THE BODY DREAMING:
ENGAGING THE DREAM’S DISTURBING IMAGE

by

JANET GAIL PATTERSON

A dissertation
submitted in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY
IN
PSYCHOLOGY

MERIDIAN UNIVERSITY
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Nightmares fill with light like a holiday.
Men and angels speak one language.
    The elusive ones finally meet.

    The essence and evolving forms
run to meet each other like children
to their father and mother.

Good and evil, dead and alive, everything blooms
from one natural stem.

--Rumi
from "The Elusive Ones"

Night and Sleep
ABSTRACT

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Janet Patterson

This study posed the Research Problem: In what ways does working affectively and somatically with disturbing dream images affect adaptive identity? It was hypothesized that working with disturbing dream images somatically and affectively would allow the dreamer to experience negative affects, thus broadening the experience and acceptance of their own multiplicity. The theory-in-practice was Imaginal Transformation Praxis (ITP).

The literature review selects works from psychological, psychobiological, popular, and cross-cultural approaches to dreams; Imaginal Approaches to dreams, including somatic dream work, psychological multiplicity, and affect theory; and disturbing imagery. Examining this literature reveals a gap in somatic approaches to dreams.

The research methodology used was Imaginal Inquiry. Participants worked with a disturbing dream with the researcher, then made masks, through which they spoke as their Dream Self and a Dream Other.

The study's cumulative learning states that engaging with disturbing dream images affectively and somatically can facilitate the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, merging them with more familiar aspects,
thereby helping to temporarily suspend the dreamer from duality of consciousness. The first learning claims that attending to physical expressions of affect lends depth to the work for the dreamer, allowing them access to previously unavailable aspects of their psyche, which can enable shifts in their adaptive identity. The claim of the second learning is that fear of the potentially intense experiences of the imagination restricts the ability to affectively experience disturbing dream images. The third learning claims that the use of a mask necessitates certain somatic responses that facilitate the wearer's embodiment of the other, in this case, a dream entity. The claim of the fourth learning is that as the affects associated with the Dream Self and the Dream Other are embodied, these two images merge, allowing a step out of adaptive identity and towards an encounter with the figure in Imaginal Transformative Praxis known as the *Friend*.

Working with dreams somatically and affectively gives dreamers an experience of engagement with the Friend, allowing them to experience and embody affects that arise in response to disturbing dream images and meet the challenges they present.
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CHAPTER 1

INTRODUCTION

Research Topic

The topic of dreams has been fundamental to the field of psychology since its inception, with Sigmund Freud’s monumental book *The Interpretation of Dreams* laying the groundwork. Dreams have become a vital topic within popular culture as well, particularly since Ann Faraday’s book *Dream Power* made dream work accessible to the layperson. The vast amount of literature, both clinical and popular, that has been written on dreams is testament to the curiosity they invoke. Scientists and world leaders, as well as artists and poets, have credited dreams as the inspiration behind their discoveries, actions, insights, and creations. Nightmares—those dreams that awaken us with heart-pounding, sweating, and other noticeable physical symptoms—are not the type of dream this study will explore, even though they usually contain disturbing images. Disturbing dreams—those dreams that contain unpleasant, often taboo images—have received comparatively little attention in the literature and yet they are a common element of nighttime visions. Dreams with disturbing images may leave the wakened dreamer with a sense of physical or emotional numbness, which, when explored somatically, can lead the dreamer to an expanded sense of self.
Whether dreaming is a function of sleep is culturally determined; however, in Western culture, dreams can be defined as the series of images that are experienced during sleep. Sleep is a biological necessity, and dreaming occurs in almost everyone; in other words, dreaming is a nearly universal human function. Dreaming, whether remembered or not, appears to be a necessary component of sleep as a regulator of stress. For dreams to become accessible to our consciousness in waking life, remembering them is crucial. This act of memory can be considered the primary bridge between waking and dreaming states. Because dreaming is a predominantly right-brain activity, this step is difficult when, upon waking, there is an immediate shift into left-brain dominance. When the left brain, or rational consciousness, restricts experience of disturbing or taboo images, these images are quickly forgotten. This study asks us to examine the ways in which working affectively and somatically with disturbing dream images might affect our self-perception, known in Imaginal Psychology as our *adaptive identity*.

Dreaming has been an integral part of many traditional cultures for thousands of years, often linked to their spiritual ontology. In mainstream Western culture, however, the dimensions of dreaming and waking have been split apart. Long considered meaningless mental prattle—indeed, still considered such by many, including some psychologists—dreams regained significance in Western culture primarily through the work of Freud and the advent of psychoanalysis. Sleep research and the discovery of REM sleep in the 1950s enhanced our understanding of both how the brain produces dreams and what their function might be. Advances in neurobiology have enabled us to
observe the portions of the brain that are active during sleep and thus understand physiologically how dream mentation compares to waking thought.\textsuperscript{14}

In \textit{The Interpretation of Dreams}, Freud introduced his concepts of the \textit{conscious} and the \textit{unconscious}.\textsuperscript{15} The conscious mind refers to all that is within our awareness, while the unconscious refers to that area of the mind that is not within our awareness. According to Freud, this might contain wishes, desires, and impulses that are suppressed. A prevalent theory among psychologists since Freud is that the images and characters in our dreams represent parts of ourselves. Those parts, or aspects of our personality, that we are less apt to acknowledge remain in \textit{shadow}, Carl Jung’s term for that part of the unconscious that contains attributes whose existence we wish to deny because they do not conform to our self-image.\textsuperscript{16} These attributes may be perceived as negative such as rage or jealousy, but they may also be latent talents or unrecognized gifts. Whether negative or positive, they can be transmuted to form capacities only when they are recognized. Often, they are brought to our conscious attention by way of dreams.

Personifications of the shadow may appear to us as dream characters. In some approaches to dreams, these images might be considered visitors from another realm, or the spirit world. Even in that case, their apparition has the potential to serve as a messenger of sorts. Our tendency, in mainstream Western culture, is to dissociate from unpleasant aspects of our personalities; these become split-off parts of the self. A parallel concept is \textit{psychological multiplicity}. According to Aftab Omer, "The term psychological multiplicity refers to the existence of many distinct and often encapsulated centers of subjectivity within the experience of the same individual."\textsuperscript{17}
James Hillman writes that, in order to understand dreams, we must look at them from the underworld perspective in which they were created, rather than attempt to bring them into the light of day-world consciousness. This requires a shift away from rational thought; he writes, “Dreams call from the imagination to the imagination and can be answered only by the imagination.” This is a radical departure from Freud’s approach to dreams through interpretation; it even contradicts Jung’s view that dreams are the unconscious’ compensation for the direction taken by the consciousness of an individual. Hillman writes, ”Theory of compensation appeals to the dayworld perspective of ego and results from its philosophy, not from the dream.”

The split between dreaming reality and waking reality is endemic to mainstream Western culture, and permeates much of the literature on dreams to varying degrees. This split parallels the split between mind and body that is also a trait of mainstream Western culture and has roots in the dissociation from the body that results from trauma. We also tend to split off from our conscious awareness, in varying degrees, any affects that are uncomfortable or unpleasant such as anger, jealousy, fear, or sadness. This dissociation continues to manifest in dreams until our conscious attention is brought to it.

There are four dream workers whose methods include attention to the somatic component of dreaming, as well as the affects dreams induce. Eugene Gendlin founded the method of focusing on emotional states to psychotherapy; he brings this approach to dreams, relying on the body and its felt sense. Arnold Mindell coined the term dreambody to distinguish that part of the self that is aware of sensations experienced in dreams, then translating these sensations to affect. Robert Bosnak has developed a technique for working with dreams that he calls “Embodied Dream Imagery.” Bosnak’s approach
provides an experience in which the dreamer’s awareness of the dream state is heightened, bridging waking and dreaming states through a return to the dream state. By bringing the dreamer's focused attention to both affects and somatic sensations experienced in conjunction with the dream image, the dreamer is able to finally recognize and incorporate the image within the self. Finally, Karen Jaenke's approach to dreams is both somatic and affective, allowing the dreamer to return to the dream state and retrieve the knowledge inherent in the dreaming self, and then integrating it with the waking consciousness.

**Relationship to the Topic**

My own relationship with dreams began when I was 17. A survivor of childhood sexual abuse, I had survived attempted suicide twice, endured long stays in psychiatric hospitals, and was severely depressed. My first breakthrough occurred when I finally entered psychotherapy with a Jungian therapist. I soon discovered, at my therapist’s prompting, that I had a propensity for working with my dreams. Throughout that therapeutic relationship, I remembered and recorded my dreams faithfully, and found I had a natural ability to relate to dream material and connect it to my waking life. With my therapist’s guidance, I learned that dreams could provide profound insights into my life situation, and even become catalysts for change or growth. Dreams became my constant companion—my ally—through times both exhilarating and lonely. Throughout my twenties, I became aware of pivotal dreams, whose imagery provided a touchstone for major decisions as I embarked on a life independent from my family. Finishing college,
traveling, living abroad were all choices I made that began to be informed by dream images that spoke to me of finding my authentic self.

In my thirties, I was still living far from my family home. There was a period of about six years when, influenced by a New Age teacher who felt most dreams to be from a realm of consciousness we should strive to surpass, I stopped recording most of my dreams. Through my energetic healing work with my teacher, I became attuned to what she termed “higher vibrational levels.” It was not a conscious decision, but I remember censoring sexual imagery from my ritual of writing down numinous dream recollections. I considered them to originate in my lower vibrational self; in retrospect, I believe I ignored them because my sexuality was an area of my life that I had relegated to the unknown, the feared. During this time, and as a result of my teacher’s prompting, I found myself to be sensitive to what seemed to be communication with beings from these other, higher levels. I was also intensely interested in past-life regressions. I migrated with fluidity between vivid realms of imagination, memory, and extra-sensory awareness. Dissociation was not yet a concept with which I was familiar; however, I began to develop an awareness of my emotional and physical absence within sexual relationships.

In my mid-thirties, I entered into a relationship that would test my allegiance to this teacher, as well as the boundaries I had placed around sexuality. My new partner and I moved back to where I had grown up, significant because proximity to my childhood home brought old emotions to the surface. The next few years challenged everything I had come to believe as true, including my knowledge of my self. Dreams re-entered my waking consciousness. Hitting what felt like the bottom, I sought help from a psychotherapist once again. Within the container of psychotherapy, I returned to working with my dreams, and I found them to
contain a reality every bit as valid as the one I experienced while awake. With this therapist, I continued working for the next fifteen years. In the alchemy of our work together, dreams were often sources of transformation. It has taken years of practice to hone my ability to be at home with my dreams, to not request of them an alignment with my rational, waking mind.

During the last few years, I have learned to accept all forms of imagery that dreams provide, however disturbing and however seemingly insignificant. One professor at Meridian has been a particularly strong influence. During our cohort’s first year, he led us in a Dream Incubation ritual, setting the intention to receive guidance from our dreams around our callings in the profession of psychology. The ritual brought the desired deep focusing; however, I was disappointed when no big or numinous dreams came to me during that night. When I expressed this to the group during our morning dream sharing, the teacher cautioned me that all dream images, no matter how seemingly insignificant, have value, and should not be ignored.23

Since then, I have had dreams which engage parts of my shadow—disturbing dreams with powerful imagery—and these dreams have acquainted me with aspects of my own villainous, victimizing nature, the apparent opposite of my once-victimized self. In one such disturbing dream, I am a drunken, debauched woman, pursued by a lecherous, pot-bellied old man, an image that seemed inspired by the archetypal figure Priapus and is also reminiscent of the step-grandfather who molested me when I was a child.24 In the dream, a voice warns strongly that to disown this shadowy, evil character would mean to lose an essential part of myself. The voice speaks from a connection I have with my dreams that is a source of strength, self-compassion, and self-understanding. It remembers well that I used to intentionally ignore disturbing dream images, and that, during my New-
Age years, I sought to associate growth with only positive manifestations of the unconscious.

My interest in disturbing dream images relates to my ongoing relationship with that which I had previously cast off, from sexual imagery and images of violence to the recurring, disturbing images of failure and loss. It is an interest fueled by my own work with dreams of all kinds that propels me towards studying disturbing dream images in order to allow the unconscious to manifest itself. Some of the experiences I once dismissed as New Age have recurred, allowing me to experience my sensual body more fully in the wake of dream emotions and sensations restored. The ability I have to bridge waking and dreaming states in order to delve into the dark underworld of dreams—particularly their disturbing nature, and the unpacking of their accompanying negative affects—has brought me to the focus of my topic, disturbing dream images.

**Theory-In-Practice**

The Theory-in-Practice in which this dissertation is situated is Imaginal Transformation Praxis (ITP), developed by Aftab Omer. Within ITP, the concept of psychological multiplicity, as defined by Omer, "...refers to the existence of many distinct and often encapsulated centers of subjectivity within the experience of the same individual." A principle upon which this study is founded states that, within our psychological multiplicity, there exists subjectivities that may evoke negative affects. Another of the concepts central to ITP is adaptive identity. Omer writes:
In the course of coping with environmental impingement, as well as overwhelming events, the developing soul constellates self images associated with adaptive patterns of reactivity. These self images persist as an adaptive identity into subsequent contexts where they are maladaptive and barriers to the unfolding of Being.\(^\text{28}\)

*Imaginal structures* serve as a framework for the multiple selves of psychological multiplicity, as well as for adaptive identity. According to Omer, imaginal structures are:

…assemblies of sensory, affective, and cognitive aspects of experience constellated into images; they both mediate and constitute experience. The specifics of an imaginal structure are determined by an interaction of personal, cultural, and archetypal influences.\(^\text{29}\)

In ITP, the concept of *gatekeeping* is central. In Omer's words, gatekeeping "…refers to the individual and collective dynamics that resist and restrict experience. The term gatekeepers refers to the personification of these dynamics." \(^\text{30}\) Omer also states that gatekeepers may restrict experiences that evoke uncomfortable or negative affect; this is one of the principles of ITP upon which this study is founded. \(^\text{31}\)

The concept of the *Friend* is central to ITP. In Omer's words, the Friend "…refers to those deep potentials of the soul which guide us to act with passionate objectivity and encourage us to align with the creative will of the cosmos."\(^\text{32}\) One of the core principles of ITP states that gatekeepers are met, and their power over us defused, through engagement with the Friend.\(^\text{33}\)

Two other principles that concern gatekeeping are central to this study. One states that meeting the gatekeeper that keeps a disturbing image outside of our awareness enables us to experience the image's accompanying negative affect.\(^\text{34}\) Another posits that experiencing the negative affect that accompanies a disturbing image is a necessary step in teasing apart the imaginal structures that form the basis of our adaptive identity.\(^\text{35}\)
Also relevant to this study is the concept of Reflexive Dialogue, which Omer defines as "…a conversation engaging two or more distinct centers of subjectivity within a field of suspended identification." The methodology employed in this study provided the opportunity for participants to engage in reflexive dialog, or conversations with different subjectivities as personified by dream characters (the Dream Other) in order to learn more about that subjectivity, and, in so doing, to gain more acceptance of their own multiplicity.

**Research Problem and Hypothesis**

The Research Problem that this study posed was: In what ways does working affectively and somatically with disturbing dream images affect adaptive identity? The hypothesis was that working with disturbing dream images somatically and affectively allows the dreamer to experience negative affects and thus broaden the experience and acceptance of their own multiplicity.

**Methodology and Research Design**

This study was based in Imaginal Inquiry, developed by Omer and located within the participatory paradigm. Imaginal Inquiry engages experiences through four phases: Evoking, Expressing, Interpreting, and Integrating. Three group meetings and one individual meeting with each of eight participants occurred. The first was a group meeting with the purpose of engendering trust among participants and to set an intention for a
dream containing an image with which to work. The dream work, which comprised the core evoking experience, was then conducted with each of the participants in an individual meeting. Expressing the core experience was done in the second group meeting, in which participants made masks of the characters encountered in the dream. The third and final meeting, planned for three weeks after the second group meeting, was primarily to share the initial learnings with the participants.

The Evoking phase for this study began with a practice of tracking somatic sensations, designed to lead up to the core evoking experience of the dream work. The core evoking activity—the individual dream work—consisted of a process that engaged the participant with dream images and assisted them in reliving the dream experience, including affects and somatic sensations. This evoking experience was based on the dream work techniques developed by Bosnak. Although this core evoking experience did not include co-researchers, data was collected in the form of audiotapes. These recordings were then shared with co-researchers.

The participants were able to express their responses in both the individual session and the second group meeting. The first expression occurred immediately following the dream work, when participants created a drawing representing the experience. Oil pastels and colored markers, along with 11" by 17" sheets of white paper, were all set out on a table. Participants then wrote an imaginal dialog with the artwork, furthering their expression of the experience. These expressions were collected as research data. During the second group meeting, participants made masks that represented the dream image they encountered during the selected dream. Work with these masks, including movement, gesture, and vocal expression, was recorded on video and used as part of the research data,
along with written answers to journal questions. The masks and the drawings were photographed, and these photographs became part of the data as well.

The Interpreting phase consisted of these four steps: identifying key moments, responding to the moments, exploring parallels and differences, and contextualizing with theory and myth.38 The group and individual meetings with participants included some interpreting experiences, including identifying key moments. I identified key moments, along with my co-researchers, using a combination of intuitive, narrative, and condensation approaches. To strengthen the validity of the learnings, initial learnings were brought back to the participants in the third group meeting, and their responses have become part of the interpretation phase. Each meeting opened and closed with ritual in order to facilitate integration. The final poem that each participant created based on words and phrases from their own responses to the initial learnings also had an integrative intent.

The research was intended to impact not only our understanding of dreams, but of the psychological multiplicity within all of us, the projection resulting from denying our split-off or shadow parts, and the importance of reconnecting with our affects and somatic sensations.

Learnings

The four learnings that resulted from this study led to a cumulative learning, which states that engaging with disturbing dream images affectively and somatically can facilitate the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, merging them with more familiar aspects, thereby helping to temporarily suspend the
dreamer from duality of consciousness. This duality of consciousness is a significant part of the adaptive identity of Westerners, preventing us from expanding out of adaptive identity.\textsuperscript{39} The transformation from adaptive identity to core identity depends on our ability to shift from this duality. When participants in the study wore the masks of their dream others and dream selves and spoke from each point of view, they essentially dropped any duality of consciousness that they may have maintained before.

The first learning claims that attending to physical expressions of affect lends depth to the work for the dreamer, allowing them access to previously unavailable aspects of their psyche, which, in turn, can enable shifts in their adaptive identity. The data collected from the research shows that the type of dream work conducted was not only new, but useful for the participants, allowing them a transformative experience.

The claim of the second learning is that fear of the potentially intense experiences of the imagination restricts the ability to affectively experience disturbing dream images. This learning proposes that facing this fear and engaging the imagination to somatically experience the accompanying affective state will allow the dreamer to embody a new, more accepting subjective state, or subjectivity. It was my experience in this research that fear of the imagination on the part of either the dreamer or the researcher, or both, created an impasse in the work and did not make way for a shift in the adaptive identity of the dreamer.

The third learning claims that the use of a mask necessitates certain somatic responses that facilitate the wearer's embodiment of the other, in this case, a dream entity. The use of masks as part of the methodology of this study enhanced the outcomes for all
participants and allowed the creation of a liminal space in which transformation of adaptive identity could occur in the performance sequence of the dream work.

The fourth learning presupposes that an unfamiliar part of the psyche can emerge in a disturbing dream and is represented by the Dream Other. The claim of this learning is that, as the affects associated with the Dream Self and the Dream Other are embodied, these two images merge, allowing a step out of adaptive identity and towards an encounter with the figure in ITP known as the *Friend*.40

**Significance and Implications of the Study**

The topic of disturbing images relates to a common cultural preference for the images of love and kindness that arise from the Christian tradition.41 As Jung has observed, what is not owned remains in shadow, unconscious, and so it is that disturbing images appear in dreams. This research may benefit people in the dream work movement, perhaps through a presentation at professional meetings (such as those of the *International Association for the Study of Dreams*42). Publication of journal articles and group work with dreams could reach a wide audience, as well. The learnings may be important to the wider psychological community through its encouragement to attend to the innate knowledge presented to us in dreams, as opposed to the dominant Western culture's tendency to dissociate from the somatic and affective experience of both dreaming and waking life.
CHAPTER 2

LITERATURE REVIEW

Introduction and Overview

The literature framing this study explores the topic of dreams from multiple perspectives: dreams from a psychological, a psychobiological, and a popular perspective; cross-cultural approaches to dreams; Imaginal approaches to dreams, which includes somatic dream work, and Imaginal Transformation Praxis (ITP), psychological multiplicity, affect theory, and dreams. Lastly, the literature reviewed examines disturbing images and their place within our psychic development, especially as they appear in dreams. The focus of this review is on the concept of adaptive identity, and how dream work that responds to affect as it is expressed somatically affects that adaptive identity.

The first section of literature review is entitled Dreams. The literature surrounding the general topic is vast. Earliest recorded texts referencing dreams appear in the form of clay tablets from Mesopotamia, about five thousand years old.\(^1\) Aristotle wrote on dreams, and they were revered by early civilizations of Egypt, China, and India.\(^2\) Long shunned by the Christian church as the work of demons, dreams began their return to Westerners’ waking consciousness during the seventeenth and eighteenth centuries and in the romantic period of the nineteenth century.\(^3\) Their recognition as a topic of study is
relatively new in Western culture. In order to narrow the focus of this study to the literature most relevant to the Research Problem of this study, the first section, entitled Dreams, is divided into sub-sections entitled Psychological Approaches to Dreams, Psychobiological Approaches to Dreams, and Popular Western Approaches to Dreams.

The second section, Cross-Cultural Approaches to Dreams, consists primarily of anthropological sources on dreams in indigenous cultures, as well as sources on shamanism and dreams. The realities that we, in dominant Western culture, know as waking and dreaming states are culturally defined. An understanding of dreams from a cross-cultural perspective allows us, as Westerners, to perceive them differently, and integrate them more fully within our conscious awareness. Dream work originating in a dream-like state, rather than the more typically rational consciousness of the waking state, requires an ability to access the integrative function of right-brain hemisphere activity, not a culturally-ingrained tendency in our primarily intellectual culture. Shamanism and the use of masks are addressed in relationship to dreams and dreaming, with particular attention to the Research Problem of this study.

The third section, Imaginal Approaches to Dreams, delves specifically into how Imaginal Psychology might deal with the imagery appearing in dreams, as well as the process of dreaming itself. The section is divided into two sub-sections; the first is Somatic Dream Work, in which the theorists reviewed owe much of the origins of their techniques to shamanism, discussed in the cross-cultural section. Next is a sub-section entitled Imaginal Transformation Praxis, Psychological Multiplicity, Affect Theory, and Dreams. This sub-section examines the evolution of thought around our multiple selves
and the application of this theory to dream work. Sylvan Tomkins' Affect Theory and its relationship to ITP and to dream work are also presented in this sub-section.

These two sub-sections bring to light some parallel concepts within the field of psychology that are essential to Imaginal Psychology and that pertain to the study of dreams. Affect Theory refers to the biological component of emotions now studied by neuroscientists. Psychological multiplicity has been known under different guises since Freud, who referred to three parts of consciousness: the id, the ego, and the superego, and Jung, who developed the concept of the complexes, which runs parallel to the concept of psychological multiplicity. The Research Problem of this study focuses on working affectively and somatically with dreams; affect and soma, then, are both relevant topics, as is psychological multiplicity.

The fourth and final section, Disturbing Images, is an examination of literature on Jung's concept of the shadow and evil as manifested in the human psyche. Works reviewed here include studies of the origins of destructive human behavior, as well as the repression of affects and behaviors into shadow. Because the representation of shadow and evil as images, particularly in dreams, is the subject of this study, this culminating section focuses most specifically on the topic of this study.

**Dreams**

The literature on dreams is extensive, and the focus of this study is on shifts in adaptive identity through dream work with disturbing images that is both affective and somatic. With that in mind, this section is divided into three sub-sections. The first sub-
section, Psychological Approaches to Dreams, begins with an examination of Freud’s most important work, *The Interpretation of Dreams*, published in 1900. It then discusses Jung and his enormous impact on dream study, and concludes with post-Jungian theory about dreams. Each psychological dream theory has its corresponding approach to working with dreams, and those are reviewed in this section. The Freudian and Jungian approaches to dreams are relevant to this study’s Research Problem in that they provide the basis in Western thought for approaching dreams as a psychological topic.

Within the second sub-section, Psychobiological Approaches to Dreams, scientific interest in dreams is explored. As human activities, sleeping and dreaming have been subjects of study since the first century; the dreaming brain, however, has been unobservable until recently. The recent history of sleep lab research explores the discovery of REM (rapid eye movement) sleep and tracks the evolution of its significance in the sleep-dream process. Also included in this sub-section are neuro-biological studies that attempt to account for what occurs in the human brain during sleep, comparing dream states with waking states. Within the science of dream study, there is much debate about the function of dreaming. This section's relevance to the Research Problem of this study is that it draws attention to the proclivities of the Western mind to view dreaming as Other, as a process foreign to our waking consciousness, while the leaning of indigenous groups, somatic dream workers, and Imaginal Psychology propels us, as a species, to examine our human capacities more inclusively.

The field of dreams is rich with theory; it abounds with approaches to comprehending dreams, in the clinical as well as the non-clinical setting. The third sub-section, Popular Western Approaches to Dreams, introduces some of the literature aimed
at the general populace and the vast interest that exists in dreaming. Beginning with the Dream Work Movement of the 1970s, projective dream work has given rise to a number of dream groups around the country and in the world. Shamanic journeying has also become a popular method of working within dream-like states, and so is reviewed here. Each of these sub-sections on dreams serves to lay the groundwork for further study, particularly on the disturbing images that dreams contain, the affects that are associated with those images, and the location of the affects and the felt sense that they leave in the body.

**Psychological Approaches to Dreams**

Freud is considered the father of modern psychology, and his contribution to modern dream psychology is immeasurable. In addition to introducing such basic concepts as the *conscious*—those contents of the psyche of which we are aware—and the *unconscious*—those of which we are unaware—Freud's classic work *The Interpretation of Dreams* also offers a comprehensive view of his theory of dream analysis.⁵ Freud coined the aphorism of dreams as “the royal road to the unconscious,” and used dreams as a way to understand his patients' neuroses, as well as his own inner life.

Freud divided the functioning of the psyche into three parts: the conscious, the preconscious (those feelings, emotions and impulses that can be readily called into consciousness), and the unconscious.⁶ He also originated the concepts of the *ego*, the *superego*, and the *id*. The ego (das Ich, or the I, in German) is the conscious sense of self, while the superego, largely unconscious, is the ethical component of the personality, the
part that determines personal and social standards.\textsuperscript{7} The id (das Es) is preconscious, and consists of basic, instinctual drives.\textsuperscript{8} These three exist in an ongoing dynamic tension.

Two of Freud's concepts, that of the ego and the concept of the unconscious, are essential to modern western thought in general, not only to psychology.

According to Freud, the origin of dreams is a combination of residue from the day, or memories, and latent desires, which reside in the unconscious.\textsuperscript{9} Freud reasoned that dreams held the key to understanding latent desires and conflicts.\textsuperscript{10} Within the framework of psychoanalysis, he found his patients' associations—those thoughts and words that came freely to the mind of the dreamer as they mused upon a dream—to be gateways to the unconscious.\textsuperscript{11} He considered dreams to be a form of association through which he could discover hidden links to unconscious desires.\textsuperscript{12} He discerned between the \textit{manifest content} of dreams—the literal, narrative form—and \textit{latent content}, or the underlying meaning underneath the manifest content of a dream.\textsuperscript{13} Freud understood the ego's drive to censor and control unconscious desires or wishes, and so, he postulated, they only appear in the form of dreams, when the \textit{superego}, the guard of waking consciousness, is relaxed.\textsuperscript{14} In order to prevent sleep from being disrupted by representing desires literally, as they would appear, if permitted, in waking consciousness, the wish appeared in the form of dream symbols.\textsuperscript{15} Thus, in Freud's estimation, the primary function of dreams was wish fulfillment.\textsuperscript{16}

In \textit{The Interpretation of Dreams}, Freud does not present the process of dream work within psychoanalysis, but rather utilizes a collection of dream samples, most of them his own, to which he applies his theories.\textsuperscript{17} This fact accounts for much of the bias in his approach, according to Melvin Lansky, as he was unwilling to expose as much of his own
psychological life as he might have been to expose the psychological life of a patient.\textsuperscript{18}

One of the most famous of these dreams is presented and analyzed in the second chapter of his book and bears the title "Irma's Injection." In this dream, he meets one of his former patients, a woman named Irma whom he had treated in waking life, and to whom at the end of her treatment he had proposed his suggestions. In the dream, he says to her, "If you still get pains, it's really only your fault."\textsuperscript{19} She responds by telling him of her current complaints, by which he is alarmed; with the help of a doctor friend, he proceeds to examine her. Two other associates of Dr. Freud examine her as well, and together they all pronounce the cause of the symptoms to be an infection. Freud recalls that one of them—Dr. Otto, who had seemed to him critical of Freud's work with Irma in waking life just the day prior—recently gave her an injection, which was surely the cause of Irma's current condition. In Freud's analysis of his own dream, he considers the necessity of introspection and recommends a thoughtful, honest approach to one's own waking life.\textsuperscript{20} In this state of reflection, dream elements can evoke associations of thoughts and feelings of which the dreamer might previously have been unaware, or unconscious. Processes such as these may seem elementary to us now, but at the time of Freud's writing, thoughts of arriving at a dream's meaning were revolutionary.

Lansky, in an article on Freud's monumental work, locates The Interpretation of Dreams within current psychoanalytic practice.\textsuperscript{21} From Lansky's writing, it is clear that practitioners today still rely on Freud's groundbreaking theories, not only in psychoanalysis, but in every modern approach to clinical psychology. At the same time, while Freud's theories contribute to current psychoanalytic practice, there has been considerable divergence in the psychoanalytic field, as well as the field of psychology as a
whole, particularly from Freud's hypothesis of the basic function of dreams as modulating psychic tension.  

Jung's work in psychology has added to the foundations laid by Freud. Jung, in particular, has largely influenced dream work. Jung began as Freud's most promising protégé and then split off when it became apparent to him that their ideas, particularly about dreams, were disparate. Jung's position on dreams differed from Freud's primarily in that he believed them to represent unconscious compensation for conscious drives and actions, rather than wish fulfillment. "When we set out to interpret a dream," he writes, "it is always helpful to ask, What conscious attitude does it compensate?" Jung's theory of psychic compensation is fundamental to his approach to dreams.

Using examples of his patients' dreams, he demonstrated how hidden aspects of their lives come into view by way of their dreams. Jung viewed the dream as the psyche's act of self-regulation. In one case study, he examined three dreams presented to him by a patient, a man of humble beginnings who was progressing rapidly in his field due to unchecked drive and ambition. In one of these dreams, the patient described foreseeing a rail catastrophe that he was unable to prevent. In his words: "...the rail driver puts on steam, I try to cry out, the rear coaches give a frightful lurch and are thrown off the rails. ... I wake up in terror." Jung saw this dream as a form of compensation for the haste of the man's ambition.

