she wanted to. That changed into an incredible sense of privilege that I was starting to - connection with this animal, she respected me as an equal. She was there because she wanted to be there.

PS also comments: "if you see an animal [in the wild], it's one thing to see it and another thing to touch it. I have this sense I really want to touch, have that connection."

Jung (1961) states that, "the dream describes the inner situation of the dreamer, the truth of which the conscious position fails to acknowledge or acknowledges only grudgingly" (pp. 49-50). I noted that PS, especially in this first session, initially commented reluctantly on her relationship with her mother. I noticed her feelings and emotions around this topic were very strong.

Archetypal Images

The images in this dream also serve to give a sense of the Mother archetype (Researcher Notes). PS' s unconscious created an assortment of positive Mother images. According to Stevens (1995), Jung states that "we come into the world endowed with a full complement of archetypal potential and that this influences our dreams as profoundly as anything else about us" (p. 127). PS associates the female lion, a dominant dream image, with a protector type of mother figure. She states:

I think there's something to a female lion being protector of her family and her cubs. Actually what comes to mind is, I'll often say, if I'm protective, I become like a female lion. You know, I've used that analogy before. I've got a puppy now and I was talking to the breeder and she said you seemed kind of laid back most of the time. But if anyone tried to hurt my puppy I become like a mother lion .

The earth's 'deciduous forest setting' image gives her a sense of feeling 'at home'.

Though she does not use the term Mother Earth she describes her bond with the earth as very important. PS states:

It [the forest] feels very home, really at home in the forest. It's a place I spent a lot of time as a kid. If I was upset or disturbed or just didn't want to hang around in the house I'd just go outside and just sit in the forest. I really like spongy kind of ground under my feet. I like rocks and things like that. I like having trees and things around me. I find that really soothing.

Jung (1964) identifies the importance of "the profound emotional meaning of Mother Earth" (p. 85) as it arises in dream symbol. PS received childhood affection from a 'regal' large female dog instead of her mother. In addition, she associates the memory of a 'real Santa Claus' with the male human image who travelled around giving gifts to children. These images are assorted nurturing-caring/ mothering images (Researcher Notes), this last one in a male form.

Causal And Purposive Roles

While I have linked specific causal details with images from PS's dream, a dream also has a sense of purpose that should be explored for adequate dream interpretation. Mattoon (1978) quotes Jung to emphasize that in making a choice towards causal (reductive) or purposive (constructive) interpretation, it is necessary to consider the "individual disposition of the dreamer" (p. 128, quoting CW 18: 520 & 514). The purpose of this dream can be seen clearly with the reassuring advice of the Grizzly Adams man. PS states:

He ['Grizzly Adams' image] was trying to explain the relationship between, and how to deal with these lions and it was really important for me not to show fear because if I did they would pick up on it and might become their prey.

PS also states that the Grizzly Adams man says to her: "Trust your instincts." The dreamer says: "I try very hard on doing it [petting the lion] right. I know if I set her off she could maul me. I am aware of her awesome power. If I play it right I will be perfectly safe."

This image fosters a sense of self-nurturing, building trust, and creating safety for the dreamer. She says that she has people "like that" ('Grizzly Adams' image) in her life who "take me one step closer to that incredible connection." In addition, the seemingly simple addition of a pet to her life is probably one concrete avenue by which she has listened to that inner voice (Researcher Notes). The connection and self-confidence that she enjoyed in the dream reflected the immense bonding that she feels with her recently acquired pet dog. PS states: "Now I have my own dog and we are partners and I can re-establish that connection I had as a child with this dog. Wow, that's like a real breakthrough." Just as she found solace as a child with her regal dog, that wanted to be with her, she is getting the same type of fulfilling relationship from this new pet. PS is "learning that I was striving for that connection presently and forever."

It seems significant that PS comments on how she grew up being taught to control her feelings. However, as an adult PS states, "I've kind of had to learn how to do that [crying]. I had to really work on it, a lot of work to get to that point."

PS seems to be getting encouragement from her dream to continue to 'trust her instincts' and to go after the connections that she seems to desire a great deal. This is represented by getting past her fear, trusting herself, and touching/petting the lion.

Interview 2

Salient Images

The predominant images in PS's second interview included dream images that were associated with past and present experiences. Together the images present an almost surreal picture, fairytale-like. Images included living beings, colour and nature. There was no dialogue in the images. The living images were a pixie-like creature flying/ sailing, winged insects buzzing, and bees. The nature images were a field, summer, golden sunrise, sunrise glow, pollen dust, and daybreak. The only colour PS refers to is the dominant golden glow of the sun and the pollen when the sun hits them. After the dream narration she describes the bees as having yellow and black stripes and that the early morning light was magical. Feelings that occurred with PS's images were: freedom, light (buoyed up), life, warm, comfortable and happy.

Images From Past And Present

The dream at first appears surreal to the point it may appear as removed from PS's personal life context (Researcher Notes). However, this is not the case. The dream is a "reflection...of certain contents, which are linked together associatively and are selected by the conscious of the moment...the dream contains [the] unconscious complement [of

the conscious situation]” (CW 8: 477). In the dream, she is a pixie flying over a sun lit field buzzing with insects; the field image is associated by the dreamer with a childhood (even into adolescence) experience of sitting in tall grass, comfortably sinking into the earth. PS states:

I think that the field goes back to - makes me think of nature and being outside and like I spent a lot of time outside as a child and even when I was a teenager cause I had some horses and stuff. And sitting in some tall grass is sort of the ultimate cause you kind of become part of it. Especially if you're not taller than the grass itself, it's almost like a camouflage. You become, it's like most comfortable way of sinking into the earth without actually going underground, but to be sort of, it's like a spongy layer between the ground and the air. Is sort of like tentacles, waving, it's kind of like reaching up.

Johnson (1986) writes, “When we experience the images, we also directly experience the inner parts of ourselves that are clothed in the images” (p. 25).

PS also has enjoyed the experience of watching the sun hitting pollen and appreciating the golden colour; she said it was a rare, special kind of experience. PS remembers being put to bed early by her mother so it was easy to get up early. Currently as an adult she likes the early mornings. PS describes the morning and its golden sunrise :

The sun is something that brings life, that kind of gold especially in the mornings, at the break of day, that kind of gold that comes in the mornings, kind of like a new beginning. There's warmth which is a comforting type of thing, because it is in the morning it's not too hot, it's that sun that feels really nice. It's a new beginning, a new day, there's sort of like a burst of energy. At some level I felt I was, not that I was going anywhere, but sort of got to cruise through it all.

PS associates enjoyable memories of being provided with books in her pre-reading years by her grandmother about anthropomorphic bugs to the image of 'fairy/pixie.'. As a child PS loved the fairy tale world. Currently, PS feeds spiders in her garden and does

find insects fascinating to watch. PS is at a period in her life where she relishes being child-like; she says there is a newfound comfort and joy in being child-like.

Compensatory Function

PS's dream dates back to 7-8 years ago and she continues to enjoy it. It is not surprising that PS's unconscious has provided her with comforting images of 'lightness' and 'joy' given how she refers to her some experiences in her past. PS states that, "Flying gives a sense of being light and being free [i.e. being buoyed up]." She later describes the meaning:

I think that inner child comes through there, like whee, being the child and being in the moment. I think that there's incredible capacity for light and joy and it's taken me a long time to unearth that because there's been a lot of crap in my past. So it got really buried and I've reclaimed that. I used to carry it around really guarded and now I don't, not to the same degree.

PS states she is more aware of this capacity for light and joy, and is conscious of practicing it so as not to lose it. Whitmont (1978) says that "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" (p. 53). PS wrote and stated that this dream, for the time it occurred, was a gift. She states her joy at being part of this picture and that "everything is in its place."