While Freud pioneered the interpretation of dreams in psychoanalysis, Jung probed dreams and their significance further, both within his practice and in his own self-exploration. Although Jung wrote prolifically, there is no one volume of his work, as there is with Freud, that captures his essential theories on dreams or in which he defines
his concepts and principles. Rather, a number of his followers offer their accounts of Jung's ideas. Mary Ann Mattoon, one such follower, writes that, differentiating him from Freud, Jung uniquely believed that dreams could contain material that went beyond the personal experience of the dreamer, even to include material that was of the collective unconscious.\(^{29}\) As defined by James A. Hall, the collective unconscious, a concept Jung originated and which he later termed the *objective psyche*, refers to that unconscious portion of the psyche that all humans carry within.\(^{30}\) The concept of a collective unconscious accounts for why cultures separated by geography carry parallel mythological traditions; it also presupposes the idea that certain themes, figures, and forms in dreams are common to all of humanity, just as birth and death are common human experiences.\(^{31}\)

Jung had a keen intuition that marked his approach to dreams, a remarkable sense of what needed to come forth from the unconscious, and a depth of understanding of myth, as well as of *archetype*, a concept that he originated and which he defined somewhat differently at different points in his life, according to Michael Vannoy-Adams.\(^{32}\) Archetypes, according to Adams, are those forms that are not unique to an individual, but rather have universal attributes, as well as an emotional component added, as the individual begins to make these forms conscious and as the individual gains experience.\(^{33}\) Adams continues, "Archetypes are a collective inheritance of general, abstract forms that structure the personal acquisition of particular, concrete contents."\(^{34}\) Archetypes comprise part of the collective unconscious.\(^{35}\)

James A. Hall writes that it is Jung's theory that all manifestations of the unconscious represent some aspect of the *Self*.\(^{36}\) The *Self*, in Jung's terminology, refers to the unified, potential whole of the individual. According to Hall, "In Jung's model the *Self*
is the regulating center of the entire psyche, while the ego is only the center of personal consciousness."  

Hall explores Jung's concept of **individuation**, which is central among Jung's theories and refers to the journey toward the Self; "it refers to the process in which a person in actual life consciously attempts to understand and develop the innate individual potentialities of his or her psyche."  

Hall writes that dreams, according to Jung, present a process that is an attempt, through the dreaming mind's use of unconscious material, to compensate for conscious attitudes in a process of individuation, guided by and in search of the Self.  

Jung’s concept of the **shadow** is central in examining disturbing images and, in fact, is further explored in this literature review's section on disturbing images. Edward C. Whitmont describes the shadow as referring to those aspects of the unconscious that relate to the personality, buried because they do not conform to the ego's ideal.  

As part of the unconscious, the shadow is often represented by images that appear in dreams; according to Jung, writes Marie-Louise von Franz, these shadow parts will be represented in dreams by figures that are the same sex as the dreamer.  

Von Franz wrote extensively on the shadow, offering this anecdote:  

Jung, who hated it when his pupils were too literal-minded and clung to his concepts and made a system out of them and quoted him without knowing exactly what they were saying, once in a discussion threw all this over and said, “This is all nonsense! The shadow is simply the whole unconscious.”  

Jung also developed the concepts of the **anima**, the archetypal feminine, and the **animus**, the archetypal masculine. According to Jung, male individuals hold the anima, while females invariably hold the animus within their psyches; the archetype represents the qualities latent in them that may be represented by the opposite sex.  

Archetypally, the feminine corresponds to earth, nature, and the body, and the masculine to action,
civilization, and reason; currently, though, it may be considered archaic to equate psychological traits to the sexes. Hall writes, "Jung observed such images in the dreams and fantasy material of his patients, realizing that these images carried such importance that estrangement from them could produce a feeling that primitive cultures would describe as 'loss of soul.'" The anima or animus archetype may appear in dreams as a disturbing image, depending, according to Jung, on the dreamer's need for integration of the archetype within their personality.

Jung's concept of the persona (from the Greek word for mask), which corresponds somewhat to Freud's concept of the superego, refers to those parts of the personality that the individual shows to the world and that are deemed socially acceptable. It is the persona of an individual that gives way to transformation, or, in Jung's terms, leads one further along the path of individuation, towards the Self. Parallel concepts to the persona are Freud's superego; the autobiographical self, a term used by Antonio Damasio; the adapted self, Stephanie Dowrick's concept. The persona, that part of an individual that functions to maintain identity in society, protects the individual from new ways of being that might evoke disapproval or disrespect and is mistrustful of change or transformation. It is the transformative quality of dreams—specifically, disturbing dream images—that is the focus of this study.

Jung chronicled his own internal searches for unconscious processes and their link to spirituality. He described his use of imagination, from which sprang his use in analysis of active imagination to amplify dream images. As described by Mary Watkins, in active imagination, the dreamer re-enters the dream environment in their waking imagination, paying close attention to details, then waiting and watching as imagination
allows further development of situations left unattended or dialog left unspoken while the
dream was occurring during sleep. According to Watkins, Jung used active imagination
as a kind of meditation; he stressed the importance of allowing the dream to continue in
imagination, rather than imposing the ego's desires for particular outcomes.

One of Jung's primary inspirations was the medieval science of alchemy. In
alchemy, he found not only the literal process wherein alchemists were attempting to turn
base material into gold, but a process that symbolized the psyche's need to transform its
prima materia, or base material, into inner wisdom, or gold. Hall writes:

> The alchemists were attempting the transformation of matter, but did not clearly
distinguish their objective work on matter from subjective work on themselves.
They therefore tended to project their personal visions of transformation into the
mysterious chemical processes they saw taking place in the laboratory.

There are at least seven principal alchemical processes, and numerous lesser
operations, all of which correlate to internal processes that are reflected in dream
symbolism. Of these, the process known as coniunctio, or the union of opposites,
represents the final goal of alchemical processes, which is the transformation of base
materials or of psychic energies. Dream images of coniunctio can be symbolized by
images of union. Jung provides this example from one of his patients: "Two dogs were
copulating. The male went head first and disappeared in her belly." (Italics in the
original.) Hall suggests, "Observing the appearance of coniunctio imagery in a dream
series can give clues as to when the reconciliation of a particular pair of warring opposites
may be expected." Of the alchemists, Jung himself states, "In their writings, certainly,
they employed a symbolical terminology that frequently reminds us of the language of
dreams, concerned as these often are with the problem of opposites."
Von Franz addresses the concept of opposites as fundamental in human consciousness and often portrayed in dreams. She also holds to Jung's concept of the dream as rooted in both conscious and unconscious content, and espouses the essential Jungian philosophy of every component of the dream being a facet of the dreamer. The aspect of dreams on which she focuses is the use of dreams and their unconscious material to affect change in consciousness. Posing the question, "Who or what is this miraculous something that composes series of dream images?" she writes of an "inner eye" within the dreamer, which looks at us and offers its insight. Von Franz correlates archetypal images that occur in dreams with their counterparts in ancient mythological systems. Taking a Jungian perspective, she seeks the archetypes and the alchemical processes that equate to the loss of life in the physical body, as well as the knowledge contained within the unconscious about death as a particular form of transformation. Von Franz postulates that the journey toward the Self involves the union of opposites within oneself, just as the journey of life is one that leads towards its opposite, death.

Edward Edinger elaborates on Jung's concept of the Self, which is relevant to the psychological study of dreams. Edinger describes the ego-self axis, in which the ego and the Self are represented as two concentric circles, the ego a smaller circle inside the larger circle of the Self. Throughout a human's life span, the ego travels outwards on the ego-Self axis, with the potential to lie completely outside the Self; it moves back in and then out of the larger circle of Self, again throughout psychic development, as consciousness, or awareness of the Self, expands. However, this ego-Self axis is readily damaged, causing a split between the ego and the Self; among the resulting states of consciousness, which function in a cyclical fashion, are three that Edinger terms inflation, alienation, and
finally acceptance. He recounts a dream of a depressed and struggling woman in the phase of ego-Self alienation, in which a wise, religious, figure tells her the answer to what she had been seeking. Upon waking, she at first does not remember what he said, but immediately recalls a legend that sums up his words: that life is a series of lessons that may teach her what she came into this world already knowing, but had forgotten. The human quest for spiritual knowledge, as exemplified in this dream, calls forth images from the unconscious, available to us in dreams. According to Edinger, "The dream which brought this beautiful legend to the dreamer's mind is an excellent example of the operation of the ego-Self axis which brings into consciousness an awareness of the ego's origin and meaning and awakens the symbolic life." 

The journey toward the Self, then, is the path to individuation, and dreams can light the way by bringing unconscious material, in the form of images, to the conscious mind. Edward C. Whitmont and Sylvia Brinton Perera stress the need for another person, often a therapist, to help one interpret a dream's imagery:

…a mirroring and challenging other can serve as a screen on which to project the dreamer's reactions. The witness or analyst or therapy group helps to elicit associations and explanations, and to ground the dream's message by drawing attention to relevant areas of the dreamer's psychology and behavior that are visible to others but fall into the dreamer's blind-spot.

Whitmont and Brinton Perera are among many Jungians who have developed Jung's concepts and techniques for working with dreams in individual therapy.

Both Freud and Jung have been the primary influence on work with dreams in the therapeutic setting, with many other psychologists furthering their initial pursuits. According to Harry T. Hunt, in fact, most dream theorists today belong to one of two camps: the Freudians, or the Jungians. In spite of the basic differences in their dream
theories, both Freud and Jung conceived of the dream as meaningful and to be interpreted in a waking state.

A third contemporary of Freud and Jung was Alfred Adler, who, according to Shafton, broke with Freud a few years before Jung did. Adler—not an important dream theorist—foreshadowed the existential dream movement of which Medard Boss—an important dream theorist—was initiator. After Boss came the gestalt approach to dreams. Frederick S. (Fritz) Perls developed Gestalt psychology (gestalt is German for whole) as a form of existential psychology. Concerned with the whole human being—body, mind, and emotions—rather than just intellect, Perls rewrote Freud's aphorism of dreams being the royal road to the unconscious by suggesting that they are, instead, "the royal road to integration." He expanded upon Jung's concept of active imagination with his group dream work, adding the use of the present tense to relate a dream, a custom practiced widely in current mainstream Western dream work. Perls explains how his work moves away from interpretation of dreams:

In Gestalt therapy, we don't interpret dreams. We do something much more interesting with them. Instead of analyzing and further cutting up the dream, we want to bring it back to life. And the way to bring it back to life is to re-live the dream as if it were happening now. Instead of telling the dream as if it were a story in the past, act it out in the present, so that it becomes a part of yourself, so that you are really involved.

Perls' method of re-enacting the dream is admittedly more suited to group or partner work than individual work. By becoming each part of the dream, as he advocated, the dreamer can increase the potential for integration with all parts of the dream, as they are projections of the dreamer. Perls associated dreams with the void, showing us where we have holes in our personality. He suggested particular techniques for working with dreams such as retelling them in the present tense, identifying every dream element as an
aspect or projection of the dreamer, and using dialog (which he refers to as "writing a script") to find the personally-ascribed meaning hidden in each dream symbol.\textsuperscript{85} As did Jung, Perls stressed the need to work with dreams with another person or in a group, because we are blind to our own blank spaces.\textsuperscript{86}

The majority of theorists on dreams, since Freud and Jung, have viewed the process of dreaming as one that moves from the unconscious, from darkness, toward the conscious, or the light.\textsuperscript{87} One of the intentions of this study is to explore ways in which an opening of the imagination, or the mythic realm, might align our conscious awareness with the darker, more disturbing realm of dreams, rather than merely reversing this dark-to-light direction. Post-Jungian theorists have begun a movement away from the one-directional tendency, bringing imagination into the forefront.

Hillman is a prominent post-Jungian and the founder of Archetypal Psychology.\textsuperscript{88} He approaches dreams by calling explicitly for a movement away from conscious, ego-directed understanding of dreams and towards a re-visioning of dreams through a connection of mythology to psychology.\textsuperscript{89} He proposes that an approach to dreams that attempts to bring their meaning to the light of consciousness is fundamentally wrong, and that we need, instead, to move our consciousness into their world, which he equated with the mythological underworld.\textsuperscript{90} Through this connection with the underworld, or Hades, dreams are intimately connected with our soul's progression towards that underworld, or death.\textsuperscript{91} Hillman states that his re-visioning of dreams, through a connection of mythology to psychology, is more inclusive of soul than either the Freudian or Jungian approaches, and, thus, he begins an exploration of the relationship between dying—to which the soul is intimately connected—and dreams.\textsuperscript{92} Hillman's approach is essentially
one of bridging waking and dreaming states through a shift in consciousness, a move
towards bringing our rational minds closer to the mythical underworld realm of night and
dreams.

Psychology, as a field, even as a product of the rational mind of mainstream
Western civilization, has always held dreams in the forefront. The rational mind has
endeavored to make meaning from them, but also, since Jung, to understand the role of
spirit in the development of the psyche. According to Anthony Storr, "Jung defines the
spirit (Geist) as the principle that stands in opposition to matter." Further, Jung writes
of spirit as archetype and links it with paternal authority; spirit is an essential aspect of the
Self toward which we are moving throughout the process of individuation. Dreams can
provide images of this archetypal aspect of the Self. Returning to the dream as a source
of knowledge greater than our rational minds has been the desire of many psychologists,
since Freud, Jung, and beyond.

Psychological approaches to dreams include scrutiny of the inherent wisdom of
dreams, as evidenced by the work of the above-named theorists. This wisdom has been
accessed in a variety of ways, all primarily verbal such as forms of active imagination, or
even intellectual, as exemplified by forms of interpretation. None of these approaches
deals with the body or its experience of the affects generated by dreams. The question this
study poses is in what ways working affectively and somatically with disturbing dream
images affects adaptive identity. There is a lack of literature that addresses this.
Psychobiological Approaches to Dreams

The concept that there is such a thing as dream mentation, now corroborated by sleep research, highlights the extreme difference that exists in Western thought between dreaming mind and waking mind. Within cultures that have long viewed dreams as a link to our spirituality, this chasm is not as great. Exploring the links between dreaming and waking consciousness reveals a gap in the general literature on dreams; within neuropsychology, the most recent literature brings forth relevant discoveries that can be related to practices and beliefs long held in indigenous cultures.

The relatively brief history of sleep and dream research is outlined by James W. Kalat, who writes of the brain mechanisms active during sleep and the four stages of sleep. Peretz Lavie also outlines sleep and dream research. He traces its beginnings to the 1940s; it grew as the advent of measuring tools such as the electroencephalogram (EEG) became available, allowing researchers to track the internal activities of subjects during sleep.

Kalat describes four stages of sleep, marked by overall brain activity and its changes. In the first stage, brain activity decreases from complete wakefulness, although it is still somewhat high. The second stage is marked by sleep spindles, which are short, half-second waves resulting "from oscillating interactions between cells in the thalamus and the cortex," and the prevalence of the K-complex, which is "a sharp, high-amplitude negative wave followed by a smaller, slower positive wave." In the third and the fourth stages, the rate of the heart, breathing, and brain activity decreases progressively, leading these two stages together to be called slow-wave sleep. In stage four, the thalamus no
longer relays information to the cortex, with some exceptions.\textsuperscript{103} After stage four is reached, the sleeper cycles back through stages three and two progressively, but instead of repeating stage one, they reach a fifth stage, now commonly known as REM, or rapid eye movement sleep.\textsuperscript{104}

REM sleep was discovered in 1953 by Nathaniel Kleitman and Eugene Aserinsky, while they were measuring eye movement in sleepers in order to measure the depth of their sleep, assuming that the deeper their sleep, the less their eyes would move.\textsuperscript{105} According to Michel Jouvet, two important discoveries of the same phenomenon occurred simultaneously in the 1950s.\textsuperscript{106} In the United States, sleep researchers Kleitman and Aserinsky inadvertently discovered REM sleep.\textsuperscript{107} At the same time, in France, Jouvet coined the term \textit{paradoxical sleep} (because it had characteristics of both light and deep sleep) for his accidental discovery of the same phenomenon.\textsuperscript{108} Jouvet related the history of the sleep research that culminated in this discovery.\textsuperscript{109}

Initially, researchers found the stage of REM sleep to be correlated with dreaming in most research subjects.\textsuperscript{110} However, the theory that REM sleep could be equated with dreaming was refuted when further research indicated that dreams also occurred during NREM, or non-rapid eye movement periods of sleep.\textsuperscript{111} According to Calvin S. Hall, "…dreaming is a psychological phenomenon, and not a physiological one."\textsuperscript{112} Hall continues, "This distinction between psychological and physiological is made for methodological purposes and not to assert a dualism of mind and body."\textsuperscript{113}

Continued research has sought to discover both the psychological and the biological functions of dreaming and which parts of the brain are active during dreaming. Two of the most prominent current researchers in sleep and dream science are J. Allan
Hobson and Mark Solms. Hobson maintains that dreams are a byproduct of REM sleep.\textsuperscript{114} He has devised what he terms an *activation-synthesis* hypothesis of dreaming.\textsuperscript{115} The term *activation* refers to the activity of parts of the brain that are active during sleep (neurons located in the brain stem); *synthesis* refers to the bizarre yet coherent quality of dreams and localizes it to the forebrain, specifically, the cortex.\textsuperscript{116} Hobson refutes Freudian dream theory to the extent that he believes dreams to contain little meaning other than being residual thought and emotions from the preceding day.

Recent research conducted by Solms indicates that REM sleep is not the only condition in which dreams occur.\textsuperscript{117} Based on his neurological research, Solms upholds Freud's theories on dreams, namely, that dreams have meaning that requires interpretation, that they are based on emotions or drives, and that they lack the censorship that is common within waking consciousness.\textsuperscript{118}

Hobson disagrees with Solms, and the two theorists have engaged in written debate.\textsuperscript{119} G. William Domhoff writes about the ongoing disagreement between Hobson and Solms, claiming that the views of the two theorists share more similarities than differences.\textsuperscript{120} Domhoff’s specialty is dream content analysis, in which he was trained by Hall (who originated the method along with Robert Van de Castle), and in which the collected dreams of hundreds of individuals are categorized and compared for elements of content. Domhoff concludes that the Hobson-Solms debate would be tempered by a serious review of the scientific study of dream content.\textsuperscript{121}

Particularly relevant to this study is a conclusion reached in an article by Solms, in which he points out that the parts of the brain that are active during dreaming are also in use when we are awake.\textsuperscript{122} This conclusion, when aligned with theories (elucidated
further in sources reviewed in the Cross-Cultural Approaches to Dreams section) that
tendencies toward one type of thought or another are culturally induced, iterates the
possibility that we have the innate ability to bridge waking and dreaming states by
engaging in practices while awake that induce dream-like or trance-like states. This is
especially relevant to the evoking phase of the methodology of this research. By engaging
the body and stimulating the affects while remembering and recreating a dream image, we
are enacting evidence that dream imagery can be induced and responded to while awake,
effectively bridging waking and dreaming states.

Bosnak is also inclined to agree with the assertions put forth by Solms rather than
those that Hobson maintains. Bosnak also relates three connected neuropsychological
theories and comes up with a fourth theory, supporting his dream work technique
(described in the section on Somatic Approaches to Dreams), which includes assisting the
client to experience multiple simultaneous emotions. First, he cites research by Solms
that links our spatial awareness, located in the left parietal lobe of the forebrain, to
dreaming; on this point, Hobson is in agreement. Solms' research further indicates that
an area of the right parietal lobe, or hemisphere of the brain, rules our visuo-spatial
working memory. Says Bosnak, "On this fundamental level … dreaming is experienced as
\textit{the occurrence of, and orientation in, simultaneous patterns in space.}" (Italics in the
original.) To this, then, Bosnak adds the theory, also agreed upon by Solms and Hobson,
that emotion is likely the source of dream narratives. Writes Bosnak, "I conclude that
these simultaneous patterns are of an emotional nature." Bosnak then cites brain
research on emotions done by Antonio Damasio, which shows that emotional signals,
beginning in the limbic system of the brain, are sent through the body along two routes:
first the bloodstream and then along neuron pathways. Bosnak concludes, "Emotions are fully embodied states existing throughout the physical body. Adding this to the mix of stories told by neuro-science, dreaming may be seen as a simultaneous spatial experience of multiple embodied emotions." (Italics in the original.)

Current neuroscientific studies of dreaming can include such psychological concepts as the Self. Patrick McNamara, Deirdre McLaren, and Kate Durso present the compilation of their cognitive research on the Self (or the depiction of the dreamer in dreams) in both REM and NREM sleep, concluding that in NREM dream states, the Self is less likely to act as an aggressor than in REM states.

The research described in this study on disturbing dream images offers empirical evidence validating the theory of Solms, supported by Bosnak, that the areas of the brain that are active during sleep and dreaming are also in use while we are awake. This study shows how the dream image, revisited in a waking state, can produce affects that have a corresponding location in the physical body. When felt, experienced, and worked with, as did the participants in this study, the affect can create a transformative effect, allowing the dreamer to experience a release from adaptive identity. Although not part of our culturally-ingrained habits of thinking in the West, dreaming states can bring to our conscious awareness aspects of our selves that are unconscious. The work of neuroscientists, as reviewed in this section on psychobiological approaches to dreams, can support the research done in this study.
Popular Western Approaches to Dreams

As a topic within the field of psychology, dreams extend beyond the profession itself, perhaps more than any other psychological area of interest. Dreams entered into the mainstream of public interest in the west with the 1972 publication of Faraday’s *Dream Power*.132 In the 1970s, the dream group movement began in the United States, and it included people from all walks of life with an interest in deciphering the meaning of their dreams. There is now considerable overlap between the realms of clinical use of dreams in psychotherapy and dream work for the layperson. Montague Ullman, a Swedish psychotherapist, began to do dream work in groups and to teach his technique to others, so that they might lead similar groups. Dream groups utilizing Ullman's techniques have sprung up worldwide; everywhere, people endeavor to apply dream-based knowledge to their waking lives.

Jack Maguire writes, "By common agreement, the father of the dreamwork movement is Henry Reed."133 Reed was a therapist in Virginia Beach, a member of the Association for Research and Enlightenment (ARE), and a follower of the twentieth century mystic and psychic Edgar Cayce. He began the "Sundance Journal" in the late 1970s to publish the dreams of subscribers and link them, through the mail, as dreamers and dream sharers. Maguire continues, "So impressed was Reed by the curative power of his dreams that he formed a new life ambition: to free dreamwork from the separate ghettos of psychiatric therapy and occult practice and to return it to the dreamers themselves."134
In the west, working with dreams was initially the realm of psychotherapists, because of the personal nature of unconscious material that dreams bring forth. Ullman writes, "We have treated dream work as too specialized a task and have assigned it exclusively to the province of the psychoanalyst, or else we trivialize it by sweeping it under the rug, leaving people on their own to find some way of dealing with their dreams." 135 His work with dream groups sought to eliminate the specialization of dreams and to bring the power of their transformative capacity into the hands of the dreamer.

In Ullman's method of working with a dream in a group setting, there is always a leader who might not be a professional but is well-versed in the dream-group method. 136 His method follows a series of steps, beginning with the dreamer telling a dream to the group, who then ask clarifying questions of the dreamer. 137 The second stage begins with the group members freely speaking about any projected feelings or meanings that the dream images suggest to them and follows with them making metaphorical meanings about the dream images. 138 In the next stage, the dreamer responds to those feelings and thoughts and then offers their own associations about the dream. 139 The dreamer then amplifies the context of the dream or the waking situation that preceded the dream; the dream is then read back by another member of the group. 140 Finally, orchestrating comments are offered to the dreamer by the group and before terminating the dream work, the dreamer is asked for impressions of the dream and the dream work process. 141 Ullman's method is highly structured; he identifies the leader's and the dreamer's roles in ensuring that a safety factor is met, as well as a discovery factor being present. 142
One of the most influential of the current popular dream work practitioners and writers is Jeremy Taylor. A Unitarian Universalist minister, Taylor conducts dream workshops around Northern California and beyond and has authored numerous books on the group projective dream work technique. Taylor popularized the phrase, originated by Ullman, "if it were my dream…” as a way to preface any comment about another's dream, leaving ownership of the dream and its interpretation to the dreamer. He uses this guiding principle at his dream workshops, as well as in his books, frequently stating that only the dreamer can say what their dream means. Taylor models his projective dream work after Ullman's work with dreams in groups. There is, however, a fundamental difference in their approaches to dreams and group projective dream work. Although Taylor credits Ullman as the founder of the projective method, he says nothing of the ways in which they differ. While Taylor recommends certain protocol be followed, his approach is not as structured as Ullman's. He advocates a leaderless group, with a facilitator role that rotates at each meeting. Extremely knowledgeable about Jungian dream theory, Taylor lectures on archetypes, dream history, and cross-cultural dream work.

Among Taylor's basic precepts for dream work is one that states that "all dreams come in the service of health and wholeness.” He defends this statement from those who suggest that nightmares and recurring dreams that repeat a traumatic experience might be exceptions to the rule; in other words, not all dreams come in the service of wholeness when they merely serve to re-traumatize the dreamer. Taylor writes, "(T)he health and wholeness that dreams promote is most often 'hidden' in the midst of the multi-layered symbolic experiences of dreaming, and must be discovered through the
application of various processes of secondary exploration and explanation." Taylor's dream work is infused with interpretation, and the projected meanings and associated feelings of dream group members serve to keep the dreamer from literalism, as well as to expand the dreamer's own experience of the dream. Taylor suggests that one possible reason for the repetitive nightmares of sufferers of PTSD (post-traumatic stress disorder) is that they invite the dreamer to become lucid while dreaming and to take control of the dream's outcome.

There is also a branch of dreaming called "lucid dreaming," widely respected, studied, and worthy of note. Lucidity in dreams refers to the ability of dreamers to recognize during the dream that they are indeed dreaming and then to willfully affect the course of their dream. Initially studied in the 1970s by Stephen LaBerge at Stanford University, and simultaneously by Keith Hearn and Alan Worsely in England, it has become a popular approach to dreams. LaBerge's popularity has soared since the publication of Lucid Dreaming in the 1980s; in it, he outlines methods for inducing lucid dreams, as well as chronicling their scientific study.

Robert Waggoner is an experienced lucid dreamer who identifies advantages of lucidity in dreams:

In this unique state of awareness, you can consider and carry out deliberate actions such as talking to dream figures, flying in the dream space, walking through the walls of dream buildings, creating any object desired, or making them disappear. More important, an experienced lucid dreamer can conduct experiments in the subconscious or seek information from the apparently conscious unconscious.

While the first aspect Waggoner names as pertinent to lucidity in dreams, that of carrying out deliberate actions, is commonplace among lucid dreamers, the second advantage is less popular. G. Scott Sparrow, a lucid dreamer since the 1970s, practices
lucidity in dreams for the second purpose Waggoner identifies.\textsuperscript{156} Sparrow advocates waking up from sleep in the pre-dawn hours, meditating, and then resuming sleep as a way to gain the desired lucidity. Although, according to LaBerge, "Scott Sparrow… reported that early morning meditation favored lucid dreaming (but only if he did the meditation for itself and not to have lucid dreams)."\textsuperscript{157} Sparrow then describes the process he would use in lucidity as one in which he might ask questions of his unconscious in order to gain insight and to undergo a transformative experience.\textsuperscript{158}

The link between lucid dreaming and cross-cultural practices is long-lived; Tibetan Dream yoga has long held a practice similar to lucid dreaming, and shamanistic experiences of waking dreams rival the sleeping consciousness ascribed to lucid dreaming. Popular and widespread is the idea of controlling the content of dreams, but not of accessing unconscious material. Disturbing images, in this context, are rarely even viewed, let alone explored.

Since the publication of Faraday’s book, a wealth of literature has become available on dreams. Psychologists as well as others have written extensively on understanding dreams beyond the clinical setting. Psychologists have written several volumes with the layperson in mind such as Patricia Garfield's and Gayle Delaney's books on dreams. Garfield writes about the need to confront one's fears in dreams, effectively changing the outcome of the dream narrative.\textsuperscript{159} Delaney delivers the message that every aspect of a dream represents a part of the dreamer and provides exercises for the reader to practice that theory.\textsuperscript{160} The idea that dreams, and the knowledge and experience they provide, can enhance our waking lives is prevalent in popular approaches.
There are books of great sophistication written by authors who are not psychotherapists and intended for an audience whose interest lies in personal transformation, not necessarily through psychotherapy. Marc Ian Barasch is one such author. He begins his study with a personal account of his own transformation from a dream skeptic to an expert in healing dreams and an account of three basic dream theories. He writes of the "symbolists" such as the Freudians; the phenomenologists, who view dreams as "dress rehearsals of new ways of being and doing, experiences that in themselves could lead to personal growth;" and the "physiological reductionists, who insisted dreams were mere neural discharges." He goes on to provide accounts of dream reports that have given the dreamer a startling insight or a new life direction. He is particularly adamant that dreams can provide information crucial to our physical well-being, but that they are not to be interpreted either literally or by means of set symbology. Rather, he claims, there are dreams that arrive on a tide of emotion—"big dreams," as Jung referred to them—and by following this strong emotion, we can hear what the body is trying to tell us through the image we have created in our dream. While he believes that we can all have access to our dreams, Barasch recommends finding a Jungian therapist or a dream group in order to access the information lodged in a dream.

Rodger Kamenetz is another writer who inquires into the power of the image to transform, recounting his personal journey to become more versed in the language of image. Kamenetz, a poet and a student of Jewish mysticism, describes the process of creative visualization as similar to a waking dream and relates it to long-held, esoteric meditation practices. As a proponent of the image, Kamenetz writes:
Dream interpretation in the usual, popular sense represents an enduring victory for the word in its struggle with the image. How we react reflexively to dreams is consistent with how we think in general. The word strives to keep its place on top in the conscious mind, and awareness of the image remains partly or wholly submerged. The dream has its place and time at night and in private, but interpretation rules by day. The reflex is so strong that a powerful force must drive it. But is that force on our side? Dreams come to bring depth. But we resist.\(^{167}\)

In an interview with Oprah Winfrey, Kamenetz speaks of his disdain for interpretation and aligns it with the emotion of fear.\(^ {168}\) He claims that feelings, as they are presented in dreams, are the key to understanding our soul's path, and that interpretation, stemming from our fear of intense emotions, particularly disturbing ones, simply averts the process of feeling the feeling that the dream instills in us.\(^ {169}\) Kamenetz writes of the three gifts of dreams as follows: the first being the image they present of one's life predicament; the second being the pivotal dream, showing "the situation of the soul;" and the third, the ongoing nightly presence of dreams, which carry us to a place where the soul and its "encounters with the divine" are always accessible to us.\(^ {170}\) A dream work practitioner himself, he recounts the story of his introduction to dream work with Marc Bregman, a dream worker in rural Vermont. Kamenetz writes of his own dreams that exemplify the three gifts he has identified and verifies through them how important it is to fully experience the feeling the images evoke.

Another writer and dream work practitioner who has written numerous books and led workshops on dreams is Robert Moss.\(^ {171}\) Moss has combined his interest in shamanistic practices with modern dream work, developing a practice he calls Active Dreaming.\(^ {172}\) He describes personal experiences of bridging waking and dreaming states that engage his senses, as well as emotions, to move him into levels of awareness that are new to him. He writes of the ways indigenous peoples have used dreaming as a link to the
world of spirit and outlines practices that any Western dreamer might follow. Moss also identifies dreams as the link between the world, as Westerners perceive it, and the world of the spirits:

The easiest and often the most comfortable way to interact with spirits is in dreaming. The connection between dreaming and visits with the departed is actually imbedded in the English language. The English word dream, like the German Traume, the Dutch droom, and the corresponding Scandinavian terms, all preserve the Old Germanic root word draugr, which signifies one who is dead and returns to visit or haunt the living.

Moss is representative of many authors and practitioners who are not psychologists, but whose passions for dreaming and quests for spiritual knowledge have gained them notoriety within the dream work field.

Attending to dreams has long been held as a transformative practice, accessible to everyone, and hence popular. Dreams are often thought of as having an effect on our daily, waking lives. The popularity of dream groups and dream interpretation attests to the hunger we have to understand our dreams, to bring their mystery to light, or to engage more fully with the realms that they represent. The disturbing images of dreams, and the uncomfortable emotions associated with those images, are often overlooked in popular modes of dream work. Still, literature by psychologists or others aimed at the non-professional contains elements of wisdom and descriptions of experience worthy of examination.

The fact that there is such widespread interest in dreams, such that popularized methods of dream work are included in this dissertation’s literature review, is testimony to the importance they have in many people's lives. Primarily, literature aimed at the layperson does not address the role of the body in working with dreams. The data included in this study is, therefore, relevant. The Research Question asks specifically the ways in
which working somatically and affectively with disturbing dream images affects adaptive identity. Within the category of Western popular approaches to dreams, which still rely heavily on the mental process of dream interpretation, there is a dearth of literature that addresses this question.

**Cross-Cultural Approaches to Dreams**

This section focuses on accounts of dreams and dream work in non-Western societies and the cultural difference that lies between Western and non-Western approaches to dreams. Many anthropological studies of dreaming throughout the twentieth century are embedded in the Western paradigm that holds that the unconscious is the source of all dreams and interpretation and, by way of symbology, is the means to understanding them. They are limited by the Western differentiation between objective and subjective reality, a premise considered the product of rational thought. Additionally, although mainstream Western thought allows for some interplay between the internal and external origins of dreams, within the field of psychology, there is generally consensus that dreams are the product and property of the individual and not of the society, the culture, or the realm of spirits or ancestors. An exception to this generality would be Jung and the post-Jungians, who at least consider the possibility of the collectivity of consciousness and therefore of dreams. Even when anthropologists attempt to report objectively and accurately, their reports of dreaming in indigenous cultures have generally been embedded in one or more of these basic assumptions. More recent reports step back
from these paradigms of Western thought and bring forth the propensity for bridging waking and dreaming states that is inherent in indigenous cultures.

Barbara Tedlock, an anthropologist whose specialty is the study of dreams in indigenous cultures, provides an overview of dream studies from various groups. Tedlock suggests that the realities known as waking and dreaming are culturally defined. She cites the Upanishads, ancient Indian doctrines in which states of consciousness are said to exist along a continuum. In later mystical traditions, both waking and dreaming are considered illusions; in medieval Moslem philosophy and in Sufism, the imaginal world exists alongside the world of the senses. The subsequent chapters in Tedlock's collection of papers, written by herself and nine of her colleagues, offer anthropological evidence of cultural variance in the way states of consciousness are experienced and expressed. In large part, the authors have found that in traditional cultures, a hard line of difference between waking and dreaming states does not exist, but rather, there is an overlap. Such overlapping suggests that finding a fluid interplay between waking and dreaming states is an accepted form of consciousness beyond our Western ontology.

M. C. Jedrej and Rosalind Shaw locate historically the Western assumptions about native thought. According to them, at the time of the birth of psychoanalysis, the unconscious was equated with what was then termed the primitive mind. For Freud, this was territory to be conquered; for Jung, it was to be assimilated into consciousness. Sociologists and ethnographers Herbert Spencer, Edward B. Tylor, and Andrew Lang, in the nineteenth century, characterized primitive thought by its inability to distinguish between objective and subjective reality. The anthropologist Lucien Levy-Bruhl later
challenged these claims, arguing that, in non-Western cultures, dream perceptions are offered more credence than waking reality.\textsuperscript{182} However, even Levy-Bruel's offering omits the complex nature of reality inherent in dreams.\textsuperscript{183} Jedrej and Shaw address the dearth of material on dreams in African culture, other than those in which dreaming and its uses parallel aspects of Western psychoanalytic theory or religion.\textsuperscript{184}

Shamans in traditional societies have a special relationship with dreaming. First of all, although the shamanic role is often passed on through heredity, shamans can receive the first indication of their vocation through an initiatory dream.\textsuperscript{185} Also relevant is the role of lucid dreaming in shamanism, which Tedlock describes in both historical context and its current usage.\textsuperscript{186} Of lucidity, she writes, "The lucid dream state can also occur during vision quests when persons who are not asleep unexpectedly recognize that they are blending exterior waking images with interior dreamscapes."\textsuperscript{187} There is a subtle gradation of difference between dreaming while sleeping and visionary states of consciousness, as shall be discussed later in this section, states not so rigidly differentiated in indigenous cultures as in the West. Finally, there is the role of shamans in encountering ancestors, or spirits of the deceased, who are often thought to dwell in the same land as that where dreams originate.\textsuperscript{188}

Dreaming plays a prominent role in nearly all of the world's religions.\textsuperscript{189} In indigenous societies, religion is often a paradigmatic world view, an innate sense of spirituality that, for many Westerners, has become compartmentalized into one realm of existence. Similarly, the deceased and the living are relegated to this world and the next, or the afterlife, a concept that varies from one major religion to another, and from one philosophical tradition to another. However, in many traditional societies, this
differentiation is not as clear. The living affect the physical world, but the deceased have an effect on it as well; their effect, though felt, is not always seen or heard. The shamans of traditional societies have primary access to these beings, the ancestors, who can assist the living with illness and help in times of need; they can also cause illness and create difficulties. The deceased dwell in the same land where we go when we dream, according to many, and often come to us in dreams. It is for this reason that it is desirable to be able to pass with fluidity from this world to the one where the spirits dwell. In many traditional societies, shamans do just that.

In defining shamanism, Tedlock writes, "(I)t is best to think in terms of shamanic activities and perspectives, rather than an ethnic or national institution." She then offers five features that distinguish shamanic perspectives: first, the conviction that all entities are imbued with a life force; second, the belief in the interconnectedness of all things; next, the ability to travel within a series of levels that serve to organize this complex reality; then the "capacity to understand and change events in the ordinary world;" and, finally, the ability to understand events in the ordinary world and their causes in an alternative reality. The last three of these require an ability to journey inwardly, something that can be taught to the initiate or, in some cases, the novice.

It is also important to consider the context in which dreams are related in cross-cultural studies, with the shaman being the one to whom dream occurrences are most significant. In indigenous societies, dreams and visions are often ascribed to the practicing shaman; the shaman is also the one who often interprets the dreams of others to whom the shaman might minister.
Anthropological accounts of dreaming in indigenous cultures may include an account of practices in which dreams or visions are induced, or they may be records of dreams as told by participants in the study. Of the first type, Richard B. Applegate's account of South-central California natives and their dreams details some of the practices in a particular native group that encourage dreams and visions, with the intent being to seek power through the contact with a dream helper, a specific form of spirit guide. Robert M. Laughlin presents a study of the latter type. Laughlin began collecting dreams in Zinacantán, a Mayan Indian village in the southern Mexican state of Chiapas, in 1959, and painstakingly translated them from Tzotzil into English, in which they are reproduced. Laughlin laments the lack of scholarly studies of dreams in Mexico and Central America since the time of the conquest. Listing all of the ethnic groups in Mexico and Guatemala that had been studied, he matches the following dream theories to particular groups: shamans have initiatory dreams; shamans interpret dreams; the soul wanders in dreams; dreams tell of past or future events. However, limited the specific studies, he claims they show the significance of dreams in indigenous Mexican culture, as opposed to the predominantly Catholic culture of the Ladinos, those of mixed Spanish and indigenous ancestry, who do not venerate dreams.

As Laughlin describes the dream cosmology of the Zinacantecs, who practice Catholicism combined with recognition of their own ancestral deities, it is clear that, for them, dreams are a principal means of communication between the human and the divine. Zinacantecs employ a method of dream interpretation that seems rather precise, but in which a dream can have multiple layers of meaning, from the literal to the subjective. Often a dream can portend an event in the future by providing images and experiences of
human spirit transformation into animal spirits and dream travel, as well as through direct interpretation of dream symbols. Laughlin provides a list of common dream images and their generally accepted meanings.\textsuperscript{196} It is notable that the symbols often point to a future event that is the opposite of their content; for example, to dream of perfect health portends illness.\textsuperscript{197} There are also cultural concepts that are inherent in Zinacantán dream interpretation, for instance, that the earth, or land, and Ladinos are perceived as equivalent to death.\textsuperscript{198}

While shamans might be contracted to assist in combating dream sorcery, it is clear that the individual also has power in relation to responding to dream images, which are taken quite seriously in cultural context. Laughlin provides an example of the way in which an individual might apply an understanding from a dream to his waking life:

One (an ordinary person) dreamt that a goat appeared at his fireside. He grabbed the goat's horns and pushed its head down, forcing it to pay him obeisance. The goat then revealed itself as his brother-in-law. The next morning, his brother-in-law, a shaman, arrived at his door on the earth's surface, bottle in hand, to ask forgiveness for having publicly slandered him a few days before. It was perfectly plain to the dreamer that his brother-in-law realized that his soul was weaker, and so had come to make amends.\textsuperscript{199}

In Zinacantán dream interpretation, although there is a meaning ascribed to common dream symbols, this meaning can depend on the context of the dream, much as Jung would say that a dream's interpretation depended upon the waking life circumstances of the dreamer.\textsuperscript{200} The cultural significance and sanctioning of dream images in Zinacantec culture is also noteworthy. Although not regarded as evidence in a Zinacantán court of law, dream information is at least socially adhered to such as in the 1969 case of a boy whose dream instruction of digging for a buried treasure was followed by many; villagers joined in the project, although no treasure was found.\textsuperscript{201}
In the cross-cultural context, dreams while sleeping and visions while awake are not separated so distinctly as in mainstream Western thought. The dreaming and visionary traditions of the Plains Indians are exemplary in this regard. Lee Irwin writes of the right hemispheric dominance demonstrated in Plains religious worldview, signifying a profoundly visual-spatial, imagistic orientation.202 "In the Native American context," he writes, "there is no distinct separation between the world as dreamed and the world as lived. These are states integral to the unifying continuum of mythic description, narration, and enactment." 203 He refers to dreams as existing within the visionary epistomé (the culturally conditioned framework of knowledge shared by a people or community), and hence, in traditional Plains cultures, recognized within a range of visionary experiences.204 Rationality, or theoretical knowledge, does not generally give primary value to the dream experience, and in fact, orders it within a system of beliefs or perceptions.205 In the Native American tradition, however, dreams are venerated as a source of knowledge and spiritual empowerment. Visionary dreams could occur spontaneously, but were also sought through ritual or through ceremonial preparations such as fasting, isolation, and meditation.206

When looking at dreams from a cross-cultural perspective, Irwin points out that the very concepts of conscious and unconscious come into question. He writes, "A more accurate and useful construct, in the Native American context, is the frequent distinction made between the 'known' and the 'mysterious' (or unknown)." 207 Also relevant to this study, the notion that a dream image might be disturbing is related directly to the affect it evokes, not its relevance to our personal development. Citing examples from Plains visionary tradition, Irwin writes, "No animal or dream-spirit is unilaterally bad or destructive; all are capable of giving knowledge and power to vision seekers." 208
A common theme in the literature addressing cross-cultural experiences with dreams is to not restrict dreaming to a function of sleep, but rather include it as a dimension of reality. Garfield broke new ground when she described Senoi dreaming and used its theories to underline her own. The Senoi, a group of indigenous people of Malaysia, were said to have an approach to dreams that integrated them with waking reality and a psychological maturity that surpassed that of their Western counterparts. They were credited by anthropologist Kilton Stewart with creating a utopian society through attentive use of dreaming and dream control. Domhoff offers criticism of Stewart's reporting and the resulting Senoi theory, but the case for cultivating respect for dreams and providing a community container for dream work is still present through Senoi dream theory.

There can be no examination of the literature on cross-cultural approaches to dreams without inclusion of the Australian Aboriginal concept of the Dreamtime, which refers to that time and space where the ancestors created the physical and spiritual worlds. Eliade, in his examination of Australian Aboriginal religion, provides a view of this concept. He defines it as the time described in the Aboriginal myths, particularly of the creation: "This mythical time is 'sacred' because it was sanctified by the real presence and the activity of the Supernatural Beings. But like all other species of 'sacred time,' although indefinitely remote, it is not inaccessible. It can be reactualized through ritual." These rituals mark significant events in the life of an individual, and reveal the history of the tribe, beginning with the creation, describing the connectedness with the earth experienced by the Aboriginal people, and predicting a cycle of degeneration back to
the chaos that existed before creation. Poignantly, because of the influence of Western culture and its assimilation of Australian natives, Eliade writes, “Should the sacred ceremonies be neglected and the social customs despised, the world will regress to the darkness and chaos that existed before the Dream Time and the coming of the Supernatural Beings.” He adds, “When man ceases to communicate with the Dream Time and to re-enact his mythical history, the world will disintegrate and life will wither, to disappear eventually from the surface of the earth.”

The link between dreaming, as perceived in the West and the Aboriginal Dreamtime is addressed by Douglas Price-Williams, who compares the Dreamtime to the mythopoetic function. Coined in the 1800s, the term mythopoetic is defined by Price-Williams, who writes that it was “intended to refer to the tendency of some people, while in a trance or reverie, to weave fantasies.” The mythopoetic function was later known as Active Imagination (Jung's concept), and then Guided Imagery; it is an ability we all have, to one degree or another, and which some are able to activate in a waking dream. Price-Williams describes the relationship between the Dreamtime and active imagination, or guided imagery, stipulating that an emotional response must be present within a waking, active imagination.

It is noteworthy that there is no exact equivalent concept for the Dreamtime in the English language; Price-Williams writes, "… the aborigines themselves chose the English term 'the dreaming' or just 'dreaming' as the nearest approximation to the indigenous term alcheringa, used by the Arunta, or Aranda tribe." Price-Williams also points out that the distinction between waking dreams and nocturnal dreams is difficult for both the ethnographer and the aboriginal informant. In the West, waking dreams have endured a
variety of terms, among them visions, hallucinations, and delusions, each carrying a
significance that includes a degree of judgment.222

The Australian Aboriginal Dreamtime is thoroughly described by Robert Lawlor;
more than a system of mythology, or a belief about creation, it is a world view, much as
the evolutionary theory of Darwin has provided a world view for the scientific
Westerner.223 As such, it not only affects aboriginal culture beyond measure, it provides
the entire basis for it. The culture of Australian Aborigines is deeply connected to the
natural environment; there is no remove, as there is in Western society.224 Lawlor writes,
"The first step in entering into the Aboriginal world is to abandon the conventional
abstraction of time and replace it with the movement of consciousness from dream to
reality as a model that describes the universal activity of creation."225 The Aboriginal
image of the lotus flower growing from the mud and rooted in the water, with a second
lotus rising from the center of the first, is a metaphor for the world view in which
seemingly conflicting realities co-exist.226 As Lawlor states:

The goal of Aboriginal culture is to conduct life so that the two lotus flowers, the
Dreaming and the natural world, exist simultaneously, each the image of the
other. The adaptability of nature exists for the purpose of maintaining the image
of the Dream in creative ways. Through ritual culture, the most recent experiences
of the living can remain continuous with those of its enduring origins: flower
from flower, dream within dream.227

Also relevant to cross cultural approaches to dreams is the use of masks in tribal
cultures, which plays a significant role in ritual life. The mask, a form to fit over the face
of the impersonator, or wearer, has been used in ritual and theater for ages. Carol Sivan
explains quite simply the visual and psychological impact of covering one's face: "When
altered by a mask," she writes, "the wearer becomes anonymous, denies us access to the
signals we are accustomed to, or sends us new messages to interpret."228 This primary
impact, aside from its use by shamans, in ritual, or in theater, conveys the potency inherent in a mask.

Masks have the power to affect us because of their ability to encapsulate a single characteristic such as anger or wisdom. Ruth D. Lechuga and Chloe Sayer write, "Masks can inspire sympathy or terror; while some are serious, others are smiling, comic or verging on caricature." In traditional use, masks have the power to bridge time, as their wearers enact past spiritual encounters and evoke the future help of the beings they represent. Ann Fienup-Riordon writes about the use of masks among the Yup'ik people of western Alaska as a form of prayer in ritual to represent and call forth animal spirits and spirit-helpers.

Walter F. Otto refers to the power of the mask in the context of ritual, as it was used by the ancient Greeks to represent Dionysus, or other supernatural beings. The fact that the mask represents an entity of supernatural origin contributes to its power to transform an ordinary human and to affect another. He writes, "It is the symbol and the manifestation of that which is simultaneously there and not there: that which is excruciatingly near, that which is completely absent--both in one reality." Otto's further statements about the dual nature of the mask give credence to the idea that the mask not only represents a particular being, but that, when worn and given life, it is that being. He writes:

The whole splendor of that which has been submerged draws imperatively near at the same time that it is lost in eternity. The wearer of the mask is seized by the sublimity and dignity of those who are no more. He is himself and yet someone else. Madness has touched him—something of the mystery of the mad god, something of the spirit of the dual being who lives in the mask and whose most recent descendant is the actor.
Performance with masks allows actors the opportunity for transformation. According to Richard Schechner, masks can alter the visage of the performer and, to the eyes of the audience, transform them into another. In performance, masks have the unique capacity to give the wearer a sense of being other than himself, while simultaneously holding an awareness of this removal from personal identity. Barbara Meyerhoff refers to this particular kind of transformation as transcendence, describing a state of liminality that emerges when there is dual awareness.

Ancestral and animal spirits, with whom indigenous peoples are often in communication in visions and dream states, are embodied in the masks used in ceremonies and rituals. The shaman, wearing the mask, will become the animal he addresses; in the same way, ancestral spirits are brought back to life by the wearers of masks that depict them. Fienup-Riordan describes masks made by Alaskan natives: "Carvers strove to represent the helping spirits or animal yuit ['their people'] they, or the angalkut [shaman] who directed them, encountered in dream, vision, or experience." Riordan also quotes one of her informants, Mary Mike:

When Leggleq [the angalkuq] had presented a wolf mask that time… the wolf entered him. Though he wasn't actually fighting another person he was ferociously growling and carrying on down there and he was also barking… I think that wolf mask was a genuine power.

Claude Lévi-Strauss, an anthropologist who specialized in Pacific North Coast Indians, wrote extensively about the masks used by the various groups in that region. He retells the myths of the area and identifies masks as being of the characters of these myths, which are then used in ceremony. The mask seems to have the power to provide a link between ordinary reality and the supernatural. As Aniela Jaffé writes, "In psychological terms, the mask transforms its wearer into an archetypal image."
Eliade writes of this transformation as commonplace in ceremonies and rituals involving the use of masks:

…*(O*)ne becomes what one displays. The wearers of masks are really the mythical ancestors portrayed by their masks. But the same results—that is, total transformation of the individual into something other—are to be expected from the various signs and symbols that are sometimes merely indicated…242 (Italics in the original.)

Joseph Campbell also refers to this phenomenon:

…*(T)*he mask in a primitive festival is revered and experienced as a veritable apparition of the mythical being that it represents—even though everyone knows that a man made the mask and a man is wearing it. The one wearing it, furthermore, is identified with the god during the time of the ritual of which the mask is a part. He does not merely represent the god; he is the god.243

This sense of becoming the other is equivalent to the use of the imagination as described below in the section on Imaginal Psychology and Dreams. The liminal space that occurs in ritual is evoked by the use of masks. Campbell continues:

…*(T)*here has been a shift of view from the logic of the normal secular sphere, where things are understood to be distinct from one another, to a theatrical or play sphere, where they are experienced as being and the logic is that of "make-believe"—"as if." 244

Current cross-cultural studies of dreams reveal rich possibilities for exploring a paradigmatic shift in our Western approach to dreams. By examining the differences in the general attitude towards dreams, practices around dreams, and the notion of reality, those of us in mainstream Western culture may expand our understanding of human potential through an awareness of approaches to dreams in non-Western, indigenous cultures.

The gap in the literature on dreams is evident within the body of literature on cross-cultural approaches to dreams. These works point to the need for a shift in the Western paradigm, in which dreams provide material to be integrated with waking consciousness. In many indigenous cultures, the dreaming mind is not split from the
waking mind, nor is the body separate from the psyche or the spirit. The hypothesis of this study is that attention to affect and soma in dream work with disturbing images in particular will allow the dreamer to experience dream images in such a way as to broaden their acceptance of their own multiplicity. A shift in our paradigm, which tends to relegate dream images to the less real, would facilitate such a broadening of experience. This research also shows us how using masks to embody the Dream Other, as indigenous people have used masks to carry the spirit of the Other, may hold something powerful for us, as Westerners, to learn.

**Imaginal Approaches to Dreams**

The purpose of this section is to view previously examined theories about dreams through the lens of Imaginal Psychology and Omer's ITP, which was introduced in the Theory-In-Practice section of the first chapter.

The word *imaginal* was first applied to psychology by Hillman, who credits Henri Corbin as its originator and uses it synonymously with "archetypal psychology." Michael Vannoy Adams writes, "Since for Hillman, imagination *is* reality, he prefers 'imaginal' to 'imaginary,' which pejoratively connotes 'unreal.'" The power of the imaginal for Jung is described in his advocacy of the use of active imagination. It is also relevant to the challenges of the mainstream Western assumptions about the very nature of reality that are presented by anthropologists who study dreams cross-culturally such as Tedlock and Irwin. Dreams, developed within the imagination and involving the
imaginal realm of the subtle body, are well-suited for studies within Imaginal Psychology, or ITP.

The focus of this study, situated in Imaginal Transformation Praxis, was to work somatically and affectively with disturbing dream images, with the hypothesis that, in so doing, the dreamer's bodily experience of negative affects would broaden their experience and acceptance of their own multiplicity. Therefore, this section includes the sub-section Somatic Approaches to Dreams, because the imaginal world is recognized through embodiment of dream images and their accompanying emotions and sensations. Also included in this section is a sub-section entitled Imaginal Transformation Praxis, Psychological Multiplicity, Affect Theory, and Dreams. Psychological multiplicity, which examines the concept of one individual's multiple selves and traces the history of this concept within the field of psychology, is a key concept in ITP, and its relationship to exploring dreams is examined. The relationship between ITP and Affect Theory, devised by Sylvan S. Tomkins, is also explored; through this connection, the relevance of affects to disturbing images is examined.

**Somatic Dream Work**

The aim of this sub-section is to summarize psychological approaches represented in the literature that focus on somatic interventions in dream work. Because dreams occur during sleep, most psychological approaches to them are primarily cognitive, not physical, as the dreaming experience resides in memory. This, it would seem, indicates a split between the mind and the body. The split is symptomatic of mainstream Western
culture, and this dichotomy was well in place at the time Freud published *The Interpretation of Dreams*.

The dualism that is embedded in Western culture can be traced back to the ancient Greeks, but it is René Descartes who is credited with cementing it in the consciousness of the Western Mind.²⁴⁸ Morris Berman describes the theory that the primary trauma that may have resulted in this fundamental split is the trauma of birth.²⁴⁹ According to this theory, the emergence of the infant from the womb of its mother (where all of its needs were met, and it enjoyed a state of paradise) into the world (where its needs are not as immediately met) is traumatic for all humans.²⁵⁰ However, trauma can result in a kind of splitting on an individual basis, the birth trauma, common to all humans, does not account for the cultural tendency that is endemic to the West to split body and mind. Berman does use this initial experience of birth to account for the *basic fault* (a term which he credits to Michael Balint), which includes the process of splitting one's identity from the mother, or into Self and Other.

Berman writes about the need to return to the body as the primary experiencer; emotions and events are all experienced first in the body.²⁵¹ Barry Spector also focuses on the need to return to the body. "When the soul cannot be heard, it speaks through the body (the human body or the body politic), as illness or as 'accidental' and self-destructive behavior."²⁵² Miriam Greenspan writes of the prominent place emotions hold in the body:

> They explode us into ecstasy or devour us with pain. They make us fidget and squirm, surge with adrenaline, or go numb and lifeless. They affect the rate at which our hearts beat and the level and balance of various hormones, influencing the way that we breathe, think, work, digest our food, make love. … (T)he body carries a host of emotional wounds: of sexual abuse or emotional neglect, of unmourned losses and unspoken grief. We will not learn the wisdom of the dark
emotions so long as we internalize a culture that abhors or ignores the body's intelligence.²⁵³

Although Freud was trained in medicine, and although his theory of neurosis originally focused on libido, his approach to his patients was devoid of attention to physically rooted symptoms.²⁵⁴ Two of his pupils, Wilhelm Reich and Jung, brought attention back to the body in differing ways.²⁵⁵ John Conger summarizes and compares their approaches: "While Reich worked with the body to reintegrate it with the psyche of man, Jung saw the body and spirit as mere aspects of the only reality we can truly lay claim to, the psyche (…)" ²⁵⁶

Reich spoke of a secondary layer, which was a parallel concept to Freud's unconscious. He also developed the concept that the repression of emotions and the resulting contraction in the physical body led to armor.²⁵⁷ According to Conger,

…Reich saw the secondary layer as rigid, chronic contractions of muscle and tissue, a defensive armoring against assault from within and without, a way of shutting down so that the energy flow in the afflicted body was severely reduced. Reich worked directly on the armored layer in the body, in that way releasing the repressed material. The body as the shadow refers, then, to the armored aspect of the body.²⁵⁸

Reich's own work focused on releasing the energy trapped in the body resulting in this kind of armoring.²⁵⁹

The twentieth century brought to the mainstream West an increase in the kinds of practices that were accessible and available, from medical developments to the publication of formerly esoteric religious texts.²⁶⁰ Practices were developed to relieve physical symptoms and address their psychological and biographical origins in the patients who were suffering from them.²⁶¹ The integration of the body and the psyche in psychotherapy has proceeded slowly, as the role and function of touch are considered
within the context of the healing relationship.\textsuperscript{262} However, as the relationship of image to affect has been recognized, so has the relationship between affect and the body. Dreams are, in essence, laden with affect; in fact, theorists Hobson and Solms agree upon one point, which is that affect is the primary material of dreams.\textsuperscript{263} Yet, because dream recall is almost always a retelling of a past event, there are few psychotherapists who rely on the expression of affect in the body to understand dream material.

Because it is a storehouse of affect, the body holds much that can be revealed through dream work. Bessel Van der Kolk writes about the neurological activity indicative of post-traumatic stress disorder in his article, "The Body Keeps the Score: Approaches to the Psychobiology of Post-Traumatic Stress Disorder."\textsuperscript{264} Ernest Hartmann relates that trauma leads to nightmares and to dreams containing disturbing imagery.\textsuperscript{265} Hartmann refers to clinical studies of trauma victims that demonstrate that the body is affected by trauma.\textsuperscript{266} The body retains memories of trauma in such forms as muscular tension and pain, even illness.\textsuperscript{267} The theory of traumatic residue in the body is relevant to this study, because the integration of affects evoked by dream images, and their somatic location, is fundamental to the study's hypothesis.

Peter Levine has pioneered bodywork with clients who have experienced trauma. He describes an approach reminiscent of Jung's active imagination, in which the client engages in a verbal reenactment of the traumatic incident, changing the outcome to a more positive one.\textsuperscript{268} Babette Rothschild outlines her somatic approach to psychotherapy with clients with PTSD.\textsuperscript{269} She reminds us that treatment of dissociation must reintroduce the client to bodily sensation, yet must do so at a rate that is comfortable for them, rather than retraumatizing.\textsuperscript{270} According to Rothschild, particular attention must be
paid to the affects that are experienced when the client is reintroduced to particular
physical sensations.  

Gendlin brings a somatic approach to dream interpretation that allows the
physically felt sense accompanying a dream to precede all associations. He writes with
the intention to assist individuals in working with their own dreams outside of a
therapeutic situation. Through a series of questions, the dreamers ask themselves or
one another, attention is brought back to this felt sense, and to accompanying emotions,
of each of the elements of the dream. Essential to this method is its intention to keep
the dreamer in the feeling-state of the dream in order to gain the insight the dream has to
offer. Unlike other clinical approaches, which apply to the therapeutic situation in
particular, Gendlin's method can be used alone or with a partner, not necessarily a
therapist.

To bypass what Freud terms the super-ego and that which Jungian analysts have
termed the blind spot, Gendlin proposes a system he calls bias control. Using bias
control entails the dreamer becoming open to the physical, felt sense of the opposite of
the dream's most obvious interpretation. It involves a shift in the dreamer's usual
attitude towards what appear to be undesirable events or disliked characters in a dream.
Gendlin supports the dreamer in an acceptance of these opposites—which, he indicates,
originate in our own bodies—as a move toward a growth direction. Finding this
growth direction, or psychic movement, is the aim of understanding dreams. In
Gendlin's system, the bridge between waking and dreaming states is the body itself.

Gendlin's method of locating the felt sense in the body appears to have also been
employed by David Jenkins, who writes of anchoring a dream's pleasant sensation in the
body after waking.\textsuperscript{282} The body as a bridge is exemplified by a statement made by Jenkins, who told of a dream he had had after mulling over a particular decision he needed to make. Upon waking from the dream, he knew exactly which choice he had to make. It was not an interpretation of the dream itself—which could have led him to either of the decisions—but, rather, a knowing built on the physically felt sense he experienced upon waking.\textsuperscript{283}

From his standpoint of the healing power of dreams, Barasch points to many examples of dreams—in particular, lucid ones—that heal the body, as well as dreams that warn of physical illness.\textsuperscript{284} Although he cautions against reading dreams too literally, he provides examples in which the dreamer awakens to discover newly found knowledge about the healing of a known illness. According to Barasch, "…(I)t has often been suggested that the imaginal realm is the meeting ground between the physiological and the spiritual." \textsuperscript{285}

Jaenke presents her research on the retrieval of indigenous ways of knowing through immersion into her own dreams.\textsuperscript{286} Utilizing an approach to her dreams based on the somatic and affective work of Gendlin, she tracks her journey to empowerment through ancestral dreams that revealed to her a connection to the natural world, to the cosmos, and, ultimately, to esoteric spiritual knowledge.\textsuperscript{287} Jaenke uses the term \textit{somatic understructure} to refer to the basic somatic component of dreams, and writes, "The affective component of dreaming can scarcely be separated from the somatic, visceral component." \textsuperscript{288}

Jaenke also links dream imagery and its capacity for transformation to the seven \textit{chakras}, the Hindu system of energy centers of the body.\textsuperscript{289} She provides an example of a
dream in which the crown chakra, which exists just above the head, is represented by a kite, flying high above the dreamer but connected to her by a string that conducts energy. The dreamer was reminded, says Jaenke, of the experiments of Ben Franklin in which he used a kite and a key to conduct electricity. Thus the dreamer's attention was brought to her connection to energy outside of and higher than her own body, as is represented by the crown chakra. Likewise, dreams that bring the dreamer's awareness to different areas of the body may correspond to one of the other chakras. Jaenke uses the concept of linking the chakras to dream images in her work with individual clients.

Mindell addresses the idea that unexpressed or unfelt emotions can remain in the body and become physical pains or maladies. The very experience of pain, discomfort, or even pleasure in the physical body is an expression of subtle body energy. Sandra Lee Dennis defines the subtle body: "Originally used by the Greeks to mean part-spirit and part-body, the soul's own home within the corporeal body, the subtle body describes a place of liminality, an energetic meeting ground of mind and body that may be grasped intuitively."

Mindell introduces the concept of the dreambody, parallel to the concept of the subtle body. He uses this term to name the physical expressions of the body that are unconscious such as movements or sensations of which we are unaware; the term also describes the body engaged in sleep and dreaming. Mindell uses dreams peripherally in his somatic work with clients, often working with illness or physical symptoms, and describes a number of case studies. Through these descriptions, he demonstrates how affect is stored in the body, frequently developing into pain or symptoms of physical illness. The messages a client's body delivers can be amplified, or exaggerated, and
Mindell illustrates how the client frequently experiences insight into the presenting problem once this amplification is made.  

Mindell documents the presence of the dreambody concept in Eastern traditions over centuries and shows it’s relevant to shamanism as well. The concept pre-dates any system used to identify it. He writes of its association to out-of-body experiences, to dissociation, and relates that, in shamanism, the dreambody is in use when the shaman slips into an altered state of consciousness. Awareness of the dreambody prepares us for the experience of death. He writes:

For the dreambody, the material world and the real body appear as mental constructions responsible for inhibition and unhappiness. The real body seems to be created by the ego's fear, rigidity or stubbornness. From the viewpoint of ordinary consciousness, however, the dreambody appears to be a subtle body, a gaseous apparition deviating from and threatening reality.

Like Jaenke, Mindell also relates the dreambody to the chakra system. According to Mindell, the concept of energetic centers in the body has new correlates to concepts in physics, in which physical energy and its associated locations are now familiar concepts. He writes, "Specific chakras reveal certain elements of consciousness. When these centers open up in meditation, the body awakens to its potential vitality, sensation and consciousness. Simultaneously typical visions frequently occur."