PS also mentioned that as a child she could easily get up early in the morning because her mother put her to bed early; this sounded like a caring moment in a mother-child relationship (Researcher Notes). However, PS was very critical and resistant, even

angry, about describing her associations of personal mother; "that means nothing to me." (PD, Dream 2) PS did not use the words Mother Earth but the dream images create a very life-giving and comforting milieu. Given the depth of her negative reaction to an invitation to describe associations with mother, it is probably a needed healing image, a gift to her in her adult years, to compensate for her consciously lived situation (researcher notes). "Dreams are, after all, compensations for the conscious attitude" (Jung, 1963, p. 133). PS comments on the meaning of the dream as "smell the roses...take some time to do that now."

Images As Symbolic Language

Whitmont (1978) writes about symbols in the Jungian approach to dream interpretation:

"Symbols, as they spontaneously arise from the unconscious depths, are potential guides to psychic health because they point to... contexts of meaning" (p. 59). PS writes, "I am a small pixie-like creature flying through the air." She describes her feelings around these images as experiences of freedom, innocence and being childlike. PS states:

I was flying across watching this [insects and golden sun] and I was so happy and I was like oh my God, this is the best thing in the whole wide world there. And actually it wasn't even that I was aware of being happy. That was the really incredible thing about it. It was just that I was happy. It was this totally child-like, totally innocent, just flooded with happiness, so there was no room for anything besides that.

PS associates her childlike capacity in this dream with a significant relationship. Being buoyed up and light in her dream symbolizes that childlike capacity

that she has nurtured in her life. PS states:

I happen to have this inner capacity for being a kid. Like I don't sort of have a middle ground. I'm either extremely well organized and extremely adult and the one in charge or I'm completely the opposite. I just could get really totally immersed in child like kinds of things that I love to sort of play. And I love to do sort of silly things that don't make sense. The reason I'm with my partner, and a big reason for this, he's quite a bit older than I am and he's always had to be responsible. I kind of had the opposite end. But it's that sort of willingness every now and then to throw caution to the wind.

The field, in real life was, and is, an actual comforting experience for PS: "being outside as a child, sitting in tall grass and became part of it." As a dream image, it symbolizes the earth giving her freedom and life. The pollen represented the earth's life and it was even more significant with the sunlight glowing off it. This type of splendour symbolized the incredible joy PS experiences with this dream. It has brought her experience of the ease of childhood, the light and joy of being as a child. She states that it has "taken a long time to unearth that, there's a lot of crap in my past." "A dream cannot be interpreted from its text alone...its symbolism must be translated, like an unknown language, by means of context " (Mattoon, 1978, p. 53). The pixie-like creature flying represents the dreamer enjoying her journey inward, to her innocence, her "inner child that we all carry around" (PS, Dream 2). According to Stevens (1995), Jung's notion of symbol, this one included, is that it is "the expression of an intuitive idea that cannot be formulated in any other or better way"(p. 177).

Causal And Purposive Roles

It is not surprising there is a field yielding pollen given that the dreamer has fond childhood memories of a field and its tall grass and the comfort it gave her at that time. The sun with its particular glow off the pollen is also one of the dreamer's actual memorable experiences that appears in her dream. While causal information contributes to understanding a dream, "the psyche cannot be conceived merely in causal terms but requires also a final view [sense of purpose] " (CW 8: 473). PS is the 'pixie-like creature' in the dream and she describes its meaning as, "wow, look at the world I'm part of, like everything was in its place." PS described how most of her dreams were not nice experiences; this one was a gift. She linked it to her experience of re-connecting with her "inner child" and re-claiming "being the child."

PS comments that these dream images are the ideal of what "I think life should be about", this is " where I'm going." PS states:

The reason [this dream] it is still with me is it is still what I strive for, the ultimate ideal of what I think life should be about. It's kind of like, it's an incredible gift, it's like a reminder. It's kind of like this is where I'm going. This is what I'm working for, I don't know if I'll achieve it in this lifetime but this is what I'm looking for, this is the kind of feeling I want to have.

PS is now more aware of her capacity for light and joy, and to be the child; she is also more comfortable with that new freedom and is conscientious of practicing it. In this way, PS says she won't forget to be lighthearted. PS's reflections on her images indicate healing and growth have taken place and are contributing to a new direction for her life (Researcher Notes). Jung (1948) states that "from the final standpoint the symbol [i.e.

sense of purpose] in the dream has more the value of a parable: it does not conceal, it teaches" (Dreams: 471).

Archetypal Images

PS provides a picture of an earth that is giving life (Mother archetype, Researcher Notes); the sun rises, pollen everywhere, insects are buzzing, there is a glow of the sun light off the pollen, bees, and a pixie-like creature flying. PS identifies the Earth as Mother and these images give details to that. PS states (a) "It [the sunrise] was almost warm like a motherly kind of thing"; (b) "There was a lot of activity there [field/earth]. It was brimming , flowers were shooting off their pollen"; and (c) "It's sort of like the earth as a mother, in fact, that fits perfectly."

Jung (1963) describes an experience of a sunrise as "the most sacred hour of the day" and that the "longing for light is the longing for consciousness" (pp. 268-269). PS also connects her images with an archetypal Sunrise, "a new start, warm like, motherly, needed for emotional well-being." In terms of the general meaning for PS, the dreamer states that she used to "carry [crap from the past] around and now I don't." She describes the dream sunrise as emanating with energy and light, "As the sun came up over the horizon it was like a big bucket of gold that poured of the sun. and it started rolling, this big flood of light and gold ...a very friendly glow. Everything was emanating with light." In terms of the feeling she had in the dream, PS says she can relate that to a very young time. There is a birth of her re-claimed child and innocence (PS, Dream 2). PS states: " I can probably relate that (feeling in the dream) back to the age that I would have been

when I was reading those books (about anthropomorphic bugs). That would have been early on, I couldn't read at that point."

PS connects the 'pixie' or 'small fairy' from her dream archetypally to this childhood fairy tale world and anthropomorphic figures from books. A dreamer "over thirty at the onset of the second half of life may need to respond again to that fascination [child-like appreciation of mythology and archetype connections] and be drawn once more into the world of the fairy story and mythology" (Henderson, 1980, p382). PS is over thirty.

When describing the dream's meaning PS states, "[attention is being drawn to] spending time just being which is kind of what this dream is about and it takes practice; it's not the kind of thing you can just do." PS compares her feeling from the dream to an "unencumbered time" as a university student, when many of her day-to-day concerns were taken care of.

Interview 3

Salient Images

The images in PS's third interview included dream images that were associated with several important inner life dynamics that are rooted in the past and the present. The images comprise a surreal picture in which there are people images, nature images, and habitat images. The only verbal content occurred towards the end of the dream when an adult image gave an instruction to the child image (dreamer). There was physical movement by the people images in the dream and one physical interaction between an adult image and the child image. The people images included a small child (dreamer),

adults from the "kind of pre-historic village" who were meat eaters, two adult images who were the child's 'parents'; people images were described as starving. The nature images included a field ("kind of like a rice paddy"), field produce which were "gigantic kernels of something with sort of layers on the outside" "like corn cobs", outside pieces of cob put in the ground for harvesting, and a forest which bordered the field in the distance. The habitat images included the mud huts making up the village and a reference to the child's mud hut that was very close to the field. A predominant colour was brown referring to the mud huts and ground. PS described the village as dark. The shapes of images appeared important to PS. She described the huts as round and part of simple living and not with perpendicular walls and right angles. PS described the village social strata in terms of concentric circles with the child being at the centre, then there's an immediate circle, then a larger circle, outside of that, expands a larger perimeter, "like dropping a stone". When PS described this social structure she traced the circular images with her finger; this reminded me of a common Jungian theme, the mandala. Feelings that were identified or emerged with the dream images were: "felt like a child, self-focused", concern, searching, uncertainty, protective, survival, "something wasn't quite right", needing food, "feeling of innocence", learning, nourished, and in need vs. being taken care of.