Mindell claims that the body itself is like a dream to be interpreted, its manifestations of psyche always direct and truthful, yet not always in tune with cognitive awareness. The body is, in many respects, aligned with the unconscious, or shadow. Indeed, Conger writes, "The body that hides beneath clothes often blatantly expresses what we consciously deny." Conger describes Jung's view of the body, denied in Christianity in favor of the spirit, as a manifestation of shadow.
The aim of this study on disturbing dream images is to integrate the use of somatic sensations and their associated affects with dream recall. The work of Bosnak utilizes such a system, which he has presented at workshops at Pacifica Graduate Institute and about which he has written. Bosnak has taken the concept of active imagination and developed a method of dream work that incorporates both the felt, somatic sense (as in Gendlin's work) and affect. The primary difference between Bosnak's method and Gendlin's is that Bosnak incorporates the use of more than one felt sense simultaneously. His practice of embodiment, which he has called both "Embodied Dream Imagery" and "Embodied Intelligence," seeks to incorporate dream learning through what he calls "flashback memory."

As demonstrated in workshops, and as outlined here in Chapter Three, the patient retells a dream in a relaxed, trance-like state, eyes closed, visualizing and sensing the dream environment. Bosnak's intent, as the dream worker or therapist, is to establish a somatic-affective network in the patient's body by way of anchors. These anchors are determined as the patient retells the dream and notes a primary sensation somewhere in the body. Along with the sensation usually comes strong affect. The patient is guided to feel the bodily sensation, along with the accompanying affect, and additional sensations that occur through the retelling. Each time a new somatic-affective anchor is established, it is added to the network, and the patient is asked to feel them simultaneously. Bosnak works to gradually incorporate the most challenging affect of the dream, which may be an intense negative emotion, or may be incorporated in a characterized other, or a personification that appears to the dreamer to be outside their personal identity in the dream. This patient finally slips into this other effortlessly, without role-playing, thereby experiencing the other's affect and soma
firsthand. The marvel of the technique is that, by means of the network, a new felt sense is acquired, bringing about a holistic embodiment of the dream.

Bosnak emphasizes that this act of slipping into the other is an act of mimesis, rather than an act of imagination. As such, it brings with it true empathy with the other that can only be experienced in the dream state—or this affected re-entry into that state—when one's habitual identity is loosened, or shed completely. Whether empathy is a property of actively imagining oneself to be the other, or whether we actually have the innate capacity to experience another's internal state and this capacity is activated with mimesis, Bosnak does not claim to know.

Stephen Aizenstat has developed a method of dream work he calls "Dream Tending," and although it is experiential, it does not include a systematic approach involving the body. He does attend to his emotional states and physical sensations when doing dream work on himself, writing, "To meet images in an embodied way, I pay particular attention to the feelings running through me as I encounter an image. I take the time to listen to what is happening in my corporeal experience."

Fariba Bogzaran and Daniel Deslauriers have termed their approach to dreams integral dream practice. Modeled primarily after the integral philosophy of Ken Wilber, in which there are four quadrants representing four main ways of knowing, integral dream practice seeks a multi-dimensional approach to the study of dreams. Calling their own approach to dreams non-interpretive, and listing others whose approaches are similar (including Aizenstat, Gendlin, Bosnak, and Hillman), they write, "These authors and practitioners are more likely to ask dreamers to stay as close as possible to the experience of
the dream, drawing attention to the dream's felt sense, aesthetic genius, and phenomenological disclosures." \( ^{325} \)

The Research Problem of this study asks in what ways working affectively and somatically with disturbing dream images affects adaptive identity. With Bosnak, Gendlin, Jaenke, and Mindell being the only theorists who have developed somatic methods of dream work that directly involve affect, there is clearly a gap in the literature in this area. The hypothesis of this study states that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects and thus broaden the experience and acceptance of their own multiplicity. This hypothesis may posit the assumption that such dream others are part of our own multiplicity. Whether that is the case or not is immaterial. If an expansion of the dreamer's adaptive identity is a result of slipping into dream others, that may lead to an answer to the question. The data that this research study provides offers empirical evidence to support the work of Bosnak, Gendlin, Jaenke, and Mindell.

**Imaginal Transformation Praxis, Psychological Multiplicity, Affect Theory, and Dreams**

Within Imaginal Transformation Praxis, Omer has coined the term *dynamisms of experience* and has named four: personalizing, embodying, deepening, and diversifying. \( ^{326} \) Jaenke defines these four dynamisms:

- **Personalizing** (as distinct from personifying) refers to owning one's own experience (rather than projecting, disclaiming or being unconscious of it).
- **Embodying** entails connecting with the somatic and affective dimensions of experience. Diversifying refers to engaging with more of the range of one's psychological multiplicity. Deepening refers to contacting the mythic dimension of experience. \( ^{327} \)
Looking at the dream as the experience, all of these dynamisms are present in the type of dream work explored within this study. Embodying the experience of dreaming is a key element in the somatic dream work of Bosnak, Mindell, Gendlin, and Jaenke, reviewed in the previous sub-section. Diversifying the experience of the dream, or engaging different aspects of the psyche, is equivalent to identifying different subjectivities within the same individual, or psychological multiplicity.

Psychological multiplicity is a concept that bridges Imaginal Psychology with other branches of psychology. Affect and the capacity to experience emotions bind us to certain experiences and images. Tomkins' affect theory is central to Imaginal Psychology and thus to an Imaginal approach to dreams.

Omer's definition of psychological multiplicity, presented earlier, refers to the "many distinct, often encapsulated subjectivities existing within the same individual." The theory of psychological multiplicity is largely credited to Jung, although some credit Roberto Assagioli for discovering this phenomenon and developing it through his technique of psychosynthesis.

There are a multitude of parallel terms describing what is essentially our psychological multiplicity; these are listed and described by John Rowan, who outlines the history of the concept in all of its guises. In Freud’s structural model of the psyche, there exist the three unconscious realms of the psyche known as the id, which contains all of the impulsive energies; the ego, a regulator of the impulses; and the super-ego, which functions as a self-critical, internalized parent figure. Jung developed the concept of archetypes, described earlier, and of the complexes, a set of usually unconscious impulses with a common emotional quality. Jung’s concept of individuation refers, in part, to
the process of becoming conscious of our many selves. Beginning with Freud and Jung, Rowan has collected many terms for the concept of multiplicity; among them, he lists ego states; subregions of the personality; Perls' top dog and underdog, or retroreflection; the Object Relations theorists' internal objects; Michael Balint's the child in the patient; the imaginal objects of Mary Watkins; imagoes; the hidden observer; identity states; the emotionally divided self; the false or unreal self; little I's; multiple selfing; subselves, subidentities, possible selves, self-schemas, prototypes, alter-personalities, and subpersonalities, the term Rowan himself uses. Since the late 1950s, there has been a resurgence of interest in the concept of psychological multiplicity; Rowan outlines this resurgence.

Pre-dating the field of psychology there existed the polytheistic religions of the ancient world. Some theorists, including Rowan, identify these as providing for the multiple projections of human characteristics onto gods and goddesses. (Jung defines projection as “…an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object. The projection ceases the moment it becomes conscious, that is to say when it is seen as belonging to the subject.”) Others would say that the gods and goddesses personified actual archetypal energies perceived by humans. In this regard, Otto writes, "From time immemorial man has considered it beneficial to assimilate the great occurrences of the earth and the universe." Hillman espouses a polytheistic approach to psychotherapy, in which the pantheons of antiquity would open to psychotherapists and their patients the imaginative realm that embraces multiplicity.
Modern psychology has tended to view psychological multiplicity from the point of view of mental disorder. In its most pathological state, psychological multiplicity becomes a disorder when there is dissociation (lack of conscious awareness) from, and between, the different selves within an individual. Pierre Janet, in his dissertation of 1889, first proposed the concept of dissociation. Ernest Hilgard, in his neodissociation theory, defines dissociation by describing a sequence of thought geared toward ending a conversation that might occur while a person is simultaneously engaged in said conversation. He writes, “…part of the attentive effort and planning may continue without any awareness of it at all. When that appears to be the case, the concealed part of the total ongoing thought and action may be described as dissociated from the conscious experience of the person.” This disorder is currently known as dissociative identity disorder.

However, in a mentally healthy individual, their awareness of their own psychological multiplicity is key. The concept of multiplicity has been incorporated by Internal Family Systems Therapy, by Virginia Satir in her approach to family therapy and by Hal and Sidra Stone in their Voice Dialogue work. Psychological multiplicity also provides the basis for Seena Frost's method of encountering and becoming familiar with our multiple selves, as well as their many influences, through SoulCollage®. Frost credits Jung and Hillman frequently in her descriptions of the SoulCollage® process, in which the individual's multiple selves, both personal and archetypal as well as energetic and actual, are expressed visually in a collage and spoken from in imaginal dialogue. Her initial inspiration for the process came when she was a student in Jean Houston's Mystery School. Houston has used her own psychological multiplicity in
practical ways such as communicating to her confident cook self to engage in the task of
cooking, which she found extremely difficult.\textsuperscript{350} By employing this strong, creative part
of herself to take over the role of author, she became quite successful at writing.\textsuperscript{351}

Finally, Mary Watkins provides an invaluable link to Imaginal Psychology. She traces the history of developmental theory regarding self-dialoguing and proposes that the recognition of our multiplicity is aided by such therapeutic work as imaginal dialogue.\textsuperscript{352}

Returning to the Jungian theory that each dream personality or object is an aspect of
ourselves, imaginal dialogue with each of these entities would enable us to identify with
them as aspects of our own psychological multiplicity.\textsuperscript{353}

In Imaginal psychology, a concept that parallels Jung's Self is that of The Friend. Defined by Omer, "The Friend refers to those deep potentials of the soul which guide us to act with passionate objectivity and encourage us to align with the creative will of the cosmos."\textsuperscript{354} The Friend is that part of ourselves that serves as an ally, and as such, comprises a part of our multiplicity; there is usually more than one part of ourselves that serve this function, in some capacity. Jung theorized that individuation, each individual's journey towards the Self, is depicted in dreams, and wrote of individuation, or transformation, as a journey towards an Other: "This 'other being' is the other person in ourselves—that larger and greater personality maturing within us, whom we have already met as the inner friend of the soul."\textsuperscript{355} That friend is the Friend of ITP.

The source of dreams, when personified, might be considered as a parallel concept to that of the Friend, as Jung describes the source of his own dreams:

There was always, deep in the background, the feeling that something other than myself was involved. It was as though a breath of the great world of stars and endless space had touched me, or as if a spirit had invisibly entered the room—the
With the ultimate goal of protecting the self, the gatekeeper, akin to the Inner Critic of Voice Dialogue, is another figure representative of our psychological multiplicity. Defined by Omer, "Gatekeeping refers to the individual and collective dynamic that resist and restrict experience. The term gatekeepers refers to the personification of these dynamics. Cultural Gatekeepers restrict experience; cultural leaders catalyze the deepening and diversification of experience." Omer has identified gatekeepers as both cultural and individual. Dream figures may take the form of internalized gatekeepers. In a wakened state, our gatekeeping subjectivities may also serve to disown or dissociate from disturbing images considered taboo, keeping them separate from our awareness. This dissociation often results in an outward projection of the disowned material in waking life, to groups or individuals defined as other.

The concept of adaptive identity is also relevant to this study and was formulated by Omer.

In the course of coping with environmental impingement, as well as overwhelming events, the developing soul constellates self images associated with adaptive patterns of reactivity. These self images persist as an adaptive identity into subsequent contexts where they are maladaptive and barriers to the unfolding of being.

A concept that parallels adaptive identity is that of the persona, Jung’s term for that aspect of the self that one presents to the world. Defined by Jung,

The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual.
There are many aspects to this true nature; all of them together comprise an individual's psychological multiplicity.

In dreams, there exists the dream ego, dreaming-I, or Dream Self, and it is generally from this standpoint that one experiences the dream, although some shifting of perspective may occur within the dream. According to Christoff Gassmann, the dreaming-I may take many guises and generally exhibits more flexibility than the subject's waking adaptive identity. In Jung's theory of dreams, every character in the dream is a part of the dreamer's own psyche; as Esther Harding writes:

…it is as if in your dream, you have made use of this person's picture to enact a certain role, a role in your own inner drama, representing some factor of which you should be conscious, but of which you are unaware.

Adaptive identity may best correspond to a waking self-concept, as in dreams, the adaptive identity becomes more pliable and is open to more influences than it is while awake.

"The affects are the life blood of the psyche," writes Louis H. Stewart. According to Hobson, affect plays a central role in dreams, in that dream plots are organized around affect. Therefore, as soon as affect is recognized in association with a dream image, it is important to work with it. The transmutation of negative affects into larger capacities is a primary theory in ITP. In ITP, Omer suggests that in an individual, the negative affects can transmute, over time, into capacities; for example, anger can become fierceness, distress-anguish can become compassion, fear can transmute into courage, and shame into dignity.

Donald L. Nathanson has done much to bring forward the work of Tomkins. Affect, as defined by Nathanson, refers to the biological process of emotion.
Nathanson writes, "Whereas affect is biology, emotion is biography."\textsuperscript{370} Affect theory relates the biological nature of affect to cognition and personality.\textsuperscript{371} Tomkins devised pairs of affects such that each pair is named by its milder form and its extreme form, and labeled these pairs positive, negative, or neutral. The pairs are: interest-excitement and enjoyment-joy, the two positive affects; surprise-startle, which is neutral; and fear-terror, distress-anguish, anger-rage, dissmell-disgust, and shame-humiliation; these last five pairs are the negative affects (Tomkins used the terms negative and positive in labeling the affects).\textsuperscript{372} Affect theory provides a basis for understanding the uncomfortable, or negative, affects experienced by dreamers upon remembering a disturbing dream image. The negative affect can provoke a gatekeeping response to the recognition of disturbing dream images. Gershen Kaufman provides a succinct history of Tomkins' Affect Theory and its influence on psychological language, as well as thought.\textsuperscript{373} Like Nathanson, he has focused his writing on the affect of shame, doing so with acknowledgement to Tomkins' system.\textsuperscript{374}

The hypothesis of this study states that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects, thus broadening the experience and acceptance of their own multiplicity. The negative affects listed above include shame-humiliation, one of the affects likely to be evoked by recalling a disturbing or taboo dream image. Kaufman writes of some of the defending strategies against shame, which can include rage, contempt, striving for power, striving for perfection, the transfer of blame, and internal withdrawal.\textsuperscript{375}

In "Wrestling with Nature: An Existential Perspective on the Body and Gender in Self-Conscious Emotions," Tomi-Ann Roberts and Jamie Goldenberg identify our denial
of death as related to the shame and disgust that arise in connection with bodily processes.\textsuperscript{376} According to Objectification theory—the theory that women are perceived by those in power as sexual objects, which the authors also discuss—women in particular are vulnerable to feeling shame around issues, related to the body.\textsuperscript{377} It follows that disgust, fear, or shame—indeed, any of the negative affects—would be evoked by dream images that relate to the body, to sex, or to death. When approached through the body, as in a somatic approach to dreams, such negative affects will undoubtedly be encountered.

**Disturbing Images**

Disturbing images, specifically as they relate to dreams, form the area of interest of this study. The image, according to Hillman, is equivalent to the soul; it does not require vision, and it exists seemingly of its own accord, particularly the dream image.\textsuperscript{378} Hillman states "…that the soul is primarily an imagining activity most natively and paradigmatically presented by the dream." \textsuperscript{379} The image, the conceptualization of which has evolved throughout history, has the capacity to bridge consciousness and the unknown; dreams are, for those who remember them, ready-made, accessible vehicles for imagery. However, because they bring images to consciousness from the realm of the unconscious, where, in many cases, there resides material with which we do not wish to associate, dreams have the capacity to bring forth images that produce uncomfortable, or disturbing, affect.

As explicated in the Introduction chapter, disturbing dreams differ from nightmares in that they do not awaken the dreamer.\textsuperscript{380} There is a dearth of studies on the
uncomfortable emotions left behind by disturbing, or "bad" dreams, as well as on the
differentiation between those images that are pleasant to the dreamer while dreaming but
evoke shame affect within the waking dreamer, and images that evoke disturbing
emotions in the dreamer in both sleeping and waking states. This area alone, of affects
evoked by dream images for the dreamer both during the dream and after, offers rich
territory yet to be explored.

Hartmann, on the other hand, has written extensively about the nightmare, and
more recently has studied and written about the *central image* of "big" dreams—those
dreams that are somehow most powerful, memorable, or intense—the central image
being the one visual image that makes the dream powerful or memorable.\(^{381}\)

Ernest Hartmann and Kelly Bulkeley have produced a quantitative study on big
dreams, using content analysis scoring, central image intensity scoring, and a word search
analysis.\(^{382}\) In their article, in the table that shows the results of their content analysis,
negative emotions have the highest ranking in both "most recent" and "most memorable"
categories of dreams.\(^{383}\) In the word frequency table, under the category of emotions,
fear ranks highest in both the most recent and the most memorable dream categories,
followed by happiness, anger, sadness, and confusion, with slight variation between the
two categories of dreams.\(^{384}\) The authors reach the conclusion that central image scoring
of the two types of dreams, recent and memorable, shows that big dreams have more of
an experiential impact on dreamers.\(^{385}\) What is notable is the quality of disturbing
emotions found in both types of dreams. It is reasonable to assume that disturbing
dreams, and hence disturbing imagery, are a frequent part of everyone's nighttime
landscape.\(^{386}\)
Hartmann's identification of the central image of dreams inspired a study done by Glenn Bilsborrow, John Davidson, and Jennifer Scott, in which they found that emotion in a dream was highly correlated with the dream's central image. Furthermore, the authors attest to Hartmann's theory that traumatic experience produces dreams with disturbing images.\footnote{387}

The curiosity evoked by intense emotions in dreams has led to the study of those emotional experiences. Allan Hobson, Roar Fosse, and Robert Stickgold have attempted to determine whether negative or positive emotions are more common in dreams.\footnote{388} Timothy D. Ritchie and John J. Skowronski, in turn, have studied which types of emotions are better recalled as time progresses from the dream experience, determining that, generally speaking, "… affect associated with negative dreams fades faster than affect associated with positive dreams."\footnote{389} The capacity to recall dreams is linked to memory by Raymond L. M. Lee, who writes, "Unless dreams have significant meanings or arouse strong emotions, they have little immediate recall value and become consigned to the waste bins of our memory."\footnote{390}

Jung's concept of the shadow is essential in exploring disturbing images, particularly those that appear in dreams and have the capacity to leave us with uncomfortable emotions. As defined earlier in this chapter, the shadow refers to aspects of the individual personality that are relegated to the unconscious.\footnote{391} Jung writes that it takes great moral effort to examine one's shadow: "To become conscious of it involves recognizing the dark aspects of the personality as present and real."\footnote{392} Dreams, as carriers of unconscious material, provide a constant flow of images of our shadow.\footnote{393} Intense emotions also reside in shadow for many, particularly those emotions that are
uncomfortable or disturbing. Emotions are the structural component of dream narrative, as Bosnak, Hobson, and Solms point out. Dreams, then, are presenting us with shadow material that is often ignored because of its emotionally disturbing nature. Shaun McNiff writes of the shadowy figures of dreams and their need to be represented as image:

The daimonic view accepts the "I" and its moral obligations to society. However, it also accepts the autonomy of figures in dreams, paintings, stories, and performances, and it does not always share the ego's perspective on these multifarious and free-wheeling characters. All of our imaginal persons, including the pathological and unattractive ones, guide our actions. Artists need gnawing and goading demons to stir emotions and provoke primal expression. Their perversity is apt to stay until we get it right.

Marion Woodman and Elinor Dickson explore the shadow in dreams as representative of the cast-off female archetype, or goddess. Within the polarity of the feminine and the masculine, there also exists a split in the conceptualization of the feminine: there are the carnal, erotic feminine, and the virginal, idealized feminine. The authors point to a parallel split, existing in mainstream Western culture, between mind and body, and credit Rosemary Ruether for its initial discovery. When such splitting occurs, at either the cultural (collective) or the personal level, the polarity that is shunned is often demonized, or hidden in shadow.

Projection, a term introduced earlier in this chapter, results when shadow material of one's own is observed in other people. This otherness is often then construed as an evil that exists outside of our selves. Stephen A. Diamond offers the following definition of evil:

…evil can be considered that tendency which—whether in oneself or others—would inhibit personal growth and expansion, destroy or limit innate potentialities, curtail freedom, fragment or disintegrate the personality, and diminish the quality of interpersonal relationships.
Lisa Herman utilizes as a research site the liminal space between a historic act of evil, namely, the Holocaust, and the imagination of the individual perceiving images of the event. The dream state, re-entered, might present such a liminal space. The body, as a container of the affects and sensations evoked by such images, may provide the liminal grounds for engaging with these images.

A particularly intense form of Omer’s gatekeeper figure can be understood in Donald Kalsched’s work on trauma. Kalsched names this figure the *daimon*, in reference to a split-off part of the psyche. From the Greek word *daiomai* (to divide), daimon, in this context, refers to that unconscious personification of an individual formed to keep areas of the psyche split apart, or dissociated, as a self-protective response to trauma. Within this self-care system, the split often results in two unconscious entities: one, the harsh, punitive, gatekeeping voice of the archetypal protector/persecutor; and the other, the innocent, childlike victim. The tension between these split-off parts, as well as either one of them individually, can form disturbing images that may surface in dreams.

Thomas Moore also speaks of the tandem relationship existing within an archetype, crediting Hillman. Moore writes about the fictions of the Marquis de Sade, through which he portrayed archetypal forces—such as innocence and cruelty—that reside within the psyche of all of us. Using Sade's image of innocence in the character Justine as an example, Moore defines our cultural tendency to claim innocence over acknowledgement of wrongdoing, thus preventing the full integration of these tandem influences. Moore points out, "Jung's suggestion—to look at the innocence and guilt in our own hearts—is a challenge because such a shift in perspective, away from innocence,
is painful. Images that provoke such an internal examination can be powerfully disturbing, as the images invented by Sade have been.

Dennis proposes that such imagery can be worked with as it arises in our consciousness, leading to psychic integration. Writing of her own experience, she outlines a process that is at once somatic and visual, allowing images to come to our conscious recognition rather than shunning them because of their disturbing nature. She speaks of the subtle body, referring to a place within us that is both physical and pertaining to spirit. Historically locating the concept of the subtle body, Dennis arrives at a realization of the split between body and mind so prevalent in mainstream Western culture. By including the imaginal, which is the realm of the subtle body, we are providing the link between these split-apart systems. According to Dennis, "When we engage subtle body perceptions, we affect both our physical and psychological inclinations."

In her Meridian dissertation, Susan Ramsgard Day concludes, in one of her learnings, that "(S)hadow figures in dreams can evoke judgmental responses and negative affects, which when worked with in community, can open doors to positive affects and participatory consciousness." Her learning leads to the hypothesis of this study, namely, that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects and thus broaden the dreamer's adaptive identity.

The dream work in this study was performed in a community of two, the researcher and the participant; the descriptor of the dream work—which differs slightly from Day's postulate of working in community—is that it be affective and somatic.
However, the salient point is that disturbing dream images can evoke negative affects and that these can somehow be transmuted. The effects on participants of this transmutation—in Day's experience, opening doors to positive affects and participatory consciousness, and in this study's hypothesis, leading to a broadened experience and acceptance of their own multiplicity—are defined in part by the differing contexts of each researcher's dream work.

The dream image that is disturbing, that evokes an uncomfortable emotion, will be retained in the body until the memory is recognized, transmuted, and released. The subtle body, as referred to by Dennis, can provide the link between the dream-as-remembered, and the learning it can provide through transmutation of the affects that the dream's disturbing image evokes.

**Conclusion**

The first section on dreams examines literature on the primary topic from the psychobiological, psychological, and popular Western perspectives. Indicating that dreams have long been a source of interest to many, the literature also points to significant shifts in mainstream Western thought about dreams with the advent of psychoanalysis, initiated by Freud, and later, by way of the profound influence of Jung. Archetypal psychology was also represented, with reference to the work of Hillman, its founder. Hillman advocates a move away from interpretation of dreams towards an approach that incorporates myth.
The section on cross-cultural approaches to dreams examines literature in which the fundamental difference between mainstream Western approaches to dreams—all of those represented by literature within the first section—is contrasted with anthropological accounts of dreams, as well as accounts that incorporate shamanic traditions. This contrast reveals a paradigmatic difference in the concepts of reality and dreams. The cross-cultural section prepares us for a shift to the study of dreams through the lens of Imaginal Psychology, in which the imaginal exists as real.

The section on imaginal approaches to dreams includes examinations of the literature in two sub-sections: Somatic Dream Work; and Imaginal Transformation Praxis, Psychological Multiplicity, Affect Theory, and Dreams. While these second areas are pertinent to Imaginal Psychology, the first, Somatic Approaches, begins to show us where a prominent gap in the literature lies. Only Jaenke, Mindell, Gendlin, and Bosnak have devised systematic approaches to dream work that focus on the body.

Finally, the section on disturbing images examines literature on this topic, beginning with Jung's concept of the shadow. In conjunction with the shadow, the concepts of evil and projection are explored. The literature of sadism, as examined by Moore, points to the necessity of integration of our cultural and psychological splits between mind and body. Dennis describes the conscious integration of subtle body perceptions as a way to incorporate disturbing imagery within the individual.

This study seeks to contribute to the literature on dreams by addressing the need for an approach to the dream's disturbing image that includes soma and psyche, or the body's experience of affects. While numerous books exist on dreams and dream work both within and outside of psychotherapy, few address the need to incorporate the body's
sense. The Research Problem that this study poses asks, in what ways does working affectively and somatically with disturbing dream images affect adaptive identity? It is my hypothesis that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects and thus broaden the dreamer's adaptive identity.
CHAPTER 3

METHODOLOGY

Introduction and Overview

Research Problem, Hypothesis, and Design

The Research Problem for this study is: In what ways does working affectively and somatically with disturbing dream images affect adaptive identity? The hypothesis is that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects, and thus broaden the experience and acceptance of their own multiplicity.

This research uses Imaginal Inquiry, a methodology developed by Omer and situated within the Participatory paradigm. Imaginal Inquiry consists of four phases: Evoking Experience, Expressing Experience, Interpreting Experience, and Integrating Experience.

The research design for this study involved three group meetings and one individual meeting with each of eight participants. The primary purposes of the first group meeting were to facilitate introductions and engender trust among participants and to set an intention for dreams upon which the study was focused. The core evoking experience was conducted with participants in the individual meeting; after this, the second group meeting was held. During the second group meeting, participants created
masks of the Dream Self and the Dream Other that they encountered in the dream worked on in the individual session. The meeting focused on expressing the dream work experience, while wearing these masks, with some integrating experience. The final meeting was scheduled three weeks later. During this meeting, initial learnings were shared verbally with participants, and a format was provided for them to respond.

The evoking phase of the methodology of this study involved primarily the individual session with each participant, during which I used techniques to facilitate re-entry into the dream state. During this session, the participant selected a dream they had recently had that contained a disturbing image. By employing this re-entry method, which utilizes somatic and sensory experiences and their accompanying affects, the participant had an experience of the disturbing dream image that was at once imaginal and direct, in that it originated in their imagination, and allowed them to experience the image from the perspective of that image. The data from this evoking experience was then collected in the form of audio taping of the session, as well as the writing and artwork that the participants produced.

During the second group session, the participants created a mask of both the Dream Self and the Dream Other that they encountered in the dream and in the re-entry experience. In the first mask activity, they put on their two masks, one at a time, in a guided, silent movement experience. Then, one at a time, they answered questions while wearing the masks of the Dream Other, alternating with the masks of the Dream Self, allowing these dream entities to speak while embodying them. Data for the expressing portion of this study was collected in the form of videotapes of the group sharing and of
the mask sequences, written responses to journaling questions, and a poem created by each participant.

The research meetings included interpreting experiences for participants such as inviting them to identify key moments toward the end of the second research meeting. The co-researchers and I have identified key moments using intuitive, narrative, and condensation approaches. To strengthen the validity of the learnings, the initial learnings were presented to the participants in the third meeting. Their responses were part of the interpretation and integration phases. In order to facilitate integration, each meeting opened and closed with ritual. The poem, or condensed writing, that each participant formed out of words and phrases from their own responses to the initial learnings was also designed to include integration.

**Co-researchers**

Two co-researchers, John Heckel and Xan Devaney, were present during the three group meetings and served as co-researchers in this study. While the individual session with each participant took place with me alone, these meetings were taped, and the tapes were heard by both of my co-researchers. John assisted by videotaping portions of the second group meeting; Xan by providing snacks and the mid-day meal. Both were available to assist participants whenever required, and helped with logistics such as setting up the room for all three meetings and moving furniture throughout the entire day of the second group meeting. Additionally, I met with the co-researchers prior to the first group research meeting so that we could prepare together. We also met several times
after the research meetings in order to do the Interpreting phase. My two co-researchers, both students at Meridian University have had experience with Imaginal Inquiry.

Limitations and Delimitations

The limitations imposed on this study include factors that the research design has imposed on me. The study required that I screen participants for particular characteristics in order to focus the research data collection more sharply on the research question. An important characteristic was experience working with dreams, including dreams that contain disturbing images. This requirement may have limited my pool of participants. A possible reason that participants and I were not able to let down our guard or go as deep as I would have liked is the time limitation. The presence of researchers and video and/or audio-taping may have inhibited participants in their expression, but were necessary in order to collect data. Another possible limitation was the presence of another group in the building on the morning of our second group meeting. The presence of other people, who were visible during breaks, may have contributed to a breakdown of the container and of confidentiality for some participants.

The delimitations of the study are the restrictions that I have purposely imposed on the study’s design. During the core experience, I limited the participation to one participant and one researcher, myself. This is because the time required to attend to each participant’s dream, if done in a group setting, would have been extensive, requiring one group meeting per participant. By the same token, I planned the individual meeting without co-researchers in order to facilitate a more intimate experience with each
participant, engendering trust and facilitating depth of the encounter with their Dream Other. The taping of these sessions has allowed co-researchers to participate with me in the interpretation of the session as data.

**Participants**

There were eight participants at the beginning of the study, and then, after the first group meeting (which was not intended as a data-collection meeting), one fell ill, so I added a substitute participant. I sought out participants of various ages and attempted to include as many men as women. The resulting group consisted of three men and five women, with ages ranging from 37 to 81. All participants met the main criteria of having some experience with remembering, recording, and working with their dreams, including those containing images that were disturbing to them. Participants were primarily motivated by their interest in learning more about their dreams.

Recruitment was done through word of mouth and advertising via flyers, email notices, and an advertisement in the local free newspaper, the North Coast Journal (see Appendix 6). I found two of the participants through the Friends of Jung group, an outgrowth of a class on Jung taught through the Osher Lifelong Learning Institute (OLLI) program at Humboldt State University. One participant was a local artist I had met at his art exhibit opening several months prior and who was interested in dreams. His wife also came to the first group meeting, but later fell ill and did not continue. Another I met through the Ink People, an artists' collective in Eureka, where she taught a class. Two of the participants were referred by two different friends (these friends were not
participants) because of their interest in dreams. Finally, two of the participants responded to the advertisement I had posted in the North Coast Journal.

Finding participants who spanned the age brackets and who represented both the male and female sexes was difficult. There were no criteria regarding ethnicity, socio-economic status, educational experience, or other demographic data.

The primary characteristics the participants had were an active interest in working with dreams and a willingness to share their disturbing dream images—including potential taboo images—and accompanying affects. However, I found that this characteristic, as desirable as it was to both facilitator and participant, was difficult to access once the dream image had occurred. Before we could access the affects associated with taboo imagery, we needed to be able to recognize and verbalize them to each other. Not only did each participant need to be willing to share the disturbing affects of taboo imagery, but, both myself, as facilitator, and the participant needed to be able to use this willingness together.

I also wanted the participants to be able to tolerate shame affect in themselves and others. Other characteristics, such as an ability to experience physical sensations and the capacity for reflexivity, contributed to a richer and deeper level of dream work. Also, the participants needed to generally be comfortable with individual dream work, with actively participating in a newly formed group, and with art and expressive activities. I assessed these characteristics through initial phone screening and a follow-up phone call.

Initial contact with potential participants was by telephone for the screening interview. Email contact was occasionally used for scheduling these phone meetings. The initial phone meeting included preliminary questions to assess the potential participant’s
eligibility. If the participant met the criteria based on the initial screening questions, I asked to let them know in a subsequent phone call if they were selected to participate. Occasionally, some follow-up questions were asked in a second telephone call. Based on this interview and the answers to follow-up questions, I selected or rejected participants. See Appendices 7 through 10 for copies of these interview scripts.

In describing the study to potential participants, I included a definition of disturbing dream images and distinguished them from nightmares. I refrained from identifying my research hypothesis, as this reference could have potentially slanted the data collected. However, an initial identification of negative emotions (as opposed to affects, a less familiar term) and physical sensations helped potential participants decide if they were willing to become involved in the study. The concept of shifts in adaptive identity, generally spoken of in terms such as “expanded self-awareness,” are familiar to most people who have some experience remembering, recording, and working with dreams, or with psychotherapy. See Appendix 8 for initial telephone contact script.

The setting for the group research meetings was the community room of a local church, selected in part because of its central location for the participants traveling from the northern, southern, and eastern parts of the county. The church also allowed for ample group space for comfortable sitting, as well as for movement and the creation of artwork. The individual dream work sessions were conducted in my home office, allowing for one-on-one intimacy. The informed consent form was mailed to participants after they were accepted to the study; its actual signing occurred at the first group meeting. (See Appendix 4 for copies of the signed Informed Consent form).
Four Phases of Imaginal Inquiry

Evoking Experience

The experience I wished to evoke was one of bridging the waking and dreaming states, with focus on a dream that contained disturbing imagery. Such imagery could include taboo images, and the affects they evoked could be extremely uncomfortable. In order for participants to go willingly into a dream experience that contained such imagery, to experience what are most likely uncomfortable affects, and then to share these with a group, I provided several safeguards. First of all, I described the nature of the dream work with potential participants in the screening process, so that they were aware of the possible risks inherent in the research. Secondly, the group meetings began and closed with ritual, adding to the strength of the group container. Thirdly, the core bridging experience was not held within the group, but in an individual session with me, the primary researcher. Not only did this allow for more time to be spent with each participant, it negated the need for the group to hold the depth of the encounter I wished to evoke for participants with their dream material.

In the first group meeting, which preceded the actual bridging experience of the individual meeting, the foundation was laid for the recognition of somatic states. In this meeting, participants engaged in a guided, meditative exercise that acquainted them with the practice of noticing sensations throughout their bodies, one part at a time. In order to engender trust and a sense of group intimacy, a hand-washing ritual was performed. Finally, at the end of the first meeting, they participated in a brief dream incubation ritual
that set the intention of inviting dreams with potentially disturbing imagery. All of these exercises were intended to assist participants in fully evoking and expressing the core experience. Participants were encouraged to remember and record their dreams during the interim before the individual meeting, so that they might select one with which to work individually.

After the initial group meeting, one individual meeting with each participant was held; each of these meetings took place over a two-week period. This allowed the participants to bring to the dream work session a dream that was relatively recent, as those tend to be the easiest to bring back to waking consciousness and the most relevant to each individual’s emotional experience. The two weeks also allowed me sufficient time to work with each participant.

Before or at the beginning of the core evoking experience, each participant (usually together with me) selected a dream with which to work. Using a technique based on Bosnak’s “Embodied Dream Imagery,” I led each participant into a state that bridged waking consciousness with dream reality through re-entry into the dream state. The dream work guided the dreamer through the affects associated with somatic sensations experienced while awake, but in the dream re-entry state.

My intention in guiding this bridging experience was to allow the participant to enter into a state of identification with a subjective state experienced first within the dream, and then, through the bridging experience, as a fully embodied, waking experience. This subjective state, when experienced as the dream, was one that produced some negative or uncomfortable affect for the participant. I attempted to guide each participant to slip into the dream entity, identified as other than themselves, which
produced this uncomfortable state, although for some participants, it was the dream self that produced the disturbing affect; in any case, it was successful for some participants and not for others. This “slipping in,” as described by Bosnak in his “Embodied Dream Imagery” workshop, can occur when the participant feels sufficiently grounded in the dream environment with anchor points within their own body that correspond to affects they have identified.² The experience was designed to allow the participants some identification with the Other, or entity that appeared in the dream. In Western psychology, this Other is understood as an aspect of the dreamer’s own psyche; in this regard, the experience allowed for integration of the dreamer’s self with that aspect of their psyche that is represented by the Dream Other. As the bridging experience occurred, it was audio taped, and the tape makes up part of the data collection.

Crucial to the expression of the bridging experience for each participant was the establishment of a strong container in which to allow disturbing images from dreams, and their accompanying negative affects, to come forth. The initial group meeting began the creation of this container, as it helped to invoke an intention for the dreamers, as well as establish group solidarity. Co-researchers were introduced at this time. Confidentiality was also an important aspect of the container. I discussed confidentiality with each participant during the acceptance phone call, and participants were mailed a copy of the Informed Consent form before the first group meeting. At the beginning of the first group meeting, I reviewed confidentiality in detail, described the nature of confidentiality, and explained that participants were asked to keep each other's identities confidential, but not necessarily the identities of the researchers. Informed consent forms were signed in person at the beginning of the first group meeting. (See Appendix 4 for a copy of the
Informed Consent form.) Additionally, I explained how data would be kept confidential and secure, who would see the data, and how published results would maintain confidentiality.

**Expressing Experience**

After the core evoking experience, the participants expressed their experience by creating a drawing that depicted some aspect or key moment of the experience. Large sheets of drawing paper, colored markers, and oil pastels were on hand. A photograph of the finished artwork became part of the research data. After completing the artwork, the participant engaged in a written imaginal dialog between themselves in personal identity and a part of the artwork, or the entire piece. This writing, photocopied, also became an element of the data collection. Following this, the participant and I dialogued briefly about the entire experience, providing time for some interpretation and integration by and for the participant.

The next phase of expressing the experience occurred during the second group meeting once each of the participants had engaged individually in the bridging experience. As these individual experiences were done close enough together in time to ensure the freshness of the dream images, each participant created a mask of both their own Dream Self and Dream Other. I provided the participants with a selection of different cardboard half-face mask bases or patterns, as well as a variety of other materials from which to create their masks. They used the bases, traced them as patterns, or used other materials entirely, as they desired. They then glued selected materials onto
their mask bases, which they chose from a variety that I made available. There were paint, markers, fabric scraps, tissue paper, and miscellaneous materials, all sorted and placed accessibly in the room. Regular liquid glue, as well as a hot-glue gun, were available. Time was allotted for glue and paint to dry during a lunch break.

After the break, in a guided activity, each participant wore their own masks, first of the Dream Self, and then of the Dream Other. They moved while wearing the Dream Self mask in silence, beginning to express its individuality, and then did the same with the mask of the Dream Other. These movement activities were videotaped, and the videotape became part of the research data. The participants completed a brief journaling assignment, answering questions about the movement experiences, which also became part of the data.

Following the silent movement exercises, the group of participants engaged in a "Guest House" mask enactment activity. The exercise was an adaptation of the "Who Are You?" exercise developed by Joanna Macy and described in her book, *Coming Back to Life.* Participants were instructed to leave the room, one at a time ("popcorn" style), placing their Dream Self mask in the chair at the center of the circle as they exited. Once outside, they were to put the Dream Other mask over their faces. They would knock on the door, and the group would respond, "Come in!" The participant would then enter the room, wearing the Dream Other mask, and sit in the chair next to me, surrounded by the rest of the group.

I then asked the wearer of the Dream Other mask a series of questions, repeating each one as I felt necessary. The questions were: "Who are you," "What happens through you," both of which were directed to the Dream Other; then "Who am I," indicating the
Dream Self mask, which the participant might put on at this point, if I indicated for them to do so. The participant would also switch to the Dream Self chair. There was always some variance between participants at this point, as it depended on my own intuitive response to which multiplicity was speaking and which needed to be heard. Next, I asked the participant "Who are we," indicating both masks. Finally, I repeated the question "Who am I," which I asked of the participant, back in the Dream Other mask, while I held up the Dream Self mask. I concluded the activity by saying, "Thank you," after which the participant, masked as their Dream Other, would pick up their Dream Self mask, leave the room, knock again, and re-enter in personal identity and greeted by the rest of the group.

These dialogues were videotaped, and the tapes became part of the research data. After each participant wore their masks and spoke in answer to the questions, they wrote in response to journal questions about the experience. The personification of the disturbing dream image, that this experience provided, yielded further data about the multiplicities and affects that emerge in each participant in relation to their dream image. The masks were photographed, and the photos exist as part of the research data.

**Interpreting Experience**

The first step of the phase of interpreting experience was to identify key moments. This was done initially by myself and each participant jointly after the bridging experience took place. Doing this together also allowed for some responding to key moments, which is the second step of interpreting experience in imaginal inquiry, and for
the third step, exploring parallels and differences. However, there was a great deal, in terms of subjective states and key moments, that came into my awareness after the bridging experience occurred. This is revealed in the "How I Was Affected" section of each learning in Chapter Three. The final step, contextualizing with theory and myth, I have undertaken by myself as researcher, along with the other co-researchers, who listened to the audiotapes of the bridging experiences. The intuitive approach to finding key moments was the primary technique we employed. There was also some use of the narrative approach as participants journaled about their experience.

In the second group meeting, participants identified and responded to key moments by way of journaling immediately after they wore their newly-created masks while moving in silence, and again after speaking while wearing them, in the mask enactment sequence. They had further opportunity to interpret their experiences through group sharing. Photocopies of the journal writing, as well as the photographs of the masks themselves, were retained as part of the data for the research.

The purpose of the third group meeting, which was scheduled for three weeks after the second one, was to present to the group my initial learnings. While it was not part of my original research design, near the start of this meeting, I included a time for a journaling sheet for them to complete that was nearly identical to the sheet I gave them near the end of the second group meeting, in which I asked them to identify key moments. I gave this to them a second time because, upon review of their earlier responses, I determined that they had not identified key moments, but rather portions of the research, or activities, such as "the hand washing ritual," or "the mask enactment sequence." Their responses were somewhat more detailed the second time; additionally,
half of the participants changed one or two of their choices of three key moments. However, even with a more thorough explanation of the definition of "moments," there was a general lack of understanding of the term evidenced by their written answers. Before I presented the initial learnings, at the start of the meeting, participants were going to be asked to journal any thoughts they had or questions that had come up for them around the research topic. The new journaling sheet, however, replaced this activity due to time constraints.

The theoretical approach by which I made my interpretations was that of Imaginal Psychology, which includes the concepts *imaginal structures* and *gatekeepers*. I have also applied the theory of approaching dreams described by Hillman in *The Dream and the Underworld*, in which their mythological location, Hades, is essential. My work with their dreams has also been influenced by my ongoing and developing approach to my own dreams, which is informed by Mindell and Jaenke. Furthermore, I have applied the theory used by Jung in his analytic work with dreams and corroborated by Irwin in his study of Native American visionary tradition, namely, that all aspects of a dream have the potential to be of benefit to the dreamer.

**Integrating Experience**

The nature of disturbing images and the discomfort of the affects they can evoke required that attention be given to the integration of their impact on participants. Providing a container was one way of attending to this need, as was the use of ritual. During the first group meeting, integration occurred in ritualized form when the group
honored each participant’s decision to become involved in the study as they introduced themselves and as they each lit a candle for the front altar/table. Although all of these activities were precursors to the actual bridging experience—the core experience being evoked and studied—the integration that they provided was an important component of the entire research design.

After the first group meeting, individual sessions with each participant were scheduled. One of the intentions of scheduling these sessions individually was to allow for containment of the intense affects that emerged during the dream work. Early in each individual session, I thanked the participant for their willingness to explore the darkness of their unconscious with me. After the bridging experience, each participant and I dialogued about key moments in a way that allowed for initial integration of the experience for both of us. Following that, the creating of artwork, as expression of the experience, facilitated further integration of the bridging experience for the participant. My own journaling, as the researcher, did the same for me, as well as helping me to remember key moments. Following that, each participant's journaling of an imaginal dialog with the artwork and their presentation of this journaling to me allowed for further integration.

I then gave an assignment to each individual: I asked them to use a form of ritual that would keep the dream image alive and in their awareness during the interim between the individual session and the second group meeting. We would generally discuss this and come up with something that suited their needs, as well as the time frame. This allowed for integration at home. At the beginning of the second session, I allowed for further integration of the dream and the dream work, as the participants, in turn,
expressed the effect that the at-home ritual had on their relationship to the dream's disturbing image and to their dreaming and waking lives.

The core experience being evoked was one that elicited strong affects, and the expression of these affects was evident in the data collected. This expression was also key to integration of the core evoking experience. For that reason, the masks that participants created during the second group meeting, while listed in the expressing phase of imaginal inquiry, also provided an integrating experience for the participants. The wearing of the masks in silence, and the wearing of the masks while speaking in the mask enactment sequence also constituted an integrating experience, as did the journaling that took place following each. The group sharing that was done about these experiences also provided integration. Finally, the closing ritual, during which everyone acknowledged what was brought forth by each other’s masks, provided integration of the entire day’s experience.

The third and final group meeting, in which my co-researchers and I presented the initial learnings to the participants, was primarily integrative in its intent. The integrative practice of beginning with ritual silence was repeated. Before the initial learnings were presented, participants were going to be invited to journal their own thoughts and questions on the topic. However, due to the need for further data-gathering on key moments, this activity was replaced by one in which the journaling on that topic from the second group meeting was repeated, with more explicit instructions this time. Added to the journaling was a question about the effect of the research on their relationship to their own personalities as a result of the research project. This last question was intended to
further integration for the participants, rather than add to the data. These sheets, once photocopied, were mailed back to the participants.

The culminating integrative experience, listening to the initial learnings, then took place. As each learning was read, participants were asked to journal their thoughts and reactions, which encouraged integration of the material. These responses were then shared with the group in a focal space, providing a similar outlet for affect as in other expressive exercises, and providing the group, as well as individuals, with the opportunity for integration of the dream material and the entire research process. Group members then responded to journaling questions about their reactions to the learnings, with integration being one of the intentions. The final integrating piece of the research occurred when individual participants were asked to create a poem, or piece of condensed writing, using selected words and/or phrases from their journaling of the day. The reading of these poems had an integrative effect. As always, the meeting ended with ritual, providing integration through closure.

It is widely theorized that working with dreams, incorporating their images into waking consciousness, can lead to psychic movement. Participants who chose to be involved in this study were motivated to work with their dreams and to better understand how to integrate their waking consciousness with their dream lives; in other words, to expand their existing psychic states, or adaptive identities. It is my hope that the experience of the research study has moved the participants closer towards this goal.

With this study, I hope also to add to the body of knowledge about dream work that exists within the field of psychology, among psychotherapists, body workers, and dream workers in particular. Currently, the prevalent methods of working with dreams
are either with a private therapist or within the format of a dream group structured on the Jeremy Taylor/Montague Ullman Projective Dream Work model, which includes a fair amount of intellectual work, in the guise of dream image association and dream interpretation. This type of work with dreams is not my talent or my interest; attention to the affects and somatic experiences associated with dreams is. It is my hope that this study contributes to a movement away from interpretation and towards more integration of somatic techniques and emotional processing within dream work.

The practice I used in this research study for working with dreams in the individual sessions with participants was based on Bosnak’s Embodied Dream Imagery. Since the time of the individual dream work, I have found ways in which that particular method does and does not work for me. While I hope to employ this method more in the future, I know that it will continue to be altered and augmented by my own intuitive experience, both in the moment, and as an ongoing dreamer and practitioner. I hope also to introduce this practice by way of workshops similar to the one to I used in this study. The use of mask-making in particular, and the dramatic improvisation that can accompany it in order to embody dream entities, might be included in these workshops.

This study is among the first to bring dreams into the focus of Imaginal Inquiry. While dreams themselves occur during sleep and can therefore only be shared in retrospect, the experiential nature of Imaginal Inquiry lends itself well to re-entry into the dream state, one of the main practices I wish to engage with dream work. Furthermore, the integration of dream work with somatic awareness is crucial to the development of Imaginal Psychology, as both the body and dreams are storehouses of wisdom.
Frequently, the study of dreams focuses on those dreams that are numinous and that call out to be remembered. Disturbing dream images are frequently repressed, pushed back into the shadow from which they emerged. Bringing disturbing images from the psyche’s shadow into conscious awareness brings along uncomfortable affects. When not brought into consciousness, their energies are frequently stored in the body, manifesting as contracted or tightened muscles, even illness. Additionally, the shame and gatekeeping that accompany these images, when not attended to, can lead to negative projection onto others and scapegoating. When we can process these uncomfortable affects, and relate to or identify with the images, we come a step closer to releasing the projection. This is the psychic movement that shifts our imaginal structures, that frees our adaptive identities. Bit by bit, we become freer as individuals and as a species. It is my hope that my contribution to the study of dreams by way of the disturbing image and the body will further this process.
CHAPTER 4

LEARNINGS

Introduction and Overview

The Research Problem for this inquiry asks: In what ways does working affectively and somatically with disturbing dream images affect adaptive identity? It was hypothesized that working with disturbing dream images somatically and affectively allows the dreamer to experience negative affects and thus broaden the experience and acceptance of their own multiplicity. Pseudonyms, in substitution for the real names of the participants, are used throughout the dissertation.

The cumulative learning for this study emerges from the four learnings that resulted from data collection and analysis. The primary form the data took was the recognition of key moments on the part of participants, co-researchers, and myself. It is presupposed that the Dream Self and the Dream Other of a disturbing dream are recognized by the dreamer's adaptive identity as subjectivities that are separate, thus encouraging a dualistic point of view. The cumulative learning, however, proposes that engaging with disturbing dream images somatically and affectively facilitates the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, potentially merging them with more familiar aspects, which can thereby function to release the dreamer from ties to a consciousness of duality, or binary, system of thinking.
The theory in which this study is situated is ITP, as developed by Omer.

Learning One: The Body Dreaming

This learning claims that attending to embodied expressions of affect can lend depth to the work for the dreamer, allowing them access to previously unavailable aspects of their psyche. The data collected from the research shows that the somatic dream work conducted, with special attention to physical expressions of affect, was not only new for the participants, but also useful, allowing them a transformative experience.

1. What Happened

This learning was born of the realization that four of the eight participants expressed recognition that the individual body-centered dream work allowed them a deep experience with their dream (see Appendix 22). The data provided by these four participants' journal entries is corroborated by the audiotapes of their individual sessions. A deep experience led by attention to physical states is also evident in the audiotapes of the individual sessions of the remaining four participants. Upon listening to the tapes of the individual sessions, I found significant evidence that the dream work allowed for non-verbal, embodied expressions of affect among the participants. Some of these expressions were then amplified by the participants' verbalizations; some were denied, and some were left unattended.
The first time that the participants and I met was at Group Meeting One, in which they introduced themselves and engaged in a Dream Incubation ritual. The purpose of the dream incubation was to encourage participants to recall and retrieve any disturbing dream images that might potentially occur to them and to be open to the possibility of working with me with those images. Then, over the next two weeks, each participant met with me for a two-hour session of individual dream work with a disturbing dream they had recently had. I had instructed them be ready to work with a dream that occurred between the time of the first group meeting and our individual session; however, two people came with a recurring dream that they had had before we first met as a group. (This is further addressed in the Validity section of this learning.)

The individual sessions began by selecting a dream on which to work. I would then engage each participant in a brief exercise modeled after Bosnak's, akin to progressive relaxation in yoga, and designed to acquaint them with noticing sensations in different parts of their body. As I directed them, the participants would experience a sensation in one part of the body, and then add another, and yet another, like adding balls while juggling. When this brief exercise was completed, we would then commence the dream work. Once the dream was told, and retold if necessary, the first step was to have the participants locate themselves in the dream environment.

In this dream work, the first physical sensation noticed by the dreamer of the self in the dream environment is accompanied by a felt emotional quality. These are then anchored in the participant's memory, as evidenced by the session with "Uta" (pseudonym):
Janet: Is there an emotional quality to this standing there, looking at the view?  
Uta: Mmm… Being grounded in myself. I didn't need anybody *(laughs)* at that moment.  
Janet: Mmmm. That must feel pretty good.  
Uta: Yeah.  
Janet: Do you have any sense in your body where this groundedness is?  
Uta: Standing from me (sic) in my feet.

In identifying key moments (see Appendix 22), "Theresa" (pseudonym) wrote, "I had not previously actively evoked bodily memories and that element to the individual meeting was intriguing and rewarding." The audiotape of her individual session corroborates the evoking of sensory, environmental details, and her facility with reliving them:

Janet: What is the day like? Do you have a sense of what kind of light, what kind of weather?  
Theresa: It's sunny. Maybe afternoon, two, or three, not yet the four o'clock, hotter part of the day. Just before it's the hottest.  
Janet: So it's warm.  
Theresa: Yeah, it's comfortably warm; it's not too bright; just generally nice. *(A bit later)* I was only describing the one (place), but if you, if I had to draw a line between the two, I would be in the warm one, but I'm actually at the spot where they're intermingling with each other. I'm physically at the apartment complex, but the atmosphere is a spot of transition.

I continued to lead the participant in revisiting the dream environment and then slowly guided them as they retold and re-experienced the dream. In the audiotapes, this slowness was evident, as there were many long pauses while the participant followed my directive to experience each dream image and feel the affect it evoked. When we slowed down, as the research participants and I did in the dream work, we were allowing the body's impulses, its innate intelligence, to speak and be heard, as is evidenced by this interlude with "Joseph" (pseudonym):

Janet: And what kind of a feeling do you have when you're standing in this room, this loading dock area, emotional feeling?
Joseph: (16 seconds elapse) At this point, totally alone. Nobody, or no other… No other life presence here.

In his journaling, Joseph wrote of the individual session, "I liked how deep into the dream I was able to go." In the audiotape of his session, it is evident that he allows himself to attend to nuances of physical feeling, as in this example:

Janet: Feel this feeling of looking for a way out and that it's time to go. Wanting to find a way out. (Pause) Can you feel that feeling?

Joseph: Mmm-hmm.

Janet: Can you locate that in any certain area of your body?

Joseph: Umm…the lower belly, hip area.

Janet: Ah-ha. Both hips?

Joseph: Yeah, centered in that lower abdominal area.

Janet: And it's a feeling of wanting to leave.

Joseph: Move.

Janet: Move?

Joseph: It's energy that wants to move.

In the individual dream work sessions, time was allowed for participants to recognize each affect, each bodily sensation, and to translate them into a verbal description. This is illustrated as Joseph's session continues:

Joseph: Yeah, it wants to (pause) go down into the legs. The feeling wants to move; yeah, turn and make the legs move. Actually, walk. Which is what I do, 'cause I turn and start walking down this big, empty space.

Janet: So, feel that feeling of wanting to move that goes from your lower belly into your legs. Are you able to feel that?

Joseph: Mmm-hmm.

Janet: Focus your awareness on that right now. The wanting to move, in the legs.

Joseph: Want a word for that?

Janet: Sure.

Joseph: Restlessness.

Each time it seemed that a new affect might be present, I asked the participant to name it and describe it as they experienced it fully. In her journal response to the question asking for key moments (see Appendix 22), "Marlene" (pseudonym) wrote about working with a dream in which her elderly mother appeared: "I was surprised in speaking..."
of my dream to Janet that tears came to my eyes." She added that she had "gained much in recreating the emotional content of the dream." In the audiotape of the individual session, I comment on a sniffling sound that she emits, and she asserts that she is suffering from "sniffles." She did not admit to tears until writing this journal entry. Her tears indicate that affect was present and that it was being expressed physically. Although her tears were not admitted, Marlene's attention to uncomfortable emotions and their association to unpleasant physical sensations are evident, as in this example:

**Janet:** Where in your body do you feel that?
**Marlene:** All this, this area, here. (*Indicates chest.*)
**Janet:** Uh-huh.
**Marlene:** Just like a, it's almost like a square, right here, or a circle. Just like, oh, poor, poor mom.
**Janet:** What kind of sensation is that in your chest?
**Marlene:** It feels as if all my energy's right there, you know, as if it's trapped there.
**Janet:** So this feeling-sorry-for-your mother feeling in your chest, it's like an energy trapped there.
**Marlene:** Right. Yes. It's a pain without pain. You know, without ouch. It's pain without saying ouch.

As they are in the example from Marlene's session, tears are a recognizable physical expression of profound affect. In the session with "Robert" (pseudonym), he recounts a dream in which he truly merges with a Dream Other. In his dream, Robert encounters a woman he experiences as open, free, and spontaneous; it is that moment when he slips back into his own identity, which he experiences as closed and fearful, that makes the dream disturbing. The physical expression of affect in the form of Robert's tears is expressed in his individual session:

**Robert:** I was allowing myself to be a little less of her, at the same time, when I still am feeling like I'm her, of just really wanting to enter him, to, to feel what it's like to wear his clothes, his emotional, historic clothes. Being driven with the curiosity to get under the skin and in the heart of that man. (*Long pause.*)
**Janet:** So do you do that? Do you slip back into him?
Robert: I'm waiting for you to tell me what to do.
Janet: Oh! *Chuckles.* I just want you to go where you want to go right now.
You can be—you're in this dream now.
Robert: *Sniffs.* Makes me cry.

As each new affect and its accompanying bodily sensation were discovered in the
dream work, previously identified affects would be re-experienced along with it (see
Chapter Three: Methodology). For example, if the participant first identified a pleasant,
neutral, or disturbing feeling, both emotional and sense-related, it would be used as an
anchor as I guided them to discover new sensations. In this segment of the dream work
with Marlene, she is able to proceed from feeling the trapped energy in her chest and the
pain it evokes to a newly identified sensation, namely a thud in the pit of her stomach,
which she associates with horror/shock. She then manages to feel the two sensations
simultaneously and the affects that they accompany:

Janet: So, see if you can capture this horror/shock feeling again. *(Long pause.*)
Do you feel that, or is this hard to get?
Marlene: It's hard to get, but I'm getting little bits of it, and as I do, in case you
were about to ask, I really feel it in my stomach. Yeah, right, right there.
*(Indicates belly).*
Janet: This horror/shock?
Marlene: Just like a thud in my stomach.
Janet: A thud in your stomach.
Marlene: Tight.
Janet: See if you can grasp that feeling-sorry energy trapped in your chest and the
shock/horror that's like a thud in the pit of your stomach. See if you can feel those
at the same time.
Marlene: Yes, I do feel it.

Although she was only able to hold the two sensations and their accompanying
affects together for a moment, being able to experience two distinct embodied emotions
simultaneously is a crucial step in Bosnak's method of dream work.⁶

Janet: Okay, you do?
Marlene: I did.
Janet: It came and went?
Maureen: Yeah.
Janet: What happens next?
Maureen: In the dream?
Janet: Yeah.

"Larry" (pseudonym) wrote that the "experience of 'embodiment' of these dream energies was remarkable, as I just don’t work with bodily sensations regarding my dreams." His dream work session is fully recounted in Learning Two; here I provide the following example of his attention to embodiment:

Janet: Okay, continue to breathe. Be relaxed in the chair, and also feel yourself standing on this deck with the presence of this workman. You feel him there, too?
Larry: Mm-hmm.
Janet: Good. And you said you had—are you aware already of this hole in your chest?
Larry: Mm-hmm.
Janet: Okay. What's that like? Can you say a little bit about what that's like? (Pause) Did you refer to it as a wound?
Larry: Yeah, I mean, that's just, that's kind of interpretation, but, um--
Janet: It's a hole.
Larry: It's a hole. (Pause) I don't have a particular feeling about it, or a sensation in my body; it's—well, I do, it's maybe a sinking sensation, or a (pauses; whistles slightly as he breathes), a vulnerability—I'm aware that it needs fixing.

There are also physical expressions of affect that are not worked with. In Uta's session, for example, the sound of her labored breathing towards the end of her session can be heard on the audiotape. Mention was made of it, and I attempted to assist her in experiencing the related affect, but she was unable to do so. I wanted to have her return to a more relaxed state and more comfortable affect, at an earlier point in the dream, but she was unable to do that either. Because it was near the end of the session, I ended it gradually. In a fully awakened and alert state, Uta was able to regain normal breathing.

During the individual session, after the dream work, I asked each participant to do a drawing depicting some aspect of their experience. Three of the participants, Uta, Robert, and Hildy (pseudonym), selected the artwork component of the individual session
as one of the three key moments, but did not mention the somatic component of the
dream work. "Karen" (pseudonym) did not identify a key moment related to the process
of the individual dream work and its attention to body states in either journal response.
She did, however, in answering the question for the second time, indicate an appreciation
for the depth of the research in general, and the "kinesthetic opening to a meaningful
dream."

2. How I was Affected

There is a trajectory to how I was affected. Before the research, I had high
expectations, relative to the experienced outcome of the research. I had imagined, for
example, that all of the participants would slip into their Dream Other during the
individual dream work, and would thus experience a shift in their adaptive identities.
Only half of them did this with ease, however, which led to my initial disappointment. It
was not until I had reviewed the data, and removed myself sufficiently from my own
experience and desire, that I was able to discern the positive impact the experience of the
research had had on every participant, regardless of my specific expectations.

As each individual dream work session began, I generally felt centered and
confident. I felt as if I know the dream world well, am at home in it, and even had an urge
to teach participants how to work with dreams. In each session, however, as the work
progressed, I would inevitably feel a sudden drop in my confidence level. Bosnak refers
to this as "'dreamworker's panic,' the moment of utter helplessness upon entering the
world of uncontrollable unconscious." It was helpful to have read and heard about this
state from someone as experienced as Bosnak; it alleviated my fears. With some participants, I experienced this phenomenon more than with others.

As I reviewed the data immediately after the research was completed, I felt disappointed. I believed that the dream work had not gone as well as I had anticipated. It was not until some time later, noticing what did go well, accounting for what parts had not gone as I had hoped, and asking myself why, that I reviewed the participants’ journaling entries on key moments and realized with surprise that they all expressed appreciation for the opportunity to work deeply with a dream. Four of the eight specifically praised the somatic component of the dream work. I realized that the richness I had anticipated was indeed there and that there was evidence to verify its presence.

3. Imaginal Structures In Use

The individual sessions brought to light a number of imaginal structures of my own. The Self-Righteous One was often present to varying degrees at the beginning of each individual session, as I projected a lack of dream awareness, compared to my dream knowledge, onto the various participants. When I experienced the inevitable dreamworkers' panic with each participant, there was a shift into a self-doubting imaginal structure. Usually I was able to find some middle ground between the two extremes. I struggled with the "Teacher" imaginal structure, which was somewhere in between the self-righteous structure and the inept one, as I sought to lead each participant intuitively, as their own needs dictated, in the dream work process. The "Perfectionist" was there when I felt disappointed that the dream work had not matched my expectations.
Each participant's individual session brought some unique imaginal structure to my awareness. With some, I initially experienced impatience in relation to the individual's ability to feel feelings and bodily sensations; frequently I judged them as too intellectual, too mental. With others, those who were easily able to recognize physical and emotional experiences, I felt a sense of ease and of kinship. With men, however, whether they had difficulty or facility with the recognition and expression of bodily sensations and affects, I generally recognized a Little Girl or Victim imaginal structure, one who felt insecure and afraid of their authority. I felt this in particular with Robert, who is at home in images, sensations, and feelings. Because of his facility, the Little Girl/Victim felt afraid of his perceived success in the world, his physical largeness, and his ease with relating a sexual dream. With Joseph and with Larry, the other two men in the group, the Self-Righteous One soon replaced the Little Girl/Victim, when I felt stronger than they were at some aspect of the dream work.