Images From Past And Present

In the dream, the 'parents' image was not her real parents. She states that she didn't see their faces, just big shapes. The milieu was one where people were hungry,

possibly starving. Stevens (1995) describes the first step of the Jungian approach to understanding a dream is to “establish the context of the dream in the life of the dreamer, so as to understand something of its purely personal significance” (p. 56). There is a sense that she was taken care of in this dream in terms of being given food when she was hungry but there is still a pervasive sense of “something wasn’t quite right” and “hunger”. In the dream, the child image experiences a strong sense of innocence like a “buffer from the complications of the real world [where there was a food shortage problem].” It is not surprising that the dreamer has such a child image in the dream given the absence of nurturing and lack from her parents she felt as a child in real life. PS states:

When I was a child, I really had to be very grown up, very early on, because my parents got divorced , and all that kind of stuff. And then we moved and it was a matter of growing up in a very big hurry just to be able to protect yourself. And my mother was never sort of like a real nurturing kind of mother. I didn't really have that kind of figure around. You become an adult when you don't have a parent you kind of become an adult.

She describes how, because of this, she yearns, from time to time to, be taken care of by someone “who will take on the weight of the world so I don’t have to worry” (PS, Dream 3). In the dream, she had a sense that something wasn’t quite right but she, as the child, felt there were two concerned adults so that “everything would be okay.”

In her current career context, PS states that she is about to make a change. She describes how she has worked very hard but is no longer prepared to invest so much into her job that she “does not have anything left over to carry through to the next phase.” The dream images include images that reflect a cycle change (harvest, re-planting) and the idea of ‘substance’ to help carry one over into a next harvest (phase). PS writes: “The

people are hungry." The people go into the field and search for food. Despite the fact they were meat eaters, they looked for food in the "rows" and harvested "kind of like corn cobs." A harvest signals an end to one part of the cycle. One of the adult images took the child's "food", removed two pieces and put them in the ground for harvesting later. This action signals the next part of the cycle. PS's images are not images that are familiar from her life context but, rather, contain dynamics that are derived from her life context (researcher notes and PS comments on this in the dream's meaning). PS states: "I'm very aware now that I'm not prepared to put 100% energy into my job and not have anything left over at the end of it, to have the momentum to carry me through to my next phase."

Johnson (1986) writes, "Most dreams, in one way or another, are portrayals of our individual journeys toward wholeness. They show us the stages along the way- the adventures, obstacles, conflicts, and reconciliations that lead to a sense of self" (p. 66).

Compensatory Function

"Dreams are, after all, compensations for the conscious attitude" (Jung, 1963, p. 133). In PS's conscious life, she stated that "as a child, [I] had to be very grown up, [I] felt like an adult because [I] had to take care of [my]self. [I] grew up in a hurry just to be able to protect [my]self." In the dream, PS had images where she was part of a very deprived situation but the 'adults/parents' in the dream took care of her, giving her the food she needed to live. PS writes, "I never really felt that I had a chance to be a child and be taken care of." In this dream, PS uses the word "desperation" to describe the need for food. Despite feeling she took care of herself as a child, she has dream images where

she was taken care of by 'parents.' "The dream rectifies the situation. It contributes the material that was lacking" (CW 6: 482).

Of current circumstances, PS writes, "I am presently under a lot of pressure at work and in personal life trying to keep it all together." Feeling this stress and strain, her unconscious provides her with images where she is being taken care of and as the child feeling "buffered" from "the world's complications. " (PS, Dream 3). "Jung showed us that the conscious and the unconscious minds both have critical roles to play in the equilibrium of the total self" (Johnson, 1986, p. 6).

The field where there were "rows planted randomly" gives a picture of the earth that is life-sustaining and life-giving. This is symbolic of Mother Earth (Researcher Notes). PS described the "cobs" that were picked from the field as incredibly nourishing. It is not surprising that PS has images of immense nurturing by "Mother Earth" given the absence of a nurturing mother experience as a child. This image, in a sense, replaces that lack (Researcher Notes). PS states that currently she is "about to make a major change" and that "I would like to revert to being a child and let someone else worry" (PS, Dream 3). PS states:

An adult took it [cob-like food] and peeled off two outside pieces, the way you would take a piece off the corn except they were more substantial and they were kind of thick on the bottom and took those two pieces and stuck them in the ground and the rest of it the adult gave back to me to eat. It was sort of like learning this was important.

The image of being taken care of in the dream represents the self-regulation process in dreams ; this occurs "to promote adaptation in the interests of personal adjustment, growth, and survival" (Stevens, 1995, p. 63).

Images As Symbolic Language

According to Shafton (1995), Jung views the dream as “a product of the psyche’s gift for imaging, story-telling, myth-making”(p. 114). PS states that she is feeling unfulfilled in her job and that fits with the images and story of hunger in her dream. She writes, “I think there is an unfulfilled need of some kind.” Her dream images include searching for food, hungry people, and desperation. PS states:

I think that relates to some stuff that’s going on with me now because I have been really serious thinking about – I ’m under contract right now. My contract is up [soon]. And I’m not very happy about the way things are working out for me right now; I would rather get paid less and be really happy with what I’m doing. It’s not that that money is not important at all , but it’s not worth , if the price for that salary is costing you in other areas it’s not worth it.

PS writes, “I am under a lot of pressure at work and in my personal life as well, trying to keep it all together.” This gives a sense that she is presently in ‘survival’ mode and her dream is about that very experience, symbolically (Researcher Notes) with its particular survival images Jung used the term symbol in its true sense of that which indicates what is not yet fully known. PS also describes her childhood experience using the word “survival” .

PS states that change is about to happen in her job and that she is no longer willing to put so much into it that she has nothing left over “to carry through to the next phase.” She wrote about the need to “feed” her soul, so that she “can be sustained emotionally and physically.” “No dream image can be separated from the individual that dreams it” (Jung, 1964, p. 38). The ‘cob image’ represents that nourishment that PS needs; the adult image guides PS as the child in the dream to re-plant pieces from the cob

so that they can be harvested later. This represents what can sustain PS to continue into her next phase in her actual life. She states that part of the dream's meaning is directing her to make more space for herself. PS also writes that she needs to learn not to take things with so much weight. Being taken care of in the dream images in a difficult situation symbolizes her need in her life to take care of herself in these ways. "Dreams are dynamic mosaics, composed of symbols, that express the movements, conflicts, interactions, and developments of the great energy systems within the unconscious. " (Johnson, 1986, p. 19).

Archetypal Images

The "sort of ear of corn/cob" image that PS refers to in the last part of the dream is re-planted for future harvest. PS identifies this as important in the dream and in how it relates to her life: "It's a matter of re-absorbing enough energy in order to have something left over for the next stage." According to one native tradition, the Plains Indians, the ear of corn represents the supernatural power that dwells in the earth which brings forth the food that sustains life. The ear is both nourishment and seed, symbol of growth and fertility in animal/plant life and in psychic development (Chevalier & Gheerbrant, 1994). In this dream, the 'cob' provides immediately needed nourishment, and for a later harvest. She states: " It sort of reminded me of a wheat germ, the sense it was incredibly nourishing and incredibly healthy. It was a very basic food."

Archetypally, PS associates her dream images with the Harvest Cycle. PS talks about immediate pressures she is dealing with and her concerns regarding energy 'for the next stage.' She states:

I think that was important, that the whole sort of farming, re-harvesting and re-planting and all that kind of stuff, that this was sort of key to me in all this somehow. And keeping something of what you have to invest in the future: to harvest at a later date.

PS discussed her dream in a very interesting way that reminded me of a simple mandala. According to Stevens (1994), "Mandalas have been found all over the world and are primordial images of wholeness or totality" (p. 21). When she talked about the people images she explained the village social strata by 'drawing' with her finger on the table. PS drew concentric circles: the kernel, the child, was in the middle ("the child is the seed" PS, Dream 3); there was an immediate circle around that and then another larger circle expanding outside of that. PS states:

The whole village was moving as a unit. I think it was important that it was a village, that it wasn't just a person with a couple of parents. I think it was strata that existed there almost like being a kernel, being the child, then the very immediate circle and then a larger circle outside of that expands a larger perimeter. I think that's important. It's like dropping a stone in the water, like it spreads out.