There is a cultural devaluation of dream work, which plays itself out in my psyche in myriad ways. My Victim, Little Girl, Stupid Girl, and Perfectionist imaginal structures are all gatekeepers that devalue my gift at working in the dream realm. With men in particular, who to me represent authority and power, I feel these imaginal structures more strongly. It is a constant struggle to believe in my own strength, and thus to believe in the power of dreams and the somatic experience that accompanies them.
4. Theoretical Concepts Upon Which Interpretations Are Based

Jung was a powerful force in bringing dreaming awareness to our waking consciousness by way of his attention to dreams of his own and those of his patients. Still, Mindell writes, "Jung is my spiritual mentor, yet Jungian psychology could use more body..." A split between the body and the life of the psyche is endemic to western culture; the mind-body split was and is our primary trauma, and the mind-body split is one of the many pairs of opposites in our semantic constructions. There are only a few psychological theorists who meld the study of dreams with the awareness of bodily sensations. Among them is Gendlin, originator of the focusing technique, and author of *Let Your Body Interpret Your Dreams.* Bosnak is another; his body-centered approach to dream work, "Embodied Imagination," is one I have adapted for use in this study. Another is Mindell, who coined the term *dreambody* and has written on its use in dream work, as well as on shamanism and the body in dreams.

Also relevant to this learning is the concept of the *subtle body,* which can be equated to the physical perceptions we experience when in a deeply relaxed state. Dennis defines the term: "Originally used by the Greeks to mean part-spirit and part-body, the soul's own home within the corporeal body, the subtle body describes a place of liminality, an energetic meeting ground of mind and body that may be grasped intuitively." It is this concept to which Mindell refers when he uses the term *dreambody,* what Bosnak refers to as *embodied imagination,* and what Gendlin terms the *felt sense.*
Another dream worker, Jaenke, has coined the term *somatic understructure*, in reference to the basic somatic component of dreams. Jaenke writes of a discipline of mindfulness and its role in dream work that corroborates the learning that such a process was important and needed discovery for the participants in this research:

The task is one of bringing mindfulness back, again and again, into the center of this force-field of released energies, not fleeing but instead feeling the bodily sensations, experiencing the emotions, while trusting with the observing mind the implicit beneficence of the process—even when painful, discordant or downright repugnant.

The term adaptive identity is defined by Omer:

In the course of coping with environmental impingement, as well as overwhelming events, the developing soul constellates self-images associated with adaptive patterns of reactivity. These self images persist as an adaptive identity into subsequent contexts where they are maladaptive and barriers to the unfolding of being.

There are parallel terms that describe a similar phenomenon. Jung named it the persona; Dennis refers to it as the fundamental sense-of-self or the habitual self-image. Damasio refers to it as the autobiographical self. For shifts to occur in this adaptive identity, work with dreams can be particularly useful, as dreams can bring to conscious awareness aspects of the psyche that are split off, or dissociated, from our conscious awareness. That is why attention to the body and emotions, especially as these awarenesses are brought up by dreams, serve a purpose in initiating shifts in adaptive identity.
5. My Interpretations of What Happened

This learning claims that attending to physical expressions of affect lends depth to the work for the dreamer, allowing them access to previously unavailable aspects of their psyche, which, in turn, enables shifts in their adaptive identity.

It is astounding to me that, while my expectations for the dreamers were high, it took so little for them to be moved to respond favorably to the dream work, as Joseph, Marlene, Theresa, and Larry did in answering the journaling question asking for key moments. These four identified some aspect of the individual dream work session as providing them with their key moment, which leads me to believe that the invitation to go deeper than is customary into dreams is powerful, needed, and something for which the participants hungered.

The concept of the subtle body is foreign to most, but, defined in terms of the imagination, is one of which most dreamers and healers are aware. At the beginning of Theresa's individual session, for example, I assisted her in maintaining a sense of her body's presence in the room, while somatically experiencing the effects of the dream environment. This simultaneity of physical experience is evidence of the subtle body.

Larry's dream work session focused on a particular physical condition he was experiencing in waking life: his recent heart surgery. When Larry was directed to relax in his chair, he found an awareness of the hole in his chest that he had in his dream and the vulnerability that came with that. This was an experience of his subtle body.

Members of the healing profession have credited techniques such as visual imaging and progressive relaxation with change in body function. The incorporation into Western consciousness of the term subtle body requires a conceptual integration of
the states of physical and mental relaxation and of heightened perceptual awareness; from that point, it is merely the addition of that term to our lexicon. Those who remember and pay attention to their dreams often have active imaginations; their bodies need only the slightest hint that it is permissible to slow down, to breathe, and to attend to the body's signals. When there is a container, such as the one that the individual dream work session provided, and attention to bodily states is not only allowed but requested, the noticing of physical sensations becomes heightened, allowing for multiple and simultaneous experiences. It is my conviction, and I put it forth in this learning, that this state of heightened awareness is the body's birthright. This is the invitation for which we are longing.

6. Validity Considerations

This learning was triggered by the journal responses of four of the eight participants, Joseph, Marlene, Theresa, and Larry, in which they identified key moments in the research meetings. Key moments are identified by Omer as "moments that stand out for some initially inchoate reason." 19 Myself and the two co-researchers also corroborate these moments.

The validity of the research may have been affected by my acquiescence to the preference of two of the participants, Joseph and Theresa, to work with a dream that they had had, not between the dream incubation and the individual session, but prior to both. My interest was piqued because their preference was, in both cases, a recurring dream. These hold great curiosity for me; their recurring nature alone is often cause for
disturbance, although the image presented in both recurring dreams was also disturbing. However, the time delay of a prior dream versus the freshness of a recent dream may have effects on the dreamer's ability to re-experience physical sensations and affects.

Considering the imaginal structures of the researchers is also an important component of validity. One of my own imaginal structures habitually belittles my own experience; in relation to this learning, I undervalued my initial response of wonder at each person's attempt to somatically experience their disturbing dream image. On the other hand, I also have an imaginal structure that wants to assign meaning to every aspect of anyone's physical experience. With some effort, I have reviewed and scrutinized my own experience within this research, examining it for its importance and relevance to the learnings. I have come away with a renewed sense of value of the dream work experience, which was corroborated by expressions from four of the participants.

Establishing the integrity of the data is also an important component of validity in Imaginal Inquiry. The learning is corroborated by the data contained within the audiotapes of the individual dream work sessions of those four participants who identified key moments within those sessions, as well as the dream work of Hildy and Robert. I carefully reviewed every portion of the audiotapes and their transcripts for evidence of somatic experience in the dream work. Changes in breathing, pauses, nuanced uses of voice and language were all audible cues considered as indicative of somatic shifts; methodology that might have included videotaping, which would have yielded more visual data, was considered but not employed. It was also considered to have another co-researcher present during the individual dream work sessions to avoid
the emphasis on my own experience. However, in order to foster intimacy between the participant and myself, this idea was deemed inappropriate.

The participants did not relate specific moments in time when they were first asked in their journaling (Appendix 22: Group Meeting #2, Journaling Questions #4), during the second group meeting, to identify key moments. Instead, they named an entire experience, which may have lasted from 20 minutes to a couple of hours. Upon review of the data, I decided to pose the question again and to define "key moment" for them. (See Appendix 19, Script: Group Meeting #3.) I asked them to select and list three key moments again (Appendix 23: Group Meeting #3, Journaling Questions #4) when we met for the sharing of my initial learnings. In this questionnaire, four people chose the same three moments that they had written about initially, during Group Meeting #2, adding more specificity to their descriptions of these moments. Four other people selected either one or two different moments from the three they had identified in the questionnaire they answered during Group Meeting #2. This can be ascribed to either their having had more time—three weeks—to reflect on the significance of isolated moments or to have forgotten what moments were key for them. It may also relate to the addition of more moments from which to choose during the closing ritual of Group Meeting #2. In any case, the data may have been affected by my not defining the term for them when asking for key moments the first time, as well as the participants' shifting interpretations of the phrase "key moments."
Learning Two: Facing the Fear of Unleashed Imagination

The assumption on which this learning is based is that fear of the intense experiences of the imagination can restrict the ability to affectively experience disturbing dream images. The resulting claim of this learning is that facing this fear and engaging the imagination *somatically*, to experience the accompanying affective state, will allow the dreamer to embody a new, more accepting subjective state, or subjectivity.

1. What Happened

The key moment that led to this learning occurred in the individual dream work session with Larry. Aged 70 years, Larry had undergone heart surgery about three months prior to our meeting and had chosen to work with a dream that for him contained a disturbing image. It is partially reprinted here, as he read it to me in the individual dream work session.

(The workman) hovers oh-so-steadily, and slowly is lowering the drill towards my wound-hole (in my chest). I'm bracing for the burn to really hurt, as there's no anesthesia. Time passes, and he's moving carefully and slowly. I'm braced, worried about how I'll take the pain. He's very focused, very staid and very strong, but time keeps passing and I'm feeling nothing, and I begin to wonder what's going on. My chest is going up and down as I breathe. I'm waiting and waiting, and finally wake up.

Larry identified the most disturbing quality of this dream as its unfinished nature. The image itself produced uneasiness for him both in the dream, and afterwards, retelling it. As we worked with the dream, I assisted Larry with active imagination, leading him to imagine the hovering drill coming down onto his chest and penetrating the wound-hole.
A portion of the session is transcribed here:

**Janet:** Be present with this image right now, that you have a hole in your chest and the drill is right over (it). It's closer.

**Larry:** Mm-hmm.

**Janet:** The drill bit is hot…

**Larry:** Mm-hmm…

**Janet:** …and there's no anesthesia.

**Larry:** That's very strong.

**Janet:** Mm.

**Larry:** Sort of tremors up and down my back; it's kind of a whole body—torso, anyway—vibration or sensation.

**Janet:** What will happen if we let this drill actually touch?

**Larry:** UH!

He cried out as he imagined the drill penetrating him, and then fell silent. He requested a moment to ask the workman for a hug, and afterwards he quietly wept.

After the dream work, but still during the individual session, Larry was instructed to do a drawing based on some aspect—emotional, energetic, imaginal—of the work we had done (as were all of the participants). Larry's drawing showed a serpent-like creature with a human head, in profile. He then wrote an imaginal dialogue between himself and this being, in which it expressed itself as angry.

During the second group meeting all participants created two masks, one of their Dream Self and one of their Dream Other. The masks, as data, fall into three categories: masks made directly from the pattern provided; masks made from the pattern, but with extensions added (tissue paper, ribbon, etc.); and masks made without the pattern, but entirely of other materials. These masks were used in the mask enactment sequence in which participants, one at a time, donned their Dream Other masks and entered the room for a dialog with me, the facilitator. I asked each participant a series of questions: Who are you; What comes through you; Who am I (referring to the Dream Self mask); Who are we (referring to both masks), and, finally, Who are you, once again to their masked
Larry's Dream Other mask depicted the workman from his dream. When Larry wore this mask and responded to questions, he answered the questions (spoken by the researcher, and typed in boldface) as in the portion of the transcription reprinted here:

**Who are you?** I'm strong and solid. I'm warm and ready to help.
**Who are you?** I'm a protector. I'm your guide in troubled times.
**Who are you?** I want to help heal you.
**What happens through you?** A warm and enveloping sense of strength and well-being.
**What happens through you?** I penetrate you in your heart.
**What happens through you?** An embracing happens through me.

Then, after speaking as the Dream Self, Larry again donned the Dream Other mask and spoke these words: “**Who are you?** I am the solid presence that never leaves. I'm the giving, loving, caring, solid presence who's here for you.”

In answer to the journal question in which he is asked to identify a key moment from the mask enactment sequence, Larry wrote: "The clarity and certainty of the Other's final statement of his presence as ongoing strength, love, caring, warmth that never leaves. The bodily experience of the strong, clear presence of the Dream Other." This data is pertinent to the learning in that Larry faced the fear in the dream work session and, through active imagination, perhaps was able to embody a new, more accepting state, as the learning suggests.

Another participant, Joseph, initially presented a dream in which he performs cunnilingus on his mother. He introduced it by saying, "I'm not sure I want to work with that." Together we chose to work with another dream, which contained a recurring disturbing image.
In Marlene's individual session, she described an image of her elderly mother, with folds of skin where her breasts should be, preparing to nurse a baby. Marlene was unable to shift her awareness to that of her Dream Other, her mother. Another participant, Uta, made associations to other dreams she had had, as well as to actual life experiences. At the point when I asked her to focus on affective states, her breathing became audibly labored, and remained so throughout the session. She also was unable to transition from identifying as her Dream Self to the Dream Other, "C," her husband who had committed suicide several years previously.

When Theresa and I met together individually, I learned that she had been diagnosed with bipolar disorder. I had not known this before; in the screening process, I had asked her all of the questions I had proposed to ask prospective participants, including whether she was taking any medications (she was not), but whether she had been diagnosed with any psychological disorder had not been among them. In the disturbing image of Theresa's dream, a suit of armor is holding a mace, which crashes onto her head, injuring her. I did not ask Theresa to re-experience this part of the dream narrative. I did ask her to slip into the Dream Other, the suit of armor; she communicated an experience of her Dream Self inside the suit of armor. Hildy was able to slip into her Dream Other, experiencing, as the Other, what she described as a feeling of relief in finally being taken care of.

Following our first group meeting, Robert telephoned me to schedule a session after a dream occurred to him, the only participant to use this option; all of the others had booked their appointment before any disturbing dream had occurred. He was eager for an individual session, as he had had a disturbing dream that involved a sexual encounter
with a free-spirited woman. In the dream, his fear of social restrictions comes into conflict with his desire for joy and pleasure. The artwork he did after the dream work shows a woman in profile—his Dream Other—and behind it, a black shadow with exaggerated features. He selected its creation as a key moment, writing: "Drawing the face/split—seeing it."

There is also a significant incident in the individual session with Karen that led to this learning. Early on in her session, she discussed the dream she had selected to work with and mentioned that she had chosen not to work with her therapist on the dream, but rather to leave it for her session with me. I communicated to her that I felt honored and touched by this thoughtfulness on her part, and that I had not considered asking the other participants to save their dream for me. At the end of the exercise that preceded the dream work, in which I led Karen in experiencing sensations in her body with eyes closed, I told her to open her eyes when she was ready. The audiotape indicates that over six minutes elapsed during which we were both silent before I inquired as to what was going on for her. She replied that she had been with an internal guide who had helped her to understand the dream.

2. How I Was Affected

The dreamworker's panic that I experienced varied in intensity with each participant. There was also an intersubjective field between each participant and myself, which affected the trust we felt of each other and depth with which we were able to go in
the process, which in turn affected our ability to face the fear of the potentially disturbing, intense nature of the imagination.

With Larry, I felt a sense of kinship and trust. His dream of the workman about to lower the drill onto his chest left me with a feeling of frustration, however, as it became clearer to me that it was unfinished. The unfinished nature of the dream was disturbing to Larry, as well. I felt an urge to move us both out of this impasse as the only way to proceed with the dream work. This is an instance in which the level of trust necessary to proceed was present; had I chosen not to engage the subjectivity that allowed me to direct him towards a potentially painful experience, that of allowing the drill to penetrate his chest, we would have both remained in a state of fear. At the end of the dream work, I felt great relief, as if we had both participated in something of significance.

With Joseph, I felt less camaraderie than with Larry. Because of Joseph's hesitation to work with the first dream he told me, involving a taboo sexual act, I experienced a feeling of protectiveness toward him. Due also to my own fear of losing my center, I went along with his preference for the second dream.

The intersubjective field between Marlene and myself was more complex. First, I had never met her before the individual dream work session. The dream image Marlene brought of her elderly mother about to nurse a baby, but with no breasts, only folds of skin, was one of the most disturbing of all the images brought forth in the research project. I wonder now if she experienced an affect of disgust which neither one of us recognized at the time. I am now fairly certain that I experienced it. This disgust, along with my judgment of Marlene, both unconscious, no doubt contributed to the weakness of
the container. They added to a field in which it was difficult for her to trust me enough to face her fear of potentially intense imagination.

With Uta, who I knew peripherally prior to our first session, I experienced a range of reactions, from impatience with her tendency to intellectualize and her lack of ability to sense things physically, to compassion for what I perceived as her loneliness. With Theresa, whom I met for the first time at our individual session, I felt a sudden panic when she told me of her bipolar diagnosis. I was fearful of her imagination and where it might lead us; I felt uncertain as to whether I could handle whatever it unleashed, especially with a violent image, as her dream contained.

Hildy, on the other hand, whom I had known prior to our working together on her dream, demonstrated a remarkable ability to experience both sensations and emotions, and was an open and willing participant. I, in turn, felt relieved and excited for the opportunity to work with someone so readily engaged.

I had never met Robert before our initial session, but had talked with him extensively over the phone. I knew of his stature in the community and had viewed his impressive artwork at a local gallery, which contributed to the complex nature of the intersubjective field present in our dream work session. With him, I felt a precarious divide between my own sense of boundaries and his lack of fear of his imagination, his willingness to express his vulnerability.

I had known Karen before the research project and had experienced her as an authority on masks; she had once been my teacher, and at that time, in our respective roles, I felt nurtured and quite comfortable. In retrospect, I can see that I assumed that the shift in our roles would be easy; it was not. In the dream work session, her delay in
engaging with me after the body awareness exercise led me initially to feel protective of her time and space. As time went on, though, I began to grow impatient. When she finally told me that she had been with an internal guide, I suddenly felt enraged that she had excluded me from her own private dream work, especially after guaranteeing that she had saved the dream for me. Her association with her internal process effectively removed me from the in-charge position I held and cherished as the dream worker and researcher. Considering our prior relationship, it makes sense that we both may have had difficulty with the interchange of roles.

3. Imaginal Structures in Use

Feeling confident at the beginning of each individual dream work session, I was experiencing an imaginal structure of self-righteousness, one who feels ownership of the dream world. Also familiar is an imaginal structure I know as the Good Girl. Anxious to do things correctly, she was with me when I began each individual dream work session. In the work I did with Joseph, I find two imaginal structures that I often experience in the presence of men: the Victim and the Matriarch. The former developed from my role as a survivor of sexual abuse and results in a need for strict boundaries with men. The latter I learned from both family and culture; it holds that women are superior to men when it comes to expressing their emotions.

With Karen, my imaginal structure that wants to be in charge (the Bossy One) may have affected the intersubjective field from the beginning of our individual session, perhaps because I felt a need to establish my role as the authority and the person in
charge. The initial presence of an imaginal structure that feels kinship with those who need more time (the Indigenous One) overlapped with the Bossy One. Not expressing my anger was partly the decision of the Professional, an imaginal structure who hides strong emotional reactions in order to appear in control. All of these imaginal structures have the potential to lead me astray from the intense experiences of imagination.

In the dream work with Larry, I discovered an imaginal structure I had never before recognized in dream work: the Sadist. Cruel and merciless, this imaginal structure craved the penetration of Larry's wound-hole with the drill. It wanted to cause him pain, to make it hurt; it could not be appeased until I, as facilitator, had let the drill touch his chest. In relationship to this learning, my lack of fear of imagination is represented by this imaginal structure. I experienced this imaginal structure strongly and became aware of its existence for the first time during this session. Although I experienced some pangs of caution around whether or not I should pay attention to this Sadist and allow the dream to continue, there was no feeling of fear of staying with his anxiety or tentativeness.

4. Theoretical Concepts Upon Which Interpretations Are Based

Fear of the imagination and its intensity can be linked to the fear of emotions, which is endemic of Western culture, in which rationalism is valued over the emotions. Theorized to represent the feminine, rather than the masculine, emotions and the body are not as venerated as are rationalism and the intellect. According to Leonard Shlain, the decline of images in culture can be traced to the invention of the alphabet and the spread of literacy, and hence the heightened importance of the more linear, logical, left side of
the brain, typically associated with the masculine. He also traces the emotion of fear itself to the fear of death, of our own mortality.\textsuperscript{21}

Tomkins' affect theory defines the affects as biologically-based responses to stimulus that change or challenge the status quo, or what we believe to be true.\textsuperscript{22} Thus emotions are generated whenever the status quo is shifted. When the negative, or uncomfortable emotion of fear is generated, it is a response to a sudden change in the environment. When the adaptive identity is resistant to change, which it is by definition, there is fear of the imagination. Dennis writes of the need to expand beyond what is known and comfortable for each of us by accepting our disturbing images, whether they present themselves to us in dreams or in waking imagination. "Now, to truly accept their insistent embrace," she writes, "we must be willing to make a sacrifice, a sacrifice we are not eager to make, for that is the sacrifice of our fundamental sense-of-self."\textsuperscript{23}

In ITP, imagination is the language of the soul. Imaginal Psychology returns soul to the forefront of human life; it emphasizes care of the soul and places imagination at the helm of life of the soul. Omer says, "When the intensities of imagination are forbidden, where do they go? They require a discipline based in imagination which makes room for the intensities of imaginative life."\textsuperscript{24}

Fear of the intense experiences of the imagination is prevalent in Western culture. Thomas Moore writes of the Marquis de Sade and his exuberantly dark, often shunned writings of sexual perversion and of their significance to the life of the imagination and the psyche. At the end of his study, Moore states:
…(Sade) teaches us how to imagine evil, how to depict it so that its necessity shows through. We seem to have lost this technique, so relevant to the violence that characterizes our world. Yet, until we have heated our violent ways in steamy forms of imagination, we will be left with its unredeemed literalization.  

Imagination's demons are considered to be a rich storehouse of creativity. Diamond writes of artists who have faced these internal demons and surpassed the mental illness or psychic pain that they bring in order to create works of art. Dennis writes of the seed of divinity that exists in the dark imagery of the imagination. However, she also notes that the presence of bodily sensation, within the experience of imagining, is what makes the image daemonic and transmutable, rather than demonic and dehumanizing.  

Fear of the intense experiences of the imagination is directly related to the resistance to bringing unconscious material to the light of conscious awareness. Freud proposed that dreams are symbolic representations, in the form of images, of unconscious material. Jung furthered this theory, putting forth the principle that dreams, as representations of unconscious material, are generally in response to a conscious situation in the life of the dreamer. The interplay between conscious and unconscious varies from person to person, but it is generally painful to bring unconscious thoughts to conscious awareness. Imagination has a direct link to the unconscious, and for that reason, we fear the imagination and its intensities. We are afraid that a product of the imagination may unsettle our adaptive identities.
5. My Interpretations of What Happened

The claim of this learning is that fear of the intense experiences of the imagination restricts the ability to affectively experience disturbing dream images. This learning proposes that facing this fear, and engaging the imagination to somatically experience the accompanying affective state, will allow the dreamer to embody a new, more accepting subjective state, or subjectivity.

In Joseph's session, he initially presented a dream with a disturbing sexual image, in which he is performing cunnilingus on his mother. I believe that he felt overwhelmed by the intensity of his own imagination and its capabilities. He declined to work with that dream, and I did not try to persuade him otherwise; rather, I chose the second dream that he offered, in which he continually opens a door only to find another closed door. Aside from Joseph's preference, I chose the second dream because of my fear of my imagination, uncomfortable as I was with the prospect of working on a sexual dream with a man with whom I am working for the first time. I dismissed my fear by admitting my interest in the recurrent nature of this second dream, which he had had several times before. However, I wonder now how much my unacknowledged fear of the intense experiences of my own imagination, as well as a protectiveness of his feelings of insecurity and fear around working with the sexual image, coerced Joseph into a position of being unable to confront his feelings as they occurred while we worked with the second dream. Its symbolism, the door that leads only to other doors, seems to suggest this impasse. Joseph's drawing, made during the individual session, right after the dream work, stands out from all the others in that it is barely visible even at arm's length; it
shows a literal representation of a door, his Dream Other. His masks also suggest a fear of the unleashed imagination; he used the mask pattern provided and did not build any extensions on it. For Joseph, I wonder if there is more behind the taboo image. It seems that by denying the possibility of working with the first dream, in which the power of imagination is evident, the dream we both selected by its very imagery—closed doors opening to further closed doors—may have denied him access to his imagination.

Marlene's dream image was of her elderly mother about to nurse a baby but with no breasts, only folds of skin. She displayed a fear of her own imagination, the fertile ground that concocted this disturbing image. Perhaps the image was overwhelming; perhaps its power and the unknowns of her imagination were too frightening for her, because her artwork, both the drawing and the masks, suggests that she was reluctant to delve deeply into the image and its accompanying disturbing affect. The drawing shows stick figures of the dream characters, and her two masks are made from the pattern provided; she affixed words to them that she cut from the newspapers that covered the tables.

In our initial interview, Marlene struck me as a person who was interested in dreams, as long as their images were profound and beautiful, leading to a discovery of positive affect, even though she indicated a willingness to encounter disturbing imagery. For that reason, attention to the shadow dynamics between the two of us is also necessary. My imaginal structure that judged her and her perceived inability to hold disturbing emotions was extremely subtle, yet was, in the audiotape, evident throughout our work together. As I listen to the audiotape, I can recall the interplay. This dynamic, and our inattention to it, may have played a part in her difficulty attending to disturbing
emotions due to a lack of trust between us and my own inability to support her in experiencing them, as well.

Uta's fear of the intensity of the imagination first presented itself during our screening interview in the form of denial that she had ever had any disturbing dreams, and then, during the dream work, as a tendency to slip into intellectual processes, especially when asked to feel emotions in her body. I interpreted her labored breathing during the dream work as a sign of fear of some kind. However, there seemed to be a shift for her at the end of our research; she expressed this through her ability to make connections between images. Hildy, in contrast with Joseph and Marlene, was able to readily identify and jump into the uncomfortable emotional states brought up by our dream work, experiencing the affect of shame and its transmutation into self-acceptance. She demonstrated no fear of her imagination.

Theresa's admission that she had been diagnosed as having bipolar disorder surprised and frightened me; I did not fully recognize my reaction at the time. Because of it, I did not take her through the somatic portion of the dream work or ask her to imagine the moment of contact between the weapon and her head; I did not assist her in metabolizing the disturbing dream image, because I was afraid of what might result from such an intense imaginative experience, based on my preconceived notions of bipolar disorder. In that instance, it was my fear of her imagination—her ability to handle it and my ability to contain it—that may have stifled the dreamer's experience of transformation.

Robert, on the other hand, lacked a capacity to reign in his imagination. He appeared fearless when it came to experiencing the intensity of his own imagination, but I
was more hesitant in the face of his complete candor. One of my co-researchers described him aptly when she said, "He gets real really quickly." My two co-researchers and I agreed that Robert, for all of his honesty and openness, lacked an ability to discern. As a result of my own fear of his openness of expression, I am uncertain as to how much he was able to experience transformation.

Lastly, I find where my Self-Righteous imaginal structure met the Sadistic one in Karen's session. It seems as if her fear of the intensity of her imagination led her to find her own internal process with her dream image. Further interpretation leads me to suspect that, upon learning from her that she had done her own form of dream work with this dream by working internally with her guide, I (or my Self-Righteous imaginal structure) unconsciously excluded her from my dream work, almost sadistically. Although she continued as a research participant, I am aware that I held her emotionally at bay. The co-researchers experienced similar difficulties with her; they both revealed imaginal structures that were basically disapproving.

For each participant, as well as myself, fear of the imagination had the potential to appear at many different points during this research, after the initial disturbing image had occurred in a dream. First, the task of dream work with me may easily have elicited some fear, as the work depended on the participant's ability to free their imagination around an image that was disturbing to them. Because dreams evoke material from the unconscious, that which the ego wishes to keep hidden, the participant could have been fearful about what was going to appear to them when they revisited the dream, or about the affect they might experience with me. Next came the opportunity to draw, which rendered some participants fearful (perhaps about their drawing ability), as evidenced by the drawings.
The imaginal dialog with an aspect of the drawing was next, and appeared, by the results, to have generated less anxiety. There was then the assignment to make two masks, in the second group meeting; the resulting masks were divided into categories that suggest the level of fear of imagination present for the participant. This was followed by wearing the masks, and then the mask enactment sequence, in which participants spoke while wearing their masks, one at a time. At any of these moments, when the imagination had to be engaged, fear could have emerged.

6. Validity Considerations

In the participatory paradigm, in which this study is situated, one way in which validity can be demonstrated is by giving close scrutiny to the imaginal structures of the researcher and co-researchers. This learning in particular has provoked intense scrutiny of my own imaginal structures, described in that section. Researchers' imaginal structures around sexuality, gender, and feminism were discussed after the data-gathering occurred. These informed the interpretations of our responses to each participant; thorough examination of these imaginal structures is crucial to this learning. The imaginal structures we recognized were, in fact, key elements in developing the learning.

The validity of this particular learning concerning fear of the intense experiences of the imagination is dependent on the level of trust that is established between each participant and the facilitator, and also among the group members. The resistance to bringing dream images to the light of consciousness can be tempered by mutual trust, such as the trust that is engendered in a therapeutic relationship. In such a relationship, or
in an ongoing dream group, trust is built over time, which was not available in this study. Also, levels of trust varied from one participant to the next. Because of its strong connection to the unconscious, imagination can unleash images that require some vulnerability to expose; this vulnerability requires trust. Fear of the imagination seemed to have no relationship to the participant's level of comfort with artistic expression; four of them were professional artists, and of those four, only two seemed to have ease in the imaginative processes of both the dream work and the mask-making and enactment. In a group such as this one, trust is minimally established, although the hand-washing ritual that accompanied the dream incubation increased group intimacy, according to participants' journaling. In the individual dream work sessions, there was even less trust than in the group, because of the focus on each participant.

Another way to establish validity is through the reliability of the data. The data for this learning is primarily contained in the recorded individual dream work sessions with participants, the artwork done in those sessions, the imaginal dialogs with the artwork, the masks participants made in the second group meeting, and in the video recordings of the second group session, particularly the mask enactment sequence.

Identifying key moments is a third way to establish validity, these being moments that, according to Omer, "stand out for some initially inchoate reason." Key moments with each participant were examined by the researcher and corroborated by the co-researchers. The participants also identified them, and although individual participants were not privy to each other’s individual sessions, they inevitably commented on their own. All three researchers—John, Xan, and I—recognized as key the moment the imagined drill hit Larry's chest in his individual session, as did Larry himself.
Learning Three: The Power of the Mask

This learning claims that the use of a mask necessitates certain somatic responses that facilitate the wearer's embodiment of the other, in this case, a dream entity. This embodiment can provide the wearer an experience that is outside their adaptive identity. While not identical to experiencing subtle energies in the body, this embodiment is a necessary step in facilitating the experience of somatic energies presented by a dream entity. Fear of the intense experiences of the imagination, examined in the previous learning, can be mediated by the wearing of a mask. Even the most reticent of participants found their guard down when their identity was altered by a mask. Adaptive identity is allowed some flexibility by the wearing of a mask; when the mask depicts an entity from a dream, whether the Dream Self or the Dream Other, imagination is engaged, and the resulting shift in adaptive identity is inevitable.

1. What Happened

This learning emerged from both the first mask activity (when the participants silently put on their masks together for the first time) and the mask enactment sequence (when participants entered the room one at a time) and, wearing first one and then the other of their two masks and responding to questions I posed in the role of facilitator. These two activities, both from the second group meeting, are fully described in the Methodology chapter. All of the participants had met initially in Group Meeting One, and, over the next two weeks, each had worked with me individually on a recent dream
that they found disturbing. I intentionally did not include a time when they would share
their dreams with each other.

The making of the masks occurred on the morning of the second group meeting.
One of the instructions was to not put their masks on during the entire creation process.

In the first mask activity, following my guidance, the participants picked up their
Dream Self masks first, looked at them, and then put them on. I guided them to feel what
it was like to be wearing this mask. I then told them to allow the Dream Self to guide
their bodies as they moved in place. Robert selected this introductory sequence as his
primary key moment; specifically, the wearing of his Dream Self mask, which was, for
him, an image that called up disturbing affects. The videotape of that sequence shows
him cowering behind a chair during much of the movement portion of this activity.

I then guided the participants to slowly turn around and gaze at the other Dream
Selves. Next, I asked them to move around the room, silently interacting with other
Dream Selves, one at a time. Finally, I guided them back to their chairs and instructed
them to remove the Dream Self masks. The identical sequence was repeated with the
Dream Other masks. Again, as the masked participants moved around the room, their
interactions with each other were silent; movement was more fluid and varied than in the
first sequence.