When asked about archetypal associations for her dream images, PS describes a memory of "a mosaic in an entrance way, with a little piece in the middle, more and more pieces are added and it gets bigger and more complicated." She stated that this mosaic reminded her of how people grow and gather experiences. PS also states that the roundness of huts in the village was very important: another allusion to the significance of 'circle', or mandala, which represents putting in order or the self (Researcher Notes).

Despite the desperate search by everyone for food and the fact the people were meat-eaters, she (as the child) did not feel the situation was "threatening" but rather that "everything would be all right". According to Hall (1994), "When the ego is unstable the Self may appear as a re-assuring symbol of order, often in the form of a mandala, a figure with a clear periphery and a centre "(p. 11). It is interesting how PS identifies the dream child image as central, stating,

I think it was strata that existed there almost like being a kernel, being the child, then the very immediate circle and then a larger circle. This just popped into my head, that the child is the seed, and a lot, and literally, as well, that it's an investment in the future so that by showing the child how to plant you're also ensuring your own future.

PS talked about her work life and personal life, "trying to keep it all together." "The contemplation of a mandala is meant to bring an inner peace, a feeling that life again has found its meaning and order. " (Jung, 1964, p. 230) PS states that she needs to feed her soul and to make space for herself so that she can sustain herself into the next phase of her life. When asked about a concrete action to honour this dream she talked about a new interest, picking blueberries (harvest archetype, Researcher Notes) and the immense satisfaction it was bringing her. What seemed to be an ordinary activity proved to be very meaningful to her. Jung (1963) writes:

Only gradually did I discover what the mandala really is: 'Formation, Transformation, Eternal Mind's eternal recreation.' And that is the self, the wholeness of the personality, which if all goes well is harmonious, but which cannot tolerate self-deceptions (p. 196).

I do not know enough about PS's life to say that her dream mandala reflects all this, but she did acknowledge that there is something unfulfilled in her life and she more easily talked about the lack she experienced in her child-mother relationship. She says she is

"about to make a major change, moving on to something different that's sustainable." PS is no longer "prepared to - not have anything left over to carry through to the next phase." Her dream seemed to leave her with a sense of self and purpose (Researcher Notes).

Causal And Purposive Roles Of Images

In this dream, PS sees herself as the dream child image. According to Johnson (1986), in Jungian dream interpretation, aspects of one's self may be carried by dream images. PS spoke about her actual childhood and having to take care of herself, and having to be very grown up during that period of her life. PS's actual survival skills from her childhood are reflected in the survival dream situation and in the specific action of one of the adult images. Just as PS had taken care of herself as a child, this adult image, indicative of her inner guidance, acted in a helpful manner (Researcher Notes). PS identifies this action as part of a very important learning. This is a good example of the causal role of her images. But there is a sense of purpose for the future: in terms of her current life she talks about over-investing in her job, but she is at a point where she realizes she is not prepared to do that any more. Re-planting and re-harvesting is guidance for her life. PS states that she is about to make a change and this means heading in a direction that is sustainable: "have enough left over to plant or sow so that you can sustain yourself emotionally and physically" (PS, Dream 3).

Interview 4

Salient Images

The salient images in PS's fourth interview included dream images that reflected a life dynamic rather than recognizable details (PS, Dream 4). There were people images of a teenager (dreamer) walking alone "trailing" behind a group, a group of teenage girls, and a teenage boy. There were nature images that included a grassy plateau, a trodden path, a steep decline, grassy top of cliff, a river at the bottom of a steep decline, and a narrow ledge. The only conversation was the "carrying on" and talking about "some guy" by the group image. There are two interactions with the dreamer: one of these refers to the dreamer writing that "the group clearly don't want to have me as part of their group" and the second is the "guy" image reaching out his hand to help the "teenager [dreamer]" stuck on a ledge. Feelings in this dream included the following: feeling left out ("outcast"), self-consoling, judgmental, independent, risk, stuck, unfree, rescued, helpful, special, surprised, flattered, rewarded, and relieved.

The dream that PS narrated did not contain any details of colour. However, when PS organized her dream in the form of a mandala she placed a black, star-like shaped person at the centre. Around that she coloured a purple circle that insulated the black figure. The next circular shape around that was yellow with yellow spokes leading to an outer red circle. Between each yellow spoke is a blue tear shape. PS's mandala gives the impression of a wheel-like image (Researcher Notes). A green twisted ribbon weaves between two lower "spokes".

Images From Past And Present

The dream images in this interview were not physical details that were familiar to PS; rather, the images mirrored PS's experience as an individual in relationship to group - past and present. Dreams are a "product of a preconceptual psychic stratum that operates in terms of images rather than thoughts" (Whitmont quoting Jung, 1978, p. 249). PS refers to herself as the teenage girl image walking alone behind a group. PS writes about her actual life context that "in high school I did not feel part of the crowd, never did." "When we experience the images, we also directly experience the inner parts of ourselves that are clothed in the images" (Johnson, 1986, p. 25). She states in her dream narration :

I was really aware that I wasn't part of this group and I didn't really want to be part of the group because I thought they were kind of silly and stupid. But, at the same time, there was part of me that wanted to be part of their group. Then I could decide I didn't want to be. I didn't have that decision to make.

PS says that she felt lonely being an "outcast" but that she doesn't "like to be with the group just for the sake of being with the group." She states: "I do have a tendency to stay apart from the in-crowd. The whole notion of being swallowed up by a crowd that has no integrity is repulsive. I am much more of a leader than follower, which means being lonely at times."

While she has struggled with this experience, PS comments in her dream interpretation that it is okay for her to "be apart from the maddening crowd" and that "I like myself." Whitmont (1978) writes that in the Jungian approach "the dream is always presenting new information for assimilation into consciousness" (p. 253).

Compensatory Function

PS states that she "was always a loner, past and present." As a young teenager she felt "outcast" and "lonely" but she felt she needed solitude as well. PS adds that she looked after herself because there "was never anyone there to help her." While PS prides herself on her independence, she struggles with the loneliness that accompanies it (Researcher Notes & PS, Dream Interview 4). "The general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium" (Jung, 1964, p. 34). PS's dream images carry the affect of "loner" and "outcast". However, while she first decides to go "down a steep decline" away from the group, she changes her mind and wants to return to the top. Something else is needed to do this. "Compensatory dreams provide material that is directed toward producing wholeness in the personality" (Mattoon, 1978, p. 120).

PS's comments provide a picture of difficult personal struggles and in her dream she is rescued from a dangerous situation by a teenage 'prince charming' image. She states:

There was a steep decline and down at the bottom there was a river. So I decided to go down, climb down. I got not very far and then maybe I sort of realized I didn't really think this out : where was I going to go from here, and going back up was going to be a problem. I was standing on this really thin ledge stuck out and it was only wide enough for me to stand on. I thought what am I going to do now. And this guy came along, he was following behind us and he looked down. He didn't say anything, he just reached out his hand and helped me up.

The compensatory nature of dreams is part of the self-regulation of the psyche. "When we set out to interpret a dream, it is always helpful to ask: What conscious attitude does it compensate?" (CW16: 330). PS describes how "the guy/prince charming" is the desire of

the group image. However, he chooses her. PS feels rewarded. When she first heard about him, she didn't like him but now she realizes that she does. Her dream images have provided her with the highly favoured company of the boy image; it seems he was behind her and paying attention to her. This contrasts the image PS first conveyed of a lone girl trailing and left out of a group. This experience of being specially chosen and looked after compensates her 'outcast' feeling. PS states towards the end of the dream discussion about its meaning for her: "I like myself. It took me a long while to get there but I do now (PS, Dream 4)."

Images As Symbolic Language

"Through dreams one becomes acquainted with aspects of one's personality that for various reasons one has preferred not to look at too closely." (Jung, 1964, p. 174). The dream image of PS as the teenage girl stuck on a ledge represents her identification as an outcast in high school and being "more of a leader than a follower, which means being lonely" (Researcher Notes). It seems her ambivalence about this experience is reflected in her attempt to go down the steep decline but then realizing she needs to go back up (PS, Dream 4). Prince Charming in the person of a popular teenage boy image is puzzling to PS when she comments about the meaning of her dream. She states, "I found this dream harder than anything to apply to anything going on in my life right now ; I am not looking for a Prince Charming to rescue me off a cliff."

Jung writes, "a dream is too slender a hint to be understood until it is enriched by the stuff of association and analogy and thus amplified to the point of intelligibility" (CW

12: 3). PS adds later in the interview, "maybe it's sort of more about a feeling." She further states, "I like myself; it took me a long while to get there but I do now." The figure of the teenage boy symbolizes her self-acceptance (Researcher Notes), the "feeling" as PS states. It has come with a struggle, being "stuck" on some "ledges", alone. "It is characteristic of dreams to prefer pictorial and picturesque language to colourless and merely rational statements" (CW 18:464). PS states that she has been hard on herself but she has learned to nurture herself and to be proud of herself. Her dream images not only reflected her experience of group, but symbolized her inner turmoil of self-acceptance and where she is with that experience based on who she is (PS, Dream 4). Jung (1961) writes, "My intuition consisted in a sudden and most unexpected insight into the fact that my dreams meant myself, my life and my world, my whole reality... I understood in a flash what my dream meant" (CW 18: 490).

Archetypal Images

Jung (1961) writes that, "The hero figure is a typical image, an archetype which has existed since time immemorial" (CW 18: 530). In this dream, PS identifies the 'guy' image who rescued her (hero, Researcher Notes) as "Prince Charming". Prior to his appearance, she states she had decided not to panic and to get herself out of this, though it didn't seem obvious how. She states that "on this really thin ledge, I was stuck. He just reached out his hand and helped me up." Others sought after the 'Prince Charming' figure, but she had been suspicious of him. His attention and help surprised PS. When describing this dream's meaning, PS states, "I am very proud of myself, I learned how to

nurture myself. It's okay to say I like you, giving myself credit for things I've accomplished." The 'Prince Charming' archetypal image represents her reaching a point of acknowledging that the dream was "an affirmation" and to "recognize your own inner self and that's okay". PS associated the help from Prince Charming with feeling "flattered, expectant of the future, happy, and proud." This contrasted with her initial feelings of 'outcast' (Researcher Notes).

The 'self' as archetype is the organizing centre of the psyche (Hall, 1983, p. 21). PS associates herself, in terms of the initial images, as "outcast." She doesn't want to be with the group for its own sake but she does state that she "consoles herself to this". PS's mandala contains a black figure at the centre, suggesting this vulnerability (Researcher Notes); PS identifies it as her "self" and a "person, having arms, legs, but I thought it was more like a star". The purple around that figure provides safety there ; "home is you so you can take it wherever you go" (PS, Dream 4). PS states, " It is okay to walk my own path." The yellow around this represents "warmth and what radiates from within"; the yellow radiates outward in "spokes". Between the spokes there are blue tears that indicate her loneliness; "I am more a leader, that means loneliness at times." PS also states, " I like myself, it took me a long while to get there but I do now." The mandala that PS created shows her inner struggle to accept herself and to find a balance in being alone and "moving outward." The mandala seems to reflect the balance (researcher notes) she has found: "it's okay to walk your own path" and "there will be a helping hand, you'll be okay." (PS, Dream 4) PS's mandala is wheel-like and reflects an inner movement mirroring her experience of finding a way of getting out of being stuck . She explains,

"these are paths, there's a possibility of not being capsuled off" (PS, Dream 4), just like in the dream (Researcher Notes). PS says of her shapes and colours, "I don't want it to be stagnant." It is interesting to note that Jung writes about this structured type of mandala: "This image [the sun-wheel], a sort of divided circle is a symbol which you find throughout the whole history of mankind as well as in the dreams of modern individuals" (CW 18: 81).

Causal And Purposive

PS identifies a familiar life experience that comes out in the dream: being a loner, past and present. "Causal refers to discovering the unpleasant events or repressed impulses out of which the images have arisen" (Mattoon, 1978, p. 125)." She states about her past:

As a kid, people used to think I was a little weird because I was to the extreme and, so, that walking alone, that was really - and also what went with it - that I didn't really feel that I wanted to be part of it but that kind of feeling. It's a bit lonely. Feeling of being outcast because you're different but that recognizes that you are, and that's okay, but at the same time wondering what it would be like if I weren't.

According to Jung, the "basic assumption was that each dream (and series of dreams) is unique to the dreamer and hence, can be understood only in terms of the dreamer's psychological make-up, conscious experiences, and personal relationships" (Mattoon, 1978, p. 198). In the dream, the first predominant image is a scene where she is "trailing behind" people who "clearly don't want" her as part of the group. Sorting through this experience and what it means for PS is part of the causal role of these images. The second

major image contrasts this one where PS is helped out by a popular teenage boy; she is surprised by his attention and assistance. The teleological element in this dream comes out in the image of this teenage boy helping PS (Researcher Notes). Jung poses the questions, "What is the purpose of this dream? What effect is it meant to have?" (CW 8: 462). PS states that this has happened to her a couple of times in her life where she thought of herself "the least visibly interesting and then there's attention paid" to her. PS states that "it's [Prince Charming's help] more sort of about a feeling." She is struggling to accept herself, "I like myself, it took me a long while to get there but I do now." She talks about a renewed courage to follow her "instinct and not to be afraid to explore." PS states, "It is okay to make a mistake or take the path less travelled, there will be a helping hand, you'll be okay." The last image of the dream leaves PS expectant of the future, proud and happy (PS, Dream 4).

Conclusion: Participant "PS"

"The best way to deal with a dream is to think of yourself as a sort of ignorant child...and to come to a two million year old man or to the old mother of days and ask, 'Now what do you think of me?' " (CW 18: 200). Jung recognizes the depths from which dream images emerge and the extent to which they are connected to the dreamer. Mattoon (1978) writes that dreams are sources of information about ourselves. Jung states, "Dreams do not lie" (CW 17: 189). Both research participants shared their dreams knowing that their dreams were an important part of their lives (Researcher Notes). Participating in this research was not the first time they paid attention to their dreams.

However, this was their first invitation to follow a flexible and general Jungian framework. Both participants and I were involved in sincere discussions that sought to pay attention to their dreams and to unravel their meanings.

In Dream Interview 1, PS identified this dream as occurring about 2-3 years previous. The life experiences that are related to and meaningful in this dream are as follows (a) PS acknowledges that there is a "connection...to the natural world" that she strives for and she has "people like that in her life"; (b) there is a "strong feeling of being bonded to another creature" and a beginning of "trust my ability to connect, remain calm." PS relates a very important experience in childhood of a warm relationship with a pet dog; she also has recently acquired a pet dog and this is an important relationship for her as an adult; (c) PS comments that this dream was markedly different from other dreams where she had terrible physical and violent fights with animals; and (d) PS commented at first that she had difficulty associating the dream to life events.

In Dream Interview 2, PS uses a dream from 7-8 years previous. She identifies the following life experiences as being connected to her dream (a) her capacity for being a kid, childlike, something which has taken her time to "unearth because there's been a lot of crap in my past"; (b) now she's more comfortable with her "capacity for light and joy" and need to practice it or may "forget to be that lighthearted"; (c) her inner child and innocence ; (d) this dream was a gift and about "what I think life should be about" and "where I think I'm going" (e) PS viewed this dream as a real gift because she had a lot of unpleasant dreams and as an example of "enlightenment"; and (f) she is encouraged to

"smell the roses" and "to lighten up". PS says she strives for this childhood ease and it is possible, though "elusive".