The Mask Enactment sequence followed this, and differed from the initial
wearing of the masks in two ways: first, each participant donned their masks individually;
and second, there was the presence of an audience. The rest of the group, along with the
two co-researchers and myself, witnessed the process. Another major difference between
the mask introduction and the mask enactment sequences was that in the latter exercise, the masked participants spoke, as either their Dream Self or Dream Other.

In this sequence, each participant answered questions as I asked them. Uta wrote that "talking in front of the group with the mask of the Other was huge—there were several key moments." Theresa selected both the individual session and the mask enactment sequence as holding key moments. Hildy chose the mask enactment sequence as the most significant key moment.

Joseph chose as his primary key moment the non-verbal exchange with others as they wore their masks for the first time in the group setting, writing, "Meeting other Dream Selves was like entering a collective shared dream space for a moment." The videotape does not convey the felt experience, but it does show the change in people's styles of motion, from personal identity, to Dream Self, and then to Dream Other as they wore each of their masks in succession.

At the end of this Group Meeting, I asked the participants to place their masks on the floor in front of them as they stood in a circle. I reminded them that I would be collecting the masks as part of my research data, but that they would be returned to them in three weeks at the next group meeting. There was at least one gasp; in the end, the participants parted with them. At the third and final group meeting three weeks later, when I asked participants to repeat the journaling about key moments, two of them selected this as a key moment.
2. How I Was Affected

The creation and use of masks as part of my methodology for this study, and the use of two masks per participant—one to represent the Dream Self and one the Dream Other—was fundamental. I anticipated that the wearing of masks had the potential to facilitate a step into another entity more than the artwork that did not involve the body. My experience with masks to represent a dream entity and in-group enactments, however, had been limited. I even had doubts as to why I was using an art form so unfamiliar to me. As a result, when I led the group mask work, I was completely surprised by the intensity of the experience.

In the video of the first wearing of the masks, it is evident that the participants were still present, but it is as if they remained in the background as the masked entities came forward. I experienced being in the center of an energy field, feeling something in the air. It was as if there were a tacit agreement among the participants to transform themselves, to bring something forward from another realm, from the imaginal, from their own private imaginations, and from their dreams. I felt excited, as I had facilitated this bringing-forth, but was now merely a witness, albeit a privileged one. I experienced this excitement with the Dream Selves first and, then again, much more intensely, with the Dream Others. The power of what the masks brought forth was almost overwhelming; it excited me, it filled me with wonder about where these entities came from and awe at the magical capacities of the imagination.

This effect continued during the Mask Enactment sequence, coupled with my brief but intense confusion and self-doubt. The effect was renewed when I found my
intuitive process strengthened. When I floundered during the phase of giving instructions for this sequence, I panicked. How could I explain what I myself did not understand? I was greatly relieved when a participant suggested that we just try it. I agreed, and we began.

With the first participant, I was confused as to when and how I should suggest that she move to the Dream Self chair. Whereas with that first participant, I picked up and held to my face her Dream Self mask, I merely gestured towards it in the participants' turns that followed. I also soon realized that, within the design of the sequence, there was no opportunity to move back to the question, "Who are you?" when the participant was wearing the Dream Self mask. Again I felt constricted, trapped by the form I had established, yet it seemed to me imperative that I stick with what I had planned. Once I had made this decision, I felt comfortable and able to respond to moments as they occurred with the masked entities.

There was a kind of knowing that I experienced in the role of facilitator. As in dramatic or dance improvisation, I had to know when to end each sequence. Sometimes it ended because I felt the dialog could go no further. Once, the participant himself got up to leave, thus ending the dialog. Other times the ending point was perfectly clear to me and I thanked the participant—my closing line—after they spoke the sentence for which I intuitively knew I had been waiting.
3. Imaginal Structures in Use

An imaginal structure stood witness when I was affected with surprise and excitement by the power of the masks. It was one of skepticism, even criticism of the excitement I was feeling. From the vantage point of this imaginal structure, I looked at the participants in their masks and asked myself, "Who gave these people permission to act like kindergarteners?" I was awed by what appeared to be their complete lack of self-respect of adulthood. They even seemed to possess dignity while wearing their primitive creations, adding to their ridiculousness, as perceived by this imaginal structure.

Although I was aware of this internal skeptic, what prevailed was the imaginal structure that allowed me to be affected by the energy that I felt in the room. I am less familiar with the imaginal structures that support such non-rational experiences than I am with the skeptical imaginal structure. The awareness of a skeptical imaginal structure suggests the existence of one who is stifled and stilled by the skeptical one. Fortunately, for the sake of this research, I did not experience the presence of that third structure.

As the facilitator of the mask enactment sequence, I encountered two other imaginal structures. One I know as the Stupid Girl. When I was introducing the sequence of the activity and found myself confused, I fell immediately into this imaginal structure, wondering why I was pretending to know anything at all about dreams and presuming to lead a research study for my dissertation. Later, when uncertain as to how to proceed with a masked participant, a version of this imaginal structure would again surface in my awareness. However, when I was in the flow and knew what I was doing, I had a peripheral awareness of another imaginal structure at play. This was one of power,
knowledge, leadership, and authority. This all-powerful, all-knowing imaginal structure led the participants to the extent that it seemed to have the power to make them utter the words it knew they had to speak. Alongside this ran a very self-satisfied imaginal structure. Concurrently, I had the experience of being completely in my element among these masked entities. It was a deeply enriching experience. Beyond these imaginal structures, within my experience of those moments, I felt an authentic power.

4. Theoretical Concepts Upon Which Interpretations Are Based

In ITP, Omer has identified four dynamisms of experience: Personalizing, embodying, deepening, and diversifying.³³ A deepening of the experience of dreaming occurred when participants donned their masks for the first time, allowing a mythic dimension to enter the space we shared.

The use of masks in theater and ritual has been discussed by performance theorists and documented by anthologists. Sivan writes of the simple act of covering one's face and the psychological impact it has in human communication.³⁴ Lechuga and Sayer echo this thought, elucidating further on the effect that the mask has on its audience.³⁵ Schechner writes of the transformative capacity of the mask, and includes masks as one of the theater's "mechanisms for transformation,"

… all designed to "make believe" in the literal sense—to help the performer make her/himself into another person or being, existing at another time in another place, and to manifest this presence here and now … so that time and place are at least doubled. If the transformation works, individual spectators will experience changes in mood and/or consciousness; these changes are usually temporary but sometimes they can be permanent. In some kinds of performance—rites of passage, for example—a permanent change in the status of the participants is accomplished.³⁶
What Schechner reveals begins to shed light on the experience I underwent as an observer of the first mask activity, and the revelations that occurred via the masked participants during the Mask Enactment sequence.

Also apropos of this learning, Meyerhoff writes, "Do we forget ourselves, forget we are pretending? There are those who would say the forgetting is the very hallmark of rapture, the height of imagination, and those who warn of the madness, the dangers of forgetting that we are always in a play of our own construction." 37 The use of masks facilitates a transcendence, which in turn allows for a shift in adaptive identity.

Otto writes, "The wearer of the mask is seized by the sublimity and dignity of those who are no more. He is himself and yet someone else." 38 His words not only support this learning, but by suggesting the duality inherent in the use of masks, they pave the way for the fourth learning, which states that as the affects associated with the Dream Self and the Dream Other are embodied, these two images merge.39 Otto's words also support the cumulative learning, which proposes that engaging with disturbing dream images somatically and affectively facilitates the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, potentially merging them with more familiar aspects, which can thereby function to release the dreamer from ties to a consciousness of duality, or binary system of thinking. Otto refers to the duality inherent in the wearing of the mask: it is worn by one being, and it represents, or becomes, another being.40 This becoming is the space where the merging of the two occurs.

The mask is no less powerful for Alaskan natives, according to Fienup-Riordan, who chronicles the use of masks as prayer to spirit entities in Alaskan indigenous
societies. She quotes one of her informants, who states that within a ceremony, the masked person actually became the figure he was meant to represent.

Eliade and Campbell have written about the use of masks and the powerful capacity for transformation they possess through their wearing. Eliade writes, "... one becomes what one displays." (Italics in the original.) Campbell discusses the mindset of both the spectator and the wearer created by the use of masks, "The literal fact that the apparition is composed of A, a mask, B, its reference to a mythical being, and C, a man, is dismissed from the mind, and the presentation is allowed to work without correction upon the sentiments of both the beholder and the actor." He continues to theorize about the nature of reality and its perception, which, when altered by the presence of a mask, can induce a state of liminality. This state impressed itself upon me and several of the participants during the Mask Enactment sequence of the expressing experience.

5. My Interpretations of What Happened

This learning claims that the creation of a mask to embody a dream entity can provide the wearer an experience that is outside their adaptive identity.

As an elementary school teacher, I became accustomed to working with young children, to their creativity, and to their imaginative play. In the data-gathering portion of this research, I was leading adults in an artistic activity, witnessing their creative expression, and leading them in imaginative play. It seemed incongruous to suddenly be exposed to their large bodies engaged in what I was used to watching seven-year-olds do spontaneously. It is culturally unacceptable for adults to behave in such a way, exercising
their imaginations. In all of my professional life, I have been encouraged to nurture children to work creatively and play spontaneously, but as adults and teachers, we sat seriously through meetings and trainings about how best to teach the child.

I have some experience with ritual, some with performance, and a limited amount of experience with the use of masks, except by children. My lack of experience with the use of masks in a group format, in ritual, and by adults is partially responsible for the revelation and awe I experienced and the power I felt to be inherent in the use of masks to embody dream figures, as in this study. It is also true, however, that the use of masks in such a way has not been reported.

The power that the participants, my co-researchers, and I experienced during the initial wearing of the masks, and again during the mask enactment sequence, suggests to me that masks, as ritual objects, as forms of creative expression, and as elements of theatrical disguise, have the capacity to transform the wearers, especially when they invoke the presence of entities from a realm other than the one we inhabit in daily waking life. They also have the capacity to affect the audience, both masked members and unmasked.

As the facilitator of the mask enactment sequence, I determined whether to continue with the same question I was asking of the masked dreamer or to proceed to the next question and when to have the participant switch masks and speak as the other dream entity. The experience of the participants, as revealed by their responses to journal questions, was invariably one of surprise when they spoke as their masked dream entity. It was as if they were inhabited by an Other. They all experienced the ability to observe themselves and simultaneously speak as another.
At the end of the second group meeting, the reminder that I would be keeping the masks for three weeks seemed to come as a shock, as now the masks had taken on form and meaning. They had become part of the participants' identities; they were, as Dream Others, also intimate friends. Even though I had told them several times that I would be keeping their artwork for three weeks, it seemed, to me as well as to some of the participants, somehow wrong that I take them away, even temporarily. The relationship that the participants had formed with their masks throughout the day was so strong that their removal was painful, suggesting that the masks had taken form as parts or extensions of themselves, fresh and newly discovered.

6. Validity Considerations

The data collected corroborates my own experience and that of the co-researchers, that the masks provided the participants a vehicle for transformative experience. Included in the data is the videotape of the first time the participants wore their masks and of the mask enactment sequence. Included in the data are the photographs of the masks. The collected journal responses form a third type of data. In their response to written questions, the participants each identified three key moments in the entire research process, including the first group meeting, the individual meeting, and the second group meeting. Six of the eight participants responded that they had an experience while wearing one of their masks that they identified as a key moment. Later, two participants journaled that being parted from their masks was difficult for them; one identified it as a key moment.
Attention has also been paid to imaginal structures present at the time of the mask making and both mask use sequences, my own as well as those of co-researchers. One of my co-researchers has a background in theater and came to the research with a bias toward the power of the use of masks. The other co-researcher was somewhat skeptical, and I was completely naïve about their potential power. The imaginal structures present among the researchers covered the spectrum and allowed for a wide range of experience during the entire research project.

As for the participants and their imaginal structures, I purposely did not inform them that they would be making masks, but I did inquire in the initial screening process, about their comfort level with making art in a group. Their responses were varied, with all expressing willingness to create art. I do know that four of the participants are accomplished artists: two of them paint, one is a collage artist, and one is an artist who specializes in masks. I am guessing that the remaining four participants had limited exposure to masks and a variety of imaginal structures around their use. Therefore, in the intersubjective field, it may be that those who were naïve were encouraged by those who had more experience, and those who were inexperienced kept the egos of the more experienced ones in check. However, it is also possible that half of the participants felt intimidated by the four artists in the group.

**Learning Four: The Merging of the Dream Self and the Dream Other**

This learning presupposes that an unfamiliar part of the psyche emerges in a disturbing dream and is represented by the Dream Other. The claim of this learning is
that, as the affects associated with the Dream Self and the Dream Other (a significant entity in the dream who is not the dreamer's own self) are embodied, these two images merge, allowing a step out of adaptive identity and towards an encounter with the Friend.

1. What Happened

This learning is based primarily on key moments experienced and described by three of the research participants, Larry, Hildy, and Robert. Larry's experience is outlined in Learning Two. In his dream, a workman holds a drill over Larry's chest in which there is a wound-hole. Larry did not experience the drill touching him in the dream, but did as I led him in the active imagination portion of the dream work during the individual session, part of which is transcribed in Learning Two. As he imagined the drill penetrating his wound, Larry cried out, and then was silent. When I asked him if he had anything else he wanted to do in the dream, he replied that he wanted to ask the workman for a hug. He did so, and as he did, he shed tears.

As Hildy and I worked with her dream, she identified and located a feeling of relief as she returned a car that she had stolen to complete an errand, believing that she had not been caught. When she was caught and reprimanded in the dream, she identified a feeling akin to the shame she had often experienced as a child. Finally, she experienced surprise when the woman who caught her in her dream shrank and jumped into her arms.

Another aspect of the somatic approach to dream work occurred with Hildy, namely, that she was able to discover an affect that she experienced in the dream and its association with the shrinking size of her Dream Other.
Janet: Is there an emotional quality to that feeling all exposed as she's coming towards you?
Hildy: Well, it's real familiar.
Janet: Is it?
Hildy: Yeah.
Janet: Can you feel it?
Hildy: Let's see where it is...It's—the feeling is, I want to shrink!
Janet: Ahh!
Hildy: I'd like to shrink, and disappear, and hide.
Hildy: But instead, she shrinks.

Hildy had the realization that her own shame made her want to shrink, like the woman does in the dream. Hildy stayed with the shame affect by remaining conscious of it, locating it in her shoulders, which she had hunched forward. She then identified a sense of surprise, which she located in her arms, as the tiny woman leapt up into her arms.

Whenever a dreamer's narrative reached the point where a Dream Other was introduced, I would endeavor to have the participant slip into this Other or imagine themselves looking from the viewpoint of the Other. Hildy was one of four participants who were able to do this during the individual session. She spoke from the identity of the Dream Other, naming the Other's experience, as in the following example from her individual session:

Janet: I'm going to ask you to do an imaginary thing that does not really happen in the dream. She (the Dream Other) is looking at you. Can you sort of shift from being Hildy, looking down at her (the Other), to being her, looking up at you? Is that possible?
Hildy: (inhales audibly)
Janet: She's now—you're looking up at Hildy? You're this small woman in Hildy's arms—
Hildy: Mmm. I like it.
Janet: Looking up at Hildy?
Hildy: I can feel it. I like it.
Janet: What do you like about it?
Hildy (laughing): Finally there's somebody to take care of me!
Becoming the Other is a direct outcome of the dream work's attention to physical responsiveness, combined with the participant's willingness to practice active imagination. When I asked Hildy to slip into the Dream Other, the shrunken woman in her arms, she reported experiencing a feeling of being held and taken care of, something she, as Hildy, had never experienced before and for which she had longed. She stayed with that pleasurable affect for a while.

Robert's drawing, from the individual session, depicted the Dream Other, a woman, and what he described as a shadow aspect of her, which did not appear in the dream. When Robert first put on the Dream Self mask, it was excruciatingly painful for him. He identified this as the most significant key moment, because "(I was) wearing, in a conscious moment, in front of others, the mask of my pain, my depression, my 'curdled' state." In contrast, he wrote of his experience wearing the Dream Other mask, "I was playful and seductive, I felt so, so free to totally expose myself and proud of it." In response to questions about wearing both the Dream Self and the Dream Other mask, he wrote, "I am not accustomed to wearing masks, but in these situations today, my entire body, being, and self truly was changed; the mask allowed/forced me to be as another." At the end of the mask enactment sequence, Robert, wearing the mask of his Dream Other, said, "So puzzled by him (the Dream Self). Don't know how that happened. I love him so much, but I'm almost afraid I'll love him for he'll crack (sic). But I don't want to leave him alone, or he may crack. I don't know what to do. He and I are working on it."

After the mask enactment sequence, Robert wrote, "...they exist in the same space and ... both may be lost in finding balance and healing." Referring to the Dream Other, Robert also wrote "that she really saw me." As attested to in Learning One, Robert had the
experience within the dream of slipping into the Dream Other and being unable to hold onto the freedom that being her allowed him in his adaptive identity state.

2. How I Was Affected

The sessions with Hildy and Larry were both richly rewarding, leading to moments of profound connection and satisfaction. I was affected by Hildy's facility with experiencing sensation and affect. When she first read the dream to me, I experienced self-doubt, as I wondered how I would know which images were significant. However, when we started with the dream, and Hildy exhibited fluidity with identifying affect and sensation, I felt the ease with which my own work as facilitator could be done. With Larry, I experienced the hesitation he had in allowing the drill to penetrate his chest as my own hesitation in which way to turn in the dream work. Towards the end of the dream work, I realized that Larry was postponing the inevitable pain of the drill. When it occurred to me that I was the one to take on the role of leading him into this pain, I felt a surge of excitement. Larry allowed the drill to continue making contact with his chest. At the end of the dream work, when Larry stated that he wanted to ask the Dream Other for a hug, the moment of release came when Larry shed tears. I also felt a release, as if a huge weight had been lifted from my shoulders.

The session with Robert yielded a depth of experience for him, while for me, as facilitator, it did not. Robert exhibited a readiness to go deep, which I appreciated, and his artwork revealed a willingness to examine the darkness of even an apparently light-hearted image, which I admired. When I realized that the dream he was retelling in the
individual session was a sexual dream, I stiffened and felt my boundaries threatened, especially when he used the word "cock" in the retelling. While he worked on his drawing, I felt a giddy pleasure at being in the presence of a real artist, as well as somewhat ashamed for asking him to do art for my research. I was impressed by his unbounded creativity as he selected materials with which to make his masks, and later, as he expressed himself through movement. Simultaneously, I was put off by the simple largeness of his motions and his uninhibited selection of mask-making materials.

3. Imaginal Structures in Use

With all of the participants, at the beginning of our individual session I experienced the imaginal structure of the Self-Righteous One in regard to my own approach to working with dreams. Later on during the session, I would invariably become the one who feels inept and incompetent, as I experienced some version of dreamworkers' panic. During the mask enactment sequence, when it became apparent that participants were assuming that the dream entity they were representing was a part of their own psyches, I felt pressed to explain to them that this was not the case. This is an imaginal structure akin to the Self-Righteous one; she wants others to hold her own beliefs and thinks they are wrong when they do not.

As described in Learning Two, the most significant and newly recognized imaginal structure to emerge in my individual session with Larry was the one I call the Sadist. With Hildy, it was the one who can become fluid and relaxed. With Robert, I experienced simultaneously two opposing imaginal structures: one, a kind of Little Girl
structure who admired and was awed by his creativity and power, yet felt insecurity in the face of his size, his freedom, and his maleness; and another, known to me as The Teacher, who wanted to tame and control him and his freedom of expression. I also experienced glimpses of my Victim imaginal structure in response to his telling of a sexual dream.

4. Theoretical Concepts Upon Which Interpretations Are Based

Western psychology, and dream theories in particular, are rooted in the concept of the individual unconscious. From this stems the idea that all characters in a dream are aspects of our own personality; however, not all cultures in which dreams are recognized share either the concept of the unconscious or the belief that a dream's components are aspects of the individual's psyche. For example, Irwin explains how, in Plains Indian tradition, dream reality is better divided into the worlds of the known and the unknown, rather than into conscious and unconscious, since knowledge can come from both realms, and dreams are a source of knowledge in Plains cultures. Shaun McNiff writes, "The notion that every part of a dream or painting is a part of oneself, as gestalt therapy asserts, results in the loss of the daimonic world." Ideally, we would release the duality inherent in the concepts of conscious and unconscious and suggest that each element of a dream is both a part of the dreamer's psyche and something wholly other.

However, this learning presupposes the concept of an unconscious and that the components of a dream can represent aspects of the individual psyche. Given this supposition, a primary theoretical concept associated with this learning is Jung's theory of
the union of opposites. This entails the individual's confrontation with and integration of
the unconscious, a major component of Jung's theory of individuation. Jung found that
this concept paralleled the medieval science of alchemy, in that the union of opposites to
create a third element, the Self, mirrored the alchemical process of mixing two
compounds to create a third.\textsuperscript{50}

Miriam Greenspan describes it as an alchemical process when we hold and work
through the so-called negative emotions of grief, fear, and despair. This working-through
allows us to arrive at an opposite of each of these emotions; she pairs grief with gratitude,
despair with faith, and fear with joy. By working through, she refers to a process of
"attending, befriending, and surrendering" to the energy of the dark emotions.\textsuperscript{51} In her
seven steps of emotional alchemy, Greenspan goes on to suggest a kind of embodiment,
wherein the emotion is felt through a reflexive process, rather than forming the basis for
reaction. Essential to performing these seven steps is to recognize the presence of
emotions in the body; it is the recognition of this bodily presence of emotions that allows
us to achieve transformation.

In ITP, Omer defines embodying as "connecting with the somatic and affective
dimensions of experience."\textsuperscript{52} Bosnak's method of dream work, described in detail in the
Literature Review chapter, entails exactly this type of embodiment as a way to arrive at a
transformative experience. Gendlin, Mindell, and Jaenke also describe dream work that
unites the affective and somatic components of dream memory to truly make conscious
the learning brought by the dream.\textsuperscript{53}
5. My Interpretations of What Happened

This learning presupposes that an unfamiliar part of the psyche emerges in a disturbing dream and is represented by the Dream Other. The claim of this learning is that as the affects associated with the Dream Self and the Dream Other are embodied, these two images merge, allowing a step out of adaptive identity and towards an encounter with the Friend.

In the three key moments identified in this learning, at least two of the participants had a conscious somatic and affective experience that facilitated a new relationship to their adaptive identities and in which they experienced self-acceptance. In the individual session with Larry, the point at which the merging of the Dream Self and the Dream Other occurred was when the drill, held by Larry's Dream Other (and functioning as its extension) penetrated the wound-hole in Larry's chest. The painful imagining of allowing the drill bit to touch him was only momentary, but essential to the completion of the dreamed experience. Larry's willingness to allow the dream image to extend to its natural conclusion, and my role in leading him there in active imagination, comprised his somatic experience of the drill penetrating his chest. He was able to contain the affect of fear and allow the feared consequence, the penetration of the drill, to occur. When he asked to hug the workman, he experienced the affect of joy, evidenced by his tears. Later, when Larry spoke as the workman in the mask enactment sequence, he expressed the voice of the Friend in his self-acceptance.

With Hildy, this merging occurred in the individual dream work when she experienced being the Dream Other, who she held in her arms. Although she felt
ambivalence at first, as soon as she shifted her physical (somatic) sense to that of the tiny woman in her arms, she was able to experience a new affect, one of comfort and containment. As she allowed herself to experience this comfort, she crossed the threshold into self-compassion, effectively experiencing the Friend.

Robert's two dream personae, the Self and the Other, differed from those of Larry and Hildy in that his Dream Self was an uncomfortable aspect of his psyche, while his Dream Other gave him a pleasurable experience. It appears that the dark side of his Dream Other, which appeared in Robert's drawing, matches the gatekept quality of his Dream Self. It is less conclusive from my observations whether he experienced a merging of the Dream Self and the Dream Other, or whether he was merely able to experience and speak from the point of view of each dream entity. I did not witness an actual merging in which he, as his Dream Self, experienced the viewpoint of the Dream Other, as I did with Hildy. Nor did I witness a somatic experience of allowing the Dream Other to affect the Dream Self, as I did with Larry. I did, however, watch Robert truly embody a familiar aspect of himself, the Dream Self "in its curdled state," as he put it, when he wore the Dream Self mask and exaggerated the movements of this aspect of himself. He wrote that he experienced each of the dream characters and that "they exist in the same space." I believe this constitutes a merging and that his Dream Other provided him with contact with the Friend.

It became apparent to me during the Mask Enactment sequence that most of the participants, who had some exposure to dreams and dream work, interpreted the elements of their dreams as parts of themselves, or their psyches. That is when I realized how
steeped we are, in this culture, in that presupposition; I had not even made an alternative concept available to them.

In the individual dream work, I asked each participant to try to slip into the Dream Other. The purpose of this step in the dream work is to facilitate a shift in the experience of adaptive identity. However, only half of the participants were able to do this in the dream work; of those, not all were able to somatically and affectively make the shift from Dream Self to Dream Other. Yet a shift in adaptive identity was apparent for some who were not able to transition from one dream entity to the other during the dream work (Larry, Uta, and Theresa), and was not for one who did transition quite easily (Joseph). One participant (Hildy) was able to shift her point of view and experienced a shift in adaptive identity. Another (Marlene) did not seem to achieve a shift in adaptive identity, nor was she able to slip into the Dream Other in the dream work. For the remaining two participants (Robert and Karen), it is difficult to say whether or not there was a shift in adaptive identity, although they appeared able enough to slip into the awareness of the Dream Other with the use of the masks that they made.

In regard to most of the participants, it is impossible to determine to what degree they experienced a shift in adaptive identity and encountered some aspect of the Friend. I have no more than a hunch. For Karen in particular it is difficult to discern this shift. The entire dream work session may have been skewed by my own affective reaction during the beginning of the session, described above in the section on how I was affected.

In the work with Robert, I noted that I was vacillating between two extremes in how I was affected, from a kind of child-like adulation, to a rigidity and fear of his ability
to act freely. These reactions of mine mirrored the extreme opposites that he experienced in his Dream Self and Dream Other.

6. Validity Considerations

This learning is founded primarily on the key moments of one participant; key moments, as defined by Omer, are "moments that stand out for some initially inchoate reason." This moment occurred in the individual dream work session, was identified by myself and the participant, and was corroborated by my two co-researchers, who reviewed the data in the form of an audiotape.

Examining the data reveals that the remaining five participants did not include either experience, one that might be considered a merging of their Dream Self and Dream Other, or any that might describe a shift in adaptive identity in their identified key moments. Although all of the participants wrote in their journal responses that they had a deeply moving experience in the course of the day, none of the other six participants described an experience that was both somatic and affective with an element of their dream. Joseph, whose session is described in Learning One, was able to slip into the awareness of the Dream Other, the door, but did not name or describe an affect he experienced as either his Dream Self or the Dream Other. Marlene identified feeling the affect of sadness, as well as pity for her mother in front of whom she stood; she was unable to slip into the Dream Other, and as a result, no somatic or affective shift occurred. Uta was also unable to slip into her Dream Other; she identified both the Dream Self and Dream Other as being upset. Theresa slipped into the Dream Other, but as the
Dream Self wearing the Dream Other, a suit of armor; she did not describe any experience of affect.

Karen described her Dream Other, a boat, and spoke from its point of view, effectively slipping into her Dream Other. She described affective states as both her Dream Self and her Dream Other. However, because of the intersubjective field, both in the individual dream work session and in the group meeting that followed, I am unable to determine whether or not she had an experience of merging the Dream Self and Dream Other, or any that might have allowed a shift in her adaptive identity. In previous sections, I have identified and described my own heightened affect of anger during the individual session. My inattention to this anger affected the intersubjective field of both meetings. Additionally, my two co-researchers described their own imaginal structures at play during the group meeting, which may have affected our objectivity in identifying key moments, as well as the participants' ability to experience and identify them.

Conclusion

The Research Problem this inquiry posed was: In what ways does working affectively and somatically with disturbing dream images affect adaptive identity? It was hypothesized that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects and thus broaden the experience and acceptance of their own multiplicity.

Four learnings and a cumulative learning resulted from the data collection of this study. The somatic dream work, the artwork, and the use of masks to represent and
embody dream entities resulted in a cathartic, emotional experience for the participants, which led to an opportunity for the transformation of their adaptive identities.

Learning One evolved from the recognition that the somatic dream work and the use of masks to embody dream entities, was in and of itself a departure from the mental and emotional process that is ordinarily employed in dream work. It came of the realization that the body's own experience is an essential component in dreams and affects and recognizes the participants' own experience, for which they accounted in their journaling.

Two experiences with fear of the imagination led to Learning Two, the first being my own, in which I experienced an imaginal structure that was completely unafraid of the consequences it might invoke, and the second being the fear of imagination experienced by one of the participants in light of his taboo dream image. I then proceeded to find more examples of this fear, and upon finding them, documented and evidenced in the data, I realized how significant a component was this fear of the intense experiences of the imagination in relationship with disturbing dream images.

An avenue exists for combating this fear, and that is the use of masks to portray and embody dream entities. Learning Three expresses this discovery, in which participants were able to transcend this fear of the their imaginations and come into an imaginative realm that was far more powerful than the fear itself. The awe that I experienced in the face of masked participants was cited in their journaling by many of them as powerful, evocative, and transformative.

The potential for transformation through working with disturbing dream images depends upon the engagement with and embodiment of the unfamiliar aspects of one's
psyche, often portrayed by the Dream Other. Learning Four states that the Dream Self
and the Dream Other of a disturbing dream are often recognized by adaptive identity as
images that are separate, or opposite, and claims that as the affects associated with them
are embodied and consciously, somatically experienced, these two images merge. In
Western culture, the place where the merging occurs tends to be identified as the self. As
this sense of self changes to allow the new component of the Other to enter, there is a
transformation. This transformation allows us to release the adaptive identity's experience
of opposites, of Self and Other, and facilitates an internal experience of the Friend.

These four learnings led to the cumulative learning: Disturbing dream images,
when worked with somatically and affectively, can enable us to hold sensations in our
bodies and to simultaneously experience their accompanying uncomfortable affects.
When we are able to hold apparent opposites within ourselves, a relaxation of the sense
of duality occurs. We no longer inhabit a binary universe.
CHAPTER 5

REFLECTIONS

This inquiry examined how working affectively and somatically with disturbing dream images affected the adaptive identity of the participants. Four learnings emerged from this study, which led to the realization that engaging with disturbing dream images somatically facilitates the experiencing of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, merging them with more familiar aspects, and thereby releasing the dreamer from a consciousness of duality. This final chapter consists of reflections on the significance and implications of these learnings. The three sections of this chapter are: Significance of the Learnings; Mythic and Archetypal Reflections; and Implications of the Research.

Significance of the Learnings

Focusing on three questions will facilitate an examination of the significance of this study's learnings: Was the research hypothesis supported by the learnings? What unexpected outcomes emerged from the learnings? How were my previous understandings of the Research Problem revised due to the learnings that emerged?
Learning One claims that attending to physical expressions of affect lends depth to the work for the dreamer, allowing them access to previously unavailable aspects of their psyche, which, in turn, enables shifts in their adaptive identity.

My hypothesis states that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects and thus broaden the experience and acceptance of their own multiplicity. Within my hypothesis lays the assumption that my participants would find immediate access to an affective state by way of the somatic and affective dream work. I had not anticipated how tenuous the somatic connection to dreams and affect is for most dreamers, yet how valuable it is to them when they are assisted in reclaiming it. The realization of this tenuousness allowed me to experience more patience for the participants, as well as for myself, when the anticipated outcomes of my research did not immediately occur. My own role in the achievement of this connection is only now becoming clear to me.

Before the research project began, I anticipated that all of the participants would readily be able to slip into the Dream Other during the individual dream work. This had been my experience when I had practiced the dream work technique previous to the research project. When only half of the research participants were able to achieve this step, I experienced a sense of failure. It was only upon examining the data, in the form of the participants' journaling, that I realized that many of them expressed appreciation for the somatic awareness they were able to achieve during the individual dream work sessions. I am also learning through my own dream work just how important the role of the facilitator is. Without the anchor of another person's guidance into the hypnagogic state, it is easy to lose focus. In my own dream work, I have found it extremely difficult
to regain the somatic connection, the felt sense that exists within a dream state. This felt sense can be revived through a re-entry into that state; a facilitator provides much of the containment necessary to achieve a hypnagogic state in which that felt sense is possible. I find it difficult to do on my own, although through continued practice, the necessary neural pathways are being built.