In Dream Interview 3, PS uses a very recent dream. She connects this dream to the following: (a) "childhood stuff", that is, growing up looking after and relying on herself; (b) the current need to be a child now and then; and (c) PS also talked about an impending change at work and her need to make decisions around that realizing she needs to make choices that sustain her, "to have something left over for the next stage."

In terms of her dream's overall meaning in Dream Interview 3, PS states (a) that "being unfulfilled fits with job", and (b) that she "needs to make more space" for herself.

In Dream Interview 4, PS, using a recent dream, connects her dream images to the following (a) personal childhood experiences of feeling apart, "outcast" from the "crowd" and; (b) the adult experience of "rather" being "alone, than in a crowd" and of being a leader with its attendant loneliness.

PS comments on the dream's meaning, in Dream Interview 4, in terms of the following:

(a) "an affirmation that everything is okay", apart from the maddening crowd is "an okay place to be"; (b) she acknowledges that she likes herself, though it took a while to get to that; and (c) PS's dream encourages her to give herself credit for accomplishments and to nurture herself, to "recognize your own inner self, and that's okay".

The first dream PS chose to discuss centred on her relationship to the "natural world", as conveyed by images of forest and animals. PS said she strives for such a connection; her dream encouraged her to "trust" her ability "to connect", to be "calm",

and not to be afraid despite the possible danger and the obvious 'power'. PS described an actual warm childhood relationship with a dog and current warmth with a recently acquired pet dog. The second dream PS chose was from an earlier time period but the childhood theme came up again; she strives for "childhood ease" though it is "elusive" and, because of negative childhood experiences, this has taken time to emerge. She is encouraged "to smell the roses". PS described this dream as a gift.

Dream 3 continued with discussion of "childhood stuff" of having to "be very grown up" as a child, and of not having the chance to be a child. PS also spoke of an impending change at work and how she is examining the necessity of moving into the next phase "and moving on to something that is sustainable". She is encouraged by this dream to "make space" for herself. Dream 4 continues with the childhood theme, this time an adolescent experience of "feeling apart from the crowd", "outcast". She also recognizes her experience of solitude as an adult. However, her dream affirms where she is, "that's okay". She acknowledges that it took a while to like herself; she is encouraged to praise and nurture herself.

Each of PS's dreams presented a natural landscape type of image. In Dream 1 there was a deciduous forest. In Dream 2 there was a field set aglow by a sunrise. Dream 3 had a cultivated field bordered by a forest, and Dream 4 had a grassy field near a steep decline. Stevens (1995) states:

Landscape is every bit as numinous to us in dreams as in waking reality, presumably because it is, to use Jung's phrase, inborn in us as a virtual image- an archetypal given, so to speak. The emotions roused by dream landscapes can possess a religious intensity, often being associated with archetypal figures and rituals which relate to the seasons, bearing a fertility or cosmic meaning linking us with our mythic past (p. 173).

The purpose of such dream images is to take "natural processes as models for...rituals, [people] produce in [their] souls the same creative powers observed [externally] in nature" (Stevens, 1995, p. 173). PS identified the sunrise cycle in Dream 2 and the harvest cycle in Dream 3. It's worth noting that PS described being strongly drawn to pick berries around the time of Dream 3. She had never engaged in this habit before. She had also commented that she had a "need to feed my soul". Her work life was about to undergo a change and she was thinking hard about the need to do "something sustainable".

Childhood issues emerge in PS's different dreams. She lacked maternal nurturing and has struggled with this. PS's landscape images give a sense of Mother earth and so she receives some nurturing there. In Dream 1, she recognizes the childhood affection she received from her pet; as an adult now in reality she says, surprised, "I can re-establish that connection I had as a child with this dog. Wow... that's like a big breakthrough." Dream 2 is about "capacity for light and joy" that she had to uncover because "of a lot of crap in my past"; Earth Mother fits but not personal mother. In Dream 3, she is a child image and she says that "childhood stuff comes up regularly because I need to be a kid now and then", in real life she "had to be very grown up as a child". Dream 4 described her experience of "being apart from the crowd" as a teenager as well as an adult. In this dream, she talks about having reached an acceptance of herself as she is. It is interesting that, generally, PS works through issues around healing, growth and acceptance reaching

back to her childhood. These, too, are natural processes in her soul, "the same creative powers observed [externally] in nature" (Stevens, 1995, p. 173).

CHAPTER 5

CONCLUSION AND RECOMMENDATIONS

Conclusion

The participants in this study attached meanings to their dream images and readily shared them with the researcher. They did not dismiss them as 'only a dream'. The Jungian framework of dream interpretation appeared to be a useful tool for the participants. Both participants were interested in taking a serious look at their dreams even before the study. This was an important prerequisite in the process of the determination of meaning for dream images. Jung states:

If one wants to understand a dream it must be taken seriously, and one must also assume that it means what it manifestly says... Yet the apparent futility of dreams is so overwhelming that one may succumb to the prejudice of the 'nothing but' explanation (CW 18: 435).

Russel-Chapin et al. (1996) recognized that even counselling fields have ignored the significance of non-cognitive and non-behavioural insight. The participants in this study uniquely and subjectively contributed to their dream image interpretations. Early (1992) recognized the connection of particular life details to waking images when he invited his math students to write about their imaginal experience when facing difficulties in math . Waking images emerge from the same source as dream images, the unconscious. Mattoon

(1978) quotes Jung who insisted on the dreamer's relationship with the dream, "every shade of meaning is determined by the associations of the dreamer" (CW 8: 542). This included personal, cultural, and archetypal associations. The latter context proved to be the most challenging to the participants. However, after some discussion the participants did become more at ease in identifying and discussing this aspect which related their dreams to common human experiences. Stevens (1995) states that "the archetypal context is explored so as to set the dream in the context of human life as a whole" (p. 57). It was, however, difficult for the participants to relate their images to archetypal images that were expressed in myths and fairy tales. This may have been due, in part, to my lack of proficiency in this area. I was unable to be a helpful resource in this respect.

The meanings that were determined by the participants evolved because of the focussed dialogue between researcher and participant. The deliberate use of Jungian concepts seemed helpful. Ullman (1979) purports that regardless of theoretical approach that each person has something to offer those willing to share their dreams. The important precept, as with Jung, is that the dreamer is the primary authority on her dream. According to Ullman (1979), this opens the door for dream interpretation outside of the professional context though there may be a time when a trained professional is required. Johnson (1986) also supported working on dreams without an expert analyst. He "believed it was safe and beneficial...keeping in mind a few guidelines" (p. 17). Mattoon (1978) states, "I believe that the methods and guidelines in this book, if they are followed carefully can help people to interpret their own dreams" (p. 160). Mattoon (1978) also comments: "Jung saw dreams as primarily a subject for analytic therapy"(p. 159). This

research seems to support Johnson and Mattoon. While a sincere dialogue between interested persons can prove helpful to interpretation, a certain amount of theoretical background is advised and a trained therapist may, at points, be required. Prior to the start of this research, I had advised participants that, should a need for therapy arise, I would refer them to the necessary resources. However, the participants and I ably discussed what arose in the course of the study. Sidoli (1998) provides clinical examples where a professional works with individuals and their images, one a dream image, the other a waking image in play therapy, to the benefit of these clients. Russel-Chapin et al (1996) demonstrate that exposure to Jung's approach to psychology, dream work included, was beneficial to counselling students in an educational setting. Early (1992) invited math students to explore their waking images that arose when faced with an academic challenge.

Mattoon (1978) acknowledges that Jung considered "dream interpretation... to be a valuable education for persons who do not undergo psychotherapy" (p. 4). She further adds that "the dream is an important aspect of human experience, which must be taken into account in the search for wholeness, and that dream interpretation is an art that can be learned" (p. 201). For the two participants in this study, some Jungian concepts were shared and discussed with them so they could be collaborators in a non-clinical setting. They arrived at meanings for their various dream images and appeared to find this an insightful activity. Based on the data in this research dream interpretation seems to be a meaningful activity outside of a clinical setting.

Stevens (1995) suggests that cautions need to be considered when doing dream interpretation. He explains,

When you tackle a dream, you are taking on an autonomous force of nature. You are advised to approach it with caution and due reverence, because you never know what you are about to release. If you are feeling in a low or vulnerable condition, it is better to find some experienced helper (p. 233).

Both PD and PS shared aspects of their life that were part of their ordinary personal development and, therefore, required 'due reverence'. PD spoke of the difficulty and searching that accompanies a transitional stage of life and PS spoke of her journey that challenged her to re-connect with her inner child. With our shared respect, an adequate and beneficial discussion of these issues took place in the context of a Jungian framework for dream interpretation. This study parallels the results of Diemer & Lobel (1996) that did not find negative effects from focussing on dreams in a structured way. It was probably advantageous that I have had some counselling training and this afforded me skills that I could and did draw on to facilitate the discussion rather than provide an intentional therapeutic milieu.

Stevens (1995) suggests that dreams be shared, but mindful of with whom:

Working with dreams on one's own is a precarious business...you cannot see your blind spots...These difficulties can sometimes be overcome by discussing a problematic dream with a trusted friend... or...work on your dream with a small number of sympathetic people. [However,] you should always be careful who you trust with your dreams (p. 233).

There were instances in the interviews where the participants appeared to be sharing an insight that just evolved. 'Blind spots' may have been overcome due to the fact the interviews were collaborative and open-ended. PS, while discussing an important

connection in Interview 1, said, "Wow, that's like a real breakthrough ." PD understood one of her images more clearly towards the end of Interview 1, "I just got a real strong image associated with that black girl. I think I know who it was now." This supports Heaton et al. (1998) who observed that clients with established interpretations prior to collaboration were surprised to have insight into a new or another level of meaning during sessions.

"Jung felt that there was no hard and fast rule or generally valid method for dream interpretation...The criteria is whether the particular way of dealing with a dream...is compensatory and has a healing affect" (Whitmont, 1978, p. 57). My research data supports the idea that there is no fixed rule of interpretation, but that a few concepts are needed in order to 'deal with a dream'. I explained the concepts behind the Jungian framework within which we worked. The participants appeared to find these concepts and the framework helpful in attaching meanings to their dreams. For example, the idea of dream images being symbolic of aspects of the dreamer was collaboratively applied in the interviews. This concept in a flexible and open-ended discussion in each interview appeared to assist the participants as they attached their meanings. Jung endorsed this openness and flexibility: "Learn as much as you can about symbolism and forget it all when you are analyzing a dream" (CW 18: 212).

This study presented data from the experiences of two participants. PD presented a majority of images that were contemporary (van, phone, pictures), and for the most part recognizable urban characteristics (neighbourhood, roads) and familiar adults (husband, friends). PS, on the other hand, presented a majority of images that were part of nature

scenes (forest, field, cliff), familiar and unfamiliar people of different ages (child, teenager, adults) and abstract images (flying pixie, adult shapes). It was interesting how two individuals uniquely presented their dreams and interpretations. Despite the fact their image presentations were different, the flexibility of the Jungian framework appeared to be helpful to each of them.

Many of the dream images of both participants seemed to reflect a dynamic interaction, a balancing or even a comparing of views. Compensation in dreams is "a balancing and comparing [of] different data or points of view so as to produce an adjustment or rectification" (CW 8: 545). According to Jung, "the concept of compensation... is capable of summing up all the various ways in which a dream behaves" (CW 8: 544-545). This occurs in different ways. The purpose of this "is to promote adaptation, growth, and consciousness" (Stevens, 1995, p. 139). "Jung showed us that the conscious and the unconscious minds both have critical roles to play in the equilibrium of the total self" (Johnson, 1986, p. 6). Jung's theory of the compensatory function of dreams appears to be reflected in the dreams of this study's participants. The flexibility of this theory makes that possible; there were compensatory instances where opposite views were presented, exaggerations and confirmations of a conscious attitude. I discussed the compensatory concept at least once with the participants, though we did not discuss the theory for each dream. Nonetheless, the meanings they attached to their images appeared to be part of an evolution of internal balancing, a movement towards "equilibrium of the total self" (Johnson, 1986, p. 6).

"If one assumes that [dreams] are normal events, which, as a matter of fact they are, one is bound to consider that they are either causal – i.e. that there is a rational cause for their existence – or in a certain way purposive, or both" (Jung, 1964, p. 8). In this research, participants recognized many of their images as causal: for both individuals unpleasant past and current experiences were easily discovered. "Causal refers to discovering the unpleasant events or repressed impulses out of which the images have arise" (Mattoon, 1978, p. 125). However, their dream images also drew them towards a goal, something constructive. This is essential in the Jungian dream interpretation approach. Constructive or synthetic interpretation "answers the question, 'Why?' but in the sense of 'to what purpose?' or 'what for?' Constructive interpretation adds something to the dreamer's conscious attitude, strengthening and protecting what is healthy and worth preserving in the dreamer..." (Mattoon, 1978, p. 127). Both participants spoke about personal struggles and impending decisions: often their images guided them towards increased acceptance and nurturing. This important inner encouragement presented them with choices and their potential personal development. Depending on the dream image and its particular associations for the dreamer, interview discussion was led more in one direction or the other. This is consistent with Mattoon's idea that choices of interpretation depends "on the nature of the material, the state of the dreamer's psychic development" (Mattoon, 1978, p. 127)

In the last interview for each participant, they were invited to narrate their dream, discuss associations and insights and then they were asked to depict it in the form of a simple mandala, that is a circular form using art materials. PD selected collage materials

and PS selected paint. In doing this, they continued in their discussion of attaching meaning to their dream images. Both participants spoke about this activity as a positive one. Participants chose colours (blue, black, red) and forms (tear drop, ribbon, child) that further symbolized the insights and meaning related to their dream images. This supports Romero et al. (1985) that this type of activity is 'gratifying' and Jung's idea that "by giving [a vague content emerging from the unconscious] a visible form... by drawing, painting or modelling...one goes on dreaming the dream in greater detail in the waking state " (CW 8:180).

In summary, the meanings that were attached to dream images were unique and personal to the dreamer and made sense only in terms of the dreamer's life context. The particular meanings appeared to be beneficial to the participants even in the non-clinical setting for the purposes of normal and natural human development. Like all important projects, attaching the meanings to images is better done in an informed, collaborative context but that doesn't necessarily mean under professional supervision. However, safeguards are warranted due to the personal and deep nature of dream images. It is possible that at some point an analyst's skill may be needed. Jung's theory provided enough structure within which to arrive at increased understanding of images and enough flexibility to embrace the participants varied experiences and expressions. The forward looking purposive dimension of Jungian dream interpretation was an important aspect of the participants' attachment of meaning to their dream images and concretely relating that to their lives. The flexibility of Jungian theory is demonstrated in the various avenues

available to working with dream images and their interpretation; the addition in Interview 4 of a mandala to aid and present dream image understanding was a positive experience.

Recommendations

1. Dream images reflect an inner personal experience and those interested in attaching meanings to their dream images would benefit from an 'inner work' approach.
2. The meanings of dream images would be deeper and reflect greater understanding if they come from a collaborative approach.
3. Dream image interpretation could be an option to help with personal development but only if the relationship is made between image meaning and personal growth.
4. If approaching dream images and their meanings is psychologically troubling, a trained professional should be accessed.
5. Dream image interpretation is meaningful by deriving information from the individual personal context but also from the collective human experience.
6. More research needs to be conducted in the area of dream interpretation.

The results of this study reveal that understanding and insight from dream images can be beneficial to personal development. Jungian theory provides tenets that contribute to explaining the dream image significance and the process of arriving at meanings. If dreaming is a natural human activity then it is important to ensure that it is understood better so that maximal benefit may be gained. The results from this study provide a

clearer picture of the purpose of dream images and the process of interpretation but, as Jung's theory indicates, this is complex and more attention from an academic perspective would provide informed guidelines that interested individuals could benefit from.

GLOSSARY

Archetypes

Structural modes of functioning that serve to inform our perceptions. Their origin is the collective unconscious but their manifestation is unique to the individual. These a priori categories of understanding recur in different ages and cultures. Archetypes are numinous images that emerge and are given content in consciousness in common experiences, dreams and the world's literature. One example of such a universal image is the experience of mother.

Compensatory function

This describes the relationship between the conscious and the unconscious; just as the body engages in self-regulatory processes so does the psyche as it functions towards growth and development. Jung states that "dreams add something important to our conscious knowledge."

Dreams

A natural, spontaneous activity that uses a particular language of images and symbols to provide specifically everything the dream wants to say. Because of this unique language, there is more information and insight than what is

at first apparent. Dream experience is expansive ranging from repressed fears, memories to philosophic truths. Dreams are a valuable and meaningful event that can contribute to self-understanding and personality development. Dream images, rooted in basic issues of human existence, contain potential healing energies.

Global context

Significant world events that may influence or affect the local or personal context.

Image amplification

Associating an individual's waking and dream images with aspects of the individual's recent (and even remote) life experiences and context (personal, cultural, communal) as well as with similar motifs in myths, fairy tales and/or legends. This serves to increase image understanding and therefore life understanding. In this way, the creative healing energy that Jung emphasised is released.

Imaginal stories

An individual's narratives that contain meaningful images. These include pictorial representations, symbols, emotion-laden images and intuited images that arise from sleep (dreams) or non-sleep time frames (waking images).

Journalling

The process of recording dreams and waking images together with feelings and ideas that may arise from these experiences. Writings may also contain contextual information that may contribute to interpretation and self-understanding.

Jungian psychology

Analytical psychology as theorised by Carl Gustav Jung (1875-1961). He was born in Kesswyl, Switzerland. He was closely associated with Freud and his psychoanalysis up to about 1912 when irreconcilable theoretical differences arose. For Jung, an exclusively rational approach to human psychology was inadequate. His approach encompassed interests in archaeology, east and west philosophy, spiritualism, mythology, and alchemy as well as psychology. Jung was very interested in the world of dreams and images. For Jung the unconscious was a rich source of creative energy, healing and wisdom that needed to be given attention.

Life stories

Autobiographical narratives.

Local context

An individual's professional, habitational and cultural milieu. This may include general, salient neighbourhood and cultural influences and descriptions, as well as particular events.

Mandala

A symbol of order that recognizes totality represented by peripheral content and a clear centre. Historically, they were structured meditative symbols. Expression of the Self; it orders and harmonises. Hindu word meaning 'magic circle.'

Personal context

An individual's immediate life details and experiences such as professional status, family description, personal interests and any other details that provide a profile of an individual.

Waking image

Non-sleeping awareness of pictorial representations, symbols, emotion-laden images and intuited images. It contains everything that is necessary to increase self-understanding yet may, and usually, needs interpretation and amplification.

Unconscious

In Jungian psychology, this primarily creative reality is presupposed. Unknown contents include forgotten memories, repressed feelings, and potentially conscious ideas. There exists an individual unconscious that contains these personal, unique elements but also a collective unconscious with the universal elements of archetypes and archetypal images.

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APPENDICES

APPENDIX A

Letters of Consent, Request, Participant Request Form

Letter Of Request For Participants

Dear (name),

I am a graduate student, Masters Educational Psychology, at Memorial University involved in research related to how an exploration of predominant dream images, in terms of Jungian theory, could be helpful to personal growth and insight. As part of my research, I would like to conduct interviews with volunteers discussing personal dream images. These sessions, 4 in total, will be audio taped between June and September 2000. In addition, interviewees will be asked to journal their dreams and these will also be part of the research data.

I am requesting that you consider participating in this study. Only two volunteers will be arbitrarily selected from those who volunteer. Your participation would consist of Journalling your dreams and discussing these images. A reflection guide based on Jungian ideas will be suggested for your Journalling. Four interviews lasting 45-60 minutes will be held starting in June 2000. These will be audio taped so that I can be free to discuss with you without note taking. Participation is completely voluntary. You have the right to withdraw from the study at any time and are free to refuse answering any questions or to withhold any Journalling sections. All information gathered in this study will be held strictly in confidence and, at no time, will individuals be identified. Audiotapes will be erased at the conclusion of the study.

If you wish to speak to one of my supervisors at Memorial University please free to contact Dr. William Kennedy (737-7617) or Dr. Clar Doyle (737-7556) in the Education Faculty.

An opportunity will be provided for participants to review summary reports of the findings for the accuracy of any quotes. The findings of this study will be made available at the Memorial University Library.

If you kindly agree to participate in the above study, please sign one copy of the attached form and return it to me in the envelope provided. If you would like to contact me by phone, my number is 739-0992.

Thank-you for considering to participate in this study. Your involvement will be very beneficial to the outcome of this study.

Sincerely,

Colleen M. Hogan

Letter of Consent

Date:

I, agree to take part in the study to explore personal dream images and their meanings with an added discussion of Jungian concepts that relate to these images and meanings. This will be done through Journalling and four interviews commencing in June 2000. Copies of Journalling will be submitted to the researcher and interviews will be audio taped.

I understand that participation is entirely voluntary and that I may refrain from sharing information at any time. All information is strictly confidential and no individual or identifiable contextual detail will be used. Aliases will be used in the study. All audiotapes will be erased at the end of the study. All Journalling copies will also be destroyed.

Signature

Phone number:

Participant's Request Form**Name:****Date of birth:****Occupation:****Address:**

Please explain in one or two concise paragraphs why you would like to be a part of this study.

Should you be one of the participants then you will be asked to write a brief autobiographical sketch and a concise account of your current life's context together with significant details just prior to the start of the study.

APPENDIX B

Guides : Journalling, Interview

Journaling Guide

- 1) Write your dream as you remember it from start to finish.
- 2) List the images in your dream : visual, colour, sound etc. inclusive
- 3) List associations in each of the following categories; do not edit your ideas here.

a. Personal associations	b. Cultural associations	c. archetypal associations
feelings, words, memories etc.	societal connections, ideas	typical human experiences, myths
- 4) What is going on in your life or in your personality that fits with any of these associations? Do you recognize an aspect of the dream in your life?
- 5) Identify a general meaning in this dream based on the dream images and the associations that fit.
- 6) What physical action could you do to honour this dream and its meaning for you ?

Interview Guide

- 1) Recount your dream as you remember it. Do not edit or provide commentary, rather tell it as you remember it from start to finish.
- 2) Let's look at each image and their associations for you.
 - a. Personal associations: are there any memories this image reminds you of or mental pictures, feelings etc. Do not edit yet, just freely talk about these and ones that 'click' will be looked at further.
 - b. Cultural associations: are there any broader associations for each image that connect it to our society or do you see what your cultural milieu adds to this image?
 - c. Archetypal associations: do any of your dream images remind you of a common or typical human experience regardless of culture, era, geography etc.? Are you reminded of any fairytales or myths that may connect with your dream images?
- 3) Is there something going on in your life that fits with any of these associations? Is there an aspect of yourself in any of these images? Which ones 'click' for you?
- 4) What general meaning is coming through this discussion for you?

What physical action could you do to honour your dream's meaning and its images?

APPENDIX C

Data Table Categories

Data Table Categories

<u>Salient Images</u>	<u>Personal Associations</u>	<u>Cultural Associations</u>	<u>Archetypal Associations</u>

Relationship of Dream Images to Dreamer's Life**General Personal Meaning of Dream Images****Dreamer's Contextual details****Researcher Notes**