The realization of the tenuous nature of the connection to a somatic state affected my relationship to the Research Problem with which I began, which asked: In what ways does working somatically and affectively with disturbing dream images affect adaptive identity? Now, I would not presume that the individual could readily do this work. Working with a dream worker either individually or within a group not only reduces the possibility of the dreamer becoming blocked by their own blind spot, it allows them to focus on the guided experience of tracking their bodily sensations and accompanying affects.

Learning Two begins by claiming that fear of the intense experiences of the imagination restricts the ability to affectively experience disturbing dream images. The learning proposes that facing this fear and engaging the imagination to somatically experience the accompanying affective state, will allow the dreamer to embody a new, more accepting subjective state, or subjectivity.

As with the first learning, I had not realized before the research study began how much the fear of the imagination that each participant experienced would hamper their recognition and expression of affect. While I believe it was helpful to begin each individual session with a positive, anticipatory tone, each session presented new hurdles in the form of fears experienced by either the participant or the researcher, or by both.
The fear that either one or both of us felt in the face of the unknowns of the imagination often hampered the experience of negative affects named in my hypothesis. The hypothesis skips the step of facing this very fear as one of the negative affects, which needed to be experienced before the participant could broaden the experience and acceptance of their own multiplicity.

The paradox of trust is also present in the second learning. Without sufficient trust between the researcher and the participant, who were often meeting for the first time, there was bound to be some tension and a resulting fear. Yet the importance of having someone to facilitate the experience, as pointed out in reference to the first learning, necessitated the appearance of this fear. The participants and I were doing something that is not usually done, namely exploring together the disturbing image of their dream; fear of the intense experiences of the imagination may have been inevitable. The times that both the participant and I, the researcher, were able to break through this fear resulted in a profound, transformative shift in the field, and for the participant.

Learning Three claims that the use of a mask necessitates certain physicalizations that facilitate the wearer's embodiment of the other, in this case, a dream entity. I had not expected any learning to emerge around the use of masks, which were, in my view, simply a tool of the methodology. Masks were suggested to me for use in my research study because of the facility they would present participants to physically engage with a dream entity by becoming it. This physical engagement is perhaps not the same as the deep recognition of subtle energies in the body, which may be reflective of subtle emotions. It is, though, a necessary step in facilitating the experience of somatic energies
presented and embodied by a dream entity. This is not something I would have predicted, because my experience with masks has been limited.

The result of the mask work was to facilitate a kind of slipping into the Dream Other that all participants were able to do, including those who were unable to do so in the individual dream work before the masks were available to them. With the masks, participants became the Dream Other, moving as it would move, speaking words it told them to say. The mask work, thus, became the somatic and affective dream work for the participants, much as I had anticipated the individual dream work would be. For some, it added reinforcement or an extension of what had occurred earlier within the dream work; for others, it provided a necessary catharsis. All in all, the mask work was a more significant piece of the entire project than I had estimated it to be. This realization, and the learning that came from it, resulted in a shift in my relationship to the Research Problem (In what ways does working affectively and somatically with disturbing dream images affect adaptive identity?). I now see that imagination, such as that brought forth by the masks, has the power to link the physical body and dream reality in a way that is much more palpable and present than body memory, such as that which was elicited in the dream work.

Learning Four pre-supposes that an unfamiliar part of the psyche emerges in a disturbing dream and is represented by the Dream Other. The claim of this learning is that as the affects associated with the Dream Self and the Dream Other are embodied, these two images merge, allowing a step out of adaptive identity and towards an encounter with the Friend. This particular learning is both surprising and unexpected. Its unexpectedness comes from the fact that I had not predicted the union, or coniunctio of the two images,
Self and Other. Paradoxically, the learning was almost anticipated, in the sense that my own experience has demonstrated to me that dreams present a constant connection to the Friend. The hypothesis states that working with disturbing dream images somatically and affectively will allow the dreamer to experience negative affects and thus broaden the experience and acceptance of their own multiplicity; this hypothesis was born of my experience that dreams and dream work lead me to an experience of the Friend. It was simply a hunch that the somatic and affective dream work would allow the experience of negative affects; self-acceptance, which can result from the participant's experience of their own multiplicity, is synonymous with the internal voice of the Friend.

The part of this learning that is new to me is the statement that the merging of the two images, the Dream Self and the Dream Other, allows a step out of adaptive identity and towards an encounter with the Friend. Inherent in this statement is the understanding that it is the step out of adaptive identity that moves one closer to an encounter with the Friend, and that it is initially the merging of the two dream images that leads one in that direction. Whether it is conceived of as being an unacknowledged part of the dreamer's psyche (an unfamiliar part) or as an entity from another realm, the Dream Other can be welcomed and integrated into the dreamer's psyche, thus causing a shift in the dreamer's adaptive identity.

What remains somewhat mysterious is the presence of the Friend, as the somatic and affective dream work appears to be a helpful but not a necessary factor in its appearance. The Friend is clearly connected with self-acceptance, and self-acceptance emerges from a physically relaxed state, which is engendered by the somatic dream work.
Mythic and Archetypal Reflections

From the time I conceived of this study, I knew the theme of the myth that went behind it, but had no particular story in mind. There must be a story, I thought, that presents a frightening creature who, through contact, becomes benevolent. That was my experience of the disturbing dream image: it is frightening, painful to examine, but reaps great rewards to those who face it. When I read in Irwin's book, The Dream Seekers, of Native American beliefs in spirits who could grant terrible, destructive powers while allowing special wisdom to those who encountered them, I began to understand the dual nature of the terrifying vision.¹ All of my seeking, however, yielded no myths bearing this theme. It was not until long after I had completed the research and was nearly finished elucidating the Learnings, that I finally encountered the myth for which I had so long been searching.

It came in the form of a written tale based on a story passed down in the oral tradition by native peoples of the Pacific Northwest, where much of my own dreaming and writing has taken place on retreats to Orcas Island off the coast of Washington state. Anne Cameron, a Caucasian woman who spent time with the indigenous people of that area, wrote down their stories and published them under the title Daughters of Copper Woman.² The collection includes a recounting of the tale of the sea monster Sisiutl, a serpent with a head on each end and a human face in the middle, whose familiars, the
Stlalacum, are "the vision people, those who ride on the wind and bring dreams, …who seek out the chosen and those who would see beyond the externals."  

The story begins with the narrator introducing the ocean environment, as if to someone who is standing there observing it. The coastal trees are described as twisted, because they have tried to turn away from the frightening triple visage of Sisutl arising from the depths of the ocean. The tormented rocks, even the swooshing tides and manic whirlpools have suffered as well, and in their agony have tried to flee, but remain locked in place. The fearsome monster Sisutl seeks those people who are unwilling to face him, and from him they are forever fleeing, their cries riding on the wind. Because they are not rooted, like the trees and the rocks, and not eternal like the tides, they are perpetually wandering, lost. That is why, says the narrator, you must face Sisutl if you see him. Then, and only then, if you are able to stand firm, if you are able to withstand the fear and face Sisutl, to allow his horrible faces to come close to your own, Sisutl will see his own face in yours. Then truth will emerge, head-on. As the storyteller writes: "Who sees the other half of Self, sees Truth."  

She continues:

He will bless you with magic, he will go, and your Truth will be yours forever. Though at times it may be tested, even weakened, the magic of Sisutl, his blessing, is that your Truth will endure.  

This ending of the story struck me deeply. I felt a sense of completion; I felt as if I was returning home. It was as if the twist at the end of the story indicated a discovery of the Friend. Not only did Sisutl become a benevolent creature, not only is there a gift that he gives those willing to face the fear of confronting him, but Sisutl is a seeker as well. There is a mirroring that occurs; the two-headed serpent, mirror of himself, with a human head in the center, sees himself when he looks upon his beholder and discovers Truth.
Something in the words of the story provided me with an answer that fulfilled me. It was the discovery of an archetype that I knew existed and that enveloped and enriched me completely.

As an archetype, Sisiutl depicts the fear of facing the disturbing image, and his story describes the process and outcome of facing the fear. Within dreams, the theme of meeting a monster or shadowy figure that turns out to be benevolent is relatively common. Sisiutl himself embodies the merging of opposites by appearing evil but becoming a benevolent Friend. The story deepens my empathy for the participants in my research, who were, for the most part, willing to confront fear for the transformation it allowed them. Once the fear was dealt with, the outcome was never the one anticipated, not for me, and not for many of the participants. If one knew exactly what to expect, the fear would disappear.

There is another myth that relates to the disturbing images of dreams. While pondering the question of which myth to select, I considered the Greek myth of Persephone. It seemed an obvious choice, as she descends to the Underworld, a counterpart to darkness and the disturbing images of dreams. However, this myth never spoke to me. Instead, I relate now to the myth of Inanna, the Sumerian goddess of heaven and earth who descended to the underworld to meet her sister, Erishkegal, the underworld's queen. Inanna's descent into the underworld mirrors our own descent into sleep and dreams; her ordeal in the underworld, where she dies, is hung on a meat hook, and is finally reborn, aligns with the process we undergo when confronting a disturbing dream image.
The myth of Inanna's descent was written on clay tablets in the third millennium B.C., although it probably dates to even earlier times. In it, Inanna decides to descend to the underworld, realm of her sister, Erishkegal, whose husband, Gugalanna, has just died. Inanna wishes to attend his funeral. Knowing that she might not return from the land of the not-living, she leaves precautionary instructions with her trusted female executive, Ninshubar, to contact the father gods if she has not returned in three days.

At the first gate to the Underworld, Inanna is asked to stop and declare herself. When told by the gatekeeper that Inanna seeks entry, her sister Erishkegal becomes enraged. She insists that Inanna be subject to the rules of her underworld realm and that Inanna remove one garment at each of the seven gates in her dominion. Inanna complies, and finally, at the last gate, Erishkegal kills her. Her corpse is hung on a peg and becomes green, rotting meat. Because of her precautionary measure, when Inanna does not return, Inanna's assistant Ninshobar goes to Enlil, the god of sky and earth, and Nanna, god of the moon and Inanna's father, and entreats them to intercede. They both refuse, however, and Enki, the god of waters and wisdom, responds empathically. He creates two little mourners from the dirt beneath his fingernails and sends them to the underworld, where they secure Inanna's release. She returns to life and to the realm of the living. Inanna still must send a substitute to the underworld, as this was her agreement with Erishkegal. She searches for someone who did not mourn her passing and comes upon her primary consort, Dumuzi. He flees, with the help of Inanna's brother, the sun god Utu, who transforms Dumuzi into a snake. Dumuzi dreams of his downfall and goes to his sister, Geshtinanna, who first shelters him, and then offers to go to the underworld in his stead.
Inanna decides that they should share the fate equally, and they each spend half of the year in the underworld.

Sylvia Brinton Perera chronicles Inanna's journey, outlining her descent, her sacrifice, and her ultimate transformation. The author relates the experience of descent into the psyche, represented metaphorically by Inanna's descent, to the descent experienced in psychotherapy, with the therapist taking on the role of guide into the psyche's deepest recesses. She relates this descent as primarily a female experience, for women must reclaim their sense of self from the authority of the patriarchy. She writes:

> It is to this descent that the goddess Inanna and we modern women must submit, going into the deep, inchoate places where the extremes of beauty and ugliness swim or dissolve together in a paradoxical, seemingly meaningless state. Even the queen of beauty becomes raw, rotten meat. Life loses its savor. But it is a sacred process—even the rot—for it represents submission to Erishkegal and the destructive-transformative mysteries that she symbolizes.

The parallel between this tale and the act of sleeping and dreaming runs alongside the parallel Perera elucidates, that of initiation for women. The world of psyche, the unconscious, has been equated with the feminine, as have the dark, the unknown, and the mystical. Yet we all contain an unconscious world within us that is unknown, and which can be brought to our conscious awareness by way of dreams; conversely, our conscious awareness has the capacity to live in the underworld of the unknowable. Within the story of Inanna and her descent to the underworld, there exists an element of this communication between the unconscious and the conscious.

Finally, there is a third motif that has informed my quest for the dream image, however disturbing, that of *Alice in Wonderland* and *Through the Looking Glass*, both by Lewis Carrol. Although not myths that have been with us for centuries, the stories contained in these two books have been with me since my childhood. In them, the ever-
logical Alice constantly confronts the disturbing, dreamlike images of Wonderland, or the world through the looking glass, in which she unexpectedly finds herself. The more she tries to reason with the characters she confronts, the more her own reason shifts and wobbles, becoming more like theirs. The parallel between our logical, wakeful minds, and our dreaming minds is close. Awake, we rely on logic and our senses; asleep, logic crumbles, and two apparent opposites can both be true. In dreams, I can be both the driver and the passenger of a vehicle; a deceased person can talk to me; I am biologically young and old at the same time. In dreams, the union of opposites is commonplace. It is only in the logical consciousness of our waking minds that this union breaks the rules.

**Implications of the Study**

**Personal Implications**

It has been a challenge to differentiate what I have learned from this study and what I have learned from my own experience working with my dreams. Before I began this study, I initiated work with a dream worker who assisted me in experiencing the physical states within a dream as I re-entered it. The first time I worked with her, she directed me towards experiencing and holding two seemingly very different emotions that I experienced in my body, both having occurred in the same dream. The effect was marvelous; I sensed the birth of a new aliveness in my body as I held these two opposite sensations with ease. I wanted to remain in that state and have endeavored to return to it and regain its awareness.
My automatic assumption is that my physical pains have something to do with life situations that I could change if only I made the right decision, a customary and binary way of thinking. I resist remedies, so prevalent in Western medicine, that would merely mask the symptom. At the same time, I battle a gatekeeping mindset that claims that I am responsible for my plight, and that by adjusting my attitude, I could heal my body. A nagging voice insists that there is something more I can do.

I have a unique capacity to relate to my dreams; I do not, however, have an innate facility for understanding them symbolically, although I have been learning to understand them less literally. When I awaken, I can remember and record most dreams with both detail and spontaneity; capturing their physically felt sense is more difficult. Recently I wrote down a dream that exemplifies this very situation. In the dream, I am told something disturbing by my partner and have no reaction. When he asks why I do not respond, I say, "I'm letting it fester." I then wonder, in the dream, why I am not feeling anything, even though I know intellectually that I should. I am, indeed, letting my response fester in my body. The next day, in my waking life, I did dream work with my regular practitioner. After helping me to achieve a relaxed state and awareness of my breath and body sensations, she asked me to visualize the energy flowing from my sacrum, which I was easily able to do. The next step was to feel that same energy in every part of my body. I was able to feel it in certain parts of my body, but when it came to the calves of my legs, I could visualize the energy, but not feel it. Mindell writes that we have different channels of awareness; among them are the visual and the proprioceptive. The visual channel is one I have mastered; the proprioceptive is
somewhat more challenging for me. My task is to feel into those parts of my body that seem devoid of sensation, even if I can visualize within them easily.

As I depart middle age and enter into the life of an elder, I am confronted by the diminishing capacities of my physical body. Concurrently, I teach myself to experience subtle sensations with which I am unfamiliar due to my upbringing and my culture. I have had physical experiences that defy rationality, yet rationality is the mode of thinking that I have inherited from Western culture. Much as my first dream work experience enabled me to hold two seemingly opposing affects simultaneously, the rational and the irrational are two radically different modes of experience that warrant the development of a fuller use of my capacities.

Experiencing embodiment in waking life occurs on a relative scale for most of us in Western culture; recalling the experience of embodiment from a sleeping and dreaming state is exceedingly rare. I am no exception to this general rule. Even in waking life, associating physical states with affect is not what most of us are trained to do in the West, yet all affect has its somatic counterpart and is expressed in the body, usually without our conscious knowing. Since leading this research group, I have been paying more attention to my own physical states while awake. Many physical symptoms, such as those related to stress, could be relieved by an awareness of and attendance to their affective component. I have found this awareness to be a gradual and gentle process, rather than a persistently harsh presence. Dreams allow us to live those states in an enlivened, embodied way; dream work techniques that engage the body and the affects allow us to re-experience, amplify, or experience anew our multiplicity through our feelings. Since conducting this study, I have experienced a profound yet subtle shift in my capacity to
live a more fully embodied life. I am most aware of my increasing capacity to hold more than one truth, particularly when they seem to be opposing. My consciousness of duality has been awakened; I am constantly challenged to examine my binary assumptions.

Finally, the most literal of the personal implications of my research—and of the application of my newly-found acceptance of the nature of duality—is that I wish to take what I have learned into the world. Although recently I have dabbled in the role of a teacher of adults, it has been five years since I have retired from being a classroom teacher of seven- and eight-year-olds. I believe I am now finally ready to transfer my expertise and facility with dreams to a psychotherapeutic setting, even as I am a beginner in the field.

The cumulative learning that emerged from this study dealt with the merging of opposites and the release of duality. It is presupposed that the Dream Self and the Dream Other of a disturbing dream are recognized by the dreamer's adaptive identity as separate, thus encouraging a dualistic point of view. This learning proposes that engaging with disturbing dream images somatically facilitates the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, merging them with more familiar aspects, thereby releasing the dreamer from a duality of consciousness. This cumulative learning was the most deeply resonant for me personally of all of the learnings. Shifting my thinking to "both/and" rather than "either/or" has made a major impact on my consciousness. It has affected my understanding of the Research Problem in that I now feel it imperative to include a somatic component to any dream work. I grow impatient with any approach to dreams that is intellectual, or interpretive, and that does not include a proprioceptive or kinesthetic component.
Implications for Research Population

The participants in this research study have been also affected by its process. Because the geographical area where I live is a small community, I have run into most of the participants. They have all mentioned the benefits of participating in this study. Among them are two who I see frequently; they have both expressed to me that the implications of the study—the help I gave them in delving into a disturbing dream image, and the uncomfortable affect they were able to hold with my assistance—has furthered their lives in ways they had not foreseen. One has even asked me to continue to work with her in processing material, both affective and imagistic.

Implications for the Profession of Psychotherapy

Images have the powerful capacity to transform. Dream images in general are representations of our individuation process; attention to them has the potential to transform our relationship to the Self that we are en route to becoming. The container of psychotherapy, with its trained listener, is a good place to practice the alchemy that leads to this transformation. It would be even better if the psychotherapist could engage the dreamer in more than an intellectual process of understanding their dreams; if the therapist could support patients to delve deeply into the embodiment experience with their dream images, it would provide a powerful catalyst for transformation. The therapist as healer is already taking a shamanic role. What I am imagining simply takes that role further into the shamanic world. In support of this view, Mindell writes:
From the aboriginal viewpoint, modern psychotherapeutic techniques themselves are created or dreamed up by the earth spirit. Modern methods are helpful, even wonderful for many of us, much of the time. But today they need renewal, magic, and reconnection to ancient practices.12

It is a trait of our culture that uncomfortable affects are so easily avoided. Even within Affect Theory, the uncomfortable affects are labeled *negative*. According to Greenspan, however, who labels some emotions as dark, "there are no negative emotions, just unskillful ways of coping with emotions we can't bear."13 Being fully present with any emotion often entails a physical release, yet our cultural disdain for emotions in general, and uncomfortable or unpleasant ones especially, result in the internalization of a great deal of energy.14 Work with the affects and emotions is central to psychotherapy; the body is a storehouse of affects, and dreams provide an immediate vehicle to transmute the affects. Psychotherapists will do well to involve the entirety of a human being: body, mind, spirit, and soul, and to follow our dreaming as a way to arrive at the completeness of our being.

**Implications for the Orientation of Imaginal Psychology**

The medium of dreams has the effect of giving us access to primary imagery; Imaginal Psychology is ideally suited to work with, process, and become transformed by this imagery. Disturbing dream images, so often ignored in Western culture, allow for a depth of process—accepting uncomfortable affects—that is destined to transform the individual and for which Imaginal Psychology, with its acknowledgement of psychological multiplicity, gatekeeping, and the Friend, is well-suited. Dreams
themselves provide the liminal space that is sought through ritual, the provision of which is one of the strengths of Imaginal Psychology.

In Imaginal Psychology, the auditory channel is represented by imaginal dialogue, which, although imaginative, allies us with the verbal capacity so prevalent in our culture. The visual channel is represented by our paintings and visual arts, which often depict dream realms. It would behoove Imaginal Psychology to recognize all of the different channels through which we access the information dreams provide. Less prevalent than the auditory or visual channels, but equally important, is the proprioceptive channel, that mode of knowing that is kinesthetic and directly involves embodiment. Imaginal psychology does proffer embodiment, but the way of embodiment through dream images is less frequently accessed. Through our bodies, we can directly experience the holding of opposites that is a hallmark of dream images. This study gives relevance to the proprioceptive channel by finding and showing that dream work that is both somatic and affective can provide shifts in the adaptive identity of the dreamer.

**Implications for the Medical Profession**

Before I attended graduate school, I read a book by Rachel Naomi Remen, a medical doctor, which affected me deeply. Through reading it, I was moved to enter into the realm of psychology and eventually initiated this particular study on dreams, affect, and the body. It is no great surprise, then, that I find myself coming full circle with that interest, and recommending a revitalization of the medical profession through attention to dreams, affect, and the body.
At a recent conference of the International Association for the Study of Dreams (IASD), one of the presenters was a health care professional who listened to the dreams of his patients. He spoke of the limited amount of time he had with each patient, but expressed the importance of adding this dimension to the care of their health. I was genuinely excited by the possibilities such a practice might open up. The medical establishment as a whole has far to go to add soulful healing to their repertoire, but it is not out of the question. Many physicians are deeply aware of the importance of their roles in alleviating human suffering. In terms of dealing with the finality of death and the myriad emotions it evokes, hospitals already have palliative care teams or doctors, as well as a chaplain for the spiritual needs of the dying and those close to them.

Some doctors take the time to truly listen to their patients, even though insurance plans and procedure dictate that they grant each person a short amount of time. My own doctor requires that I make a separate appointment for each complaint; there is little recognition of the totality of my physical system, let alone of the entirety of my being. All the same, technology has produced powerful results in healthcare. When doctors have the time to listen deeply and empathically to their patients, they may discover a wealth of information that enables them to care for them and heal them more effectively. When they can incorporate imaginal dialogue, dream work, and the development of proprioceptive awareness in their patients, there will be a major shift in the quality of healthcare we now receive.
Contemporary Culture and Cultural Transformation

What does it say about our culture that disturbing images are enjoyed and even highly profitable on film, but relegated to the basement of our minds when we dream them? I suspect that the visual excitement of traumatic events, once (or more times) removed from our immediate experience, produces an aliveness in our bodies that we naturally crave. If we were to look at and accept such disturbance in our own lives and minds, although the aliveness would be the end product, it would involve an acceptance of our own disturbing affects, which are viewed as negative in Western culture.

I could almost write nothing here; it would be more in keeping with the kind of cultural transformation I am recommending for the West, which involves less intellectual processes and more embodiment. Berman writes:

We are indeed in a system-break, and the temptation to stuff the gap is very strong; but the "road less traveled," which is that of looking at the nature of paradigm itself, is the truly exciting and liberating path here. There can be no healing of our culture and ourselves without taking this option, and it will not go away, whether we miss it on this "round" or not. Nothing less is at stake than the chance to be, finally, fully human, and since that is our destiny, the latest heresy or paradigm-shift is simply not going to cut it. 18

As I write this, I am fulfilling my own desire to become more fully human. Our destiny, as a species, is to find our aliveness; as a culture, we must embody all of our affects, our dreams, and our imaginations more fully than we currently do.
**Recommendations for Future Research**

Based on the data revealed in this study and the resulting learnings, there are implications that suggest further study. The research of this study shows that dealing somatically and affectively with dreams allows a shift in adaptive identity. Whether or not such a shift is temporary was not determined. Within the confines of this study, longitudinal research into the long-term transformation of adaptive identity was not possible. It would be of interest to conduct longitudinal studies related to affective and somatic dream work and its long-term effect on the individual's adaptive identity. More research is also needed on the efficacy of dream work that engages the body—the proprioceptive channel—rather than simply involving the socially predominant and accepted auditory (verbal) and visual channels.

Lastly, I am indebted to Mindell for his observation:

> Today we are knowledgeable about many curative techniques, but are urgently in need of more information about the potentially meaningful behavior of body states assumed to be pathological.¹⁹

My interpretation of the word "pathological" is manifesting illness. Every expression of the body needs to be understood in its relationship to the entirety of the individual, as well as that individual's relationship to the cosmic system. If the body is expressing shadow, or the unconscious, allowing the body to "speak"—through imaginal dialog or any of the other channels of communication—may provide necessary information for the healing of the individual. Research that examines this process would be invaluable. As Jung so eloquently wrote:
The unconscious is not a demoniacal monster, but a natural entity which, as far as moral sense, aesthetic taste, and intellectual judgment go, is completely neutral. It only becomes dangerous when our conscious attitude to it is hopelessly wrong. To the degree that we repress it, its danger increases. But the moment the patient begins to assimilate contents that were previously unconscious, its danger diminishes. The dissociation of personality, the anxious division of the day-time and the night-time sides of the psyche, cease with progressive assimilation.
APPENDIX
APPENDIX I

ETHICS APPLICATION

Section IV, Ethics Review

1. Participant population:

   a) Screening will result in ten potential participants accepted to the study. This accounts for potential attrition, with the intention that data will be collected with at least eight participants; ten will be the maximum number. The participants will be men and women who have some experience with remembering, recording, and working with their dreams, including those containing images that are disturbing to them. An attempt will be made to include an age range from 25 to 80. Participants will primarily be motivated by their active interest in learning more about their dreams.

   Recruitment will largely be done through word of mouth and advertising via flyers and email notices. The following resources have been identified as promising locations to post fliers or pass on the information: local dream groups; the Friends of Jung group through the OLLI program at Humboldt State University; art classes taught at The Ink People in Eureka, as well as their monthly newsletter; and by asking for interested participants at the upcoming Jeremy Taylor workshop in Bayside, Humboldt County. Additionally, I will distribute the flyer to individuals I know in my area who will spread the word. See Appendices 5 and 6 for a copy of the flyer and email notice.
b) Demographically, I will attempt to recruit both male and female participants, ages 25 to 80. The majority of people interested in dream work is women, so finding male participants will require some effort. The lower age limit is intended to help screen for participants who are more likely to have some experience with recording their dreams and working with them. There will be no criteria regarding ethnicity, socio-economic status, educational experience, or other demographic data.

The primary characteristics the participants should have are an active interest in working with dreams and a willingness to share their disturbing dream images—including potential taboo images—and accompanying affects. They must also be able to tolerate shame affect in themselves and others. Other characteristics, such as an ability to experience physical sensations and the capacity for reflexivity, will contribute to a richer and deeper level of dream work. Also, they need to generally be comfortable with individual dream work, with actively participating in a newly formed group, and with art and expressive activities. I will assess these characteristics through an initial phone screening and a follow-up phone call as needed.

c) At least eight and no more than ten participants will be included in this study.

2) The first procedure that will involve the research participants will be the screening process. Initial contact will be by telephone for the screening interview. Email contact may be used for scheduling these phone meetings. The initial phone meeting will include preliminary questions to assess the potential participant’s eligibility. If the participant meets the criteria based on the initial screening questions, I will schedule an in-person meeting with them. Some follow-up questions may be asked in a second telephone call. Based on this in-person interview and the answers to possible follow-up
questions, I will select or reject participants. See Appendices 7 through 10 for a copy of these interview scripts.

If I decide to reject them, I will send them a letter. (Note: The step of rejecting a participant via a letter did not occur. Instead, potential participants were rejected by way of a telephone call.) If I decide to accept them, I will phone them to inform them, ask if they are willing to commit to the data collection meeting dates, and confirm their participation. I will follow up this phone call with an informational letter. See Appendices 11 through 13 for a copy of these letters and phone call scripts.

There will be three group meetings that include all participants, my two co-researchers and myself and one individual meeting with each participant and myself. During the initial group meeting, participants will be introduced and disturbing dream images will be incubated. Following that, in as short a time as possible before the second group meeting, I will conduct an individual session with each participant in which they present their disturbing dream, and I use Robert Bosnak’s Embodiment technique with them. The second meeting will be held two weeks after the first individual session and involves the entire group. This meeting will focus on expressing the core experience, with some integrating experience. The final meeting is scheduled three weeks later in order to share initial learnings with participants and get their feedback.

During the screening process and during the consent process, I will stress that participation at all times is voluntary.

All procedures involving the research participants and all aspects of how I ask for their involvement in the study are covered in the following appendices:
Appendix 5: Flyer
Appendix 6: Advertisement for Participants via Listserv
Appendix 7: Script: Initial Contact via Email
Appendix 8: Script: Initial Contact via Phone
Appendix 9: Screening Questionnaire for In-Person Interview
Appendix 10: Script: Follow-up Screening Phone Call
Appendix 11: Script: Participant Acceptance Phone Call
Appendix 12: Letter: Participant Denial

3) I will discuss confidentiality with each participant during the acceptance phone call. At the beginning of the first group meeting, I will review confidentiality in detail, describe the nature of confidentiality, and explain that participants are asked to keep the identities of other participants confidential, but not the identities of the researchers. Informed consent will be signed in person at the beginning of the first group meeting. (See Appendix 4 for a copy of the Informed Consent form.) Additionally, I will explain how data will be kept confidential and secure, who will see the data, and how published results will maintain confidentiality.

4) Potential risks and discomforts will be first discussed with interested participants during the telephone screening process, as well as in the follow-up, in-person interview. (Note: The follow-up, in-person interview did not occur.) Some of the procedures, such as individual dream work with me, individual and group art making, individual and group voice-dialog work, journaling, improvisational experiences with the group, and group sharing, may touch sensitive areas for some people. Participants may experience increased anxiety, emotional discomfort, or feelings of embarrassment around taboo dream images.

5) Potential participants will be advised of the risks of the study during the initial interview process. The informed consent process also gives each participant a clear idea
of the use of and responsibility for confidentiality throughout the study, as well as the voluntary nature of each step of the data collection process. At each phase of the inquiry, I will give an introduction that will explain what we are going to do and what the possible risks are, as well as the options. One of the reasons for the in-person interview during the selection process is to begin to establish rapport and trust between the participant and myself, thereby deepening the work in the core experience. (Note: The in-person interview did not occur.) Group meetings will begin and end with ritual, in order to evoke the sense of mystery present in dream work and to allow for the containment that can lead to a deepening of participation. Also, participants will be reminded at each stage of both group and individual meetings to gauge their own needs for privacy and disclosure, which may change at any time. Vulnerability and self-care will be discussed, and a self check-in will be advised frequently. At the end of meetings, this check-in process will be expressed voluntarily, and ritual that provides for closure and containment will be offered. (See Appendices 15-19 for scripts.) Additionally, after group meetings, co-researchers and I will be available for one-on-one check-in as needed.

Journaling, artwork, and physical movement are ways that help me to track my own reactions and emotions, and I will engage in these practices intensively after each individual and group meeting. I will be particularly attentive to my own dreams and will have at least one telephone session with my therapist to attend to reactions that come up during this entire process. After group meetings, co-researchers and I will meet to track our reactions right away, and will engage in the seven steps of reflexive participation. During group meetings, we will meet during breaks to check in and track any reactions
we may be having. During the group, we will each journal to track any reactions we may be having.

6) The potential benefits of this study to participants include the opportunity to explore a disturbing dream image in depth. The dream work in this study may offer them hope for incorporating this dream image into their waking consciousness, thereby experiencing a greater sense of wholeness, or integration of the Self. The group dream work may also benefit them by allowing them to interact with others who have a similar commitment to dream work, or an interest in expressive arts, or in psychological growth. The study itself may benefit other individuals and groups interested in or participating in dream work. This may include, but is not limited to, members of the International Association for the Study of Dreams, therapists who work with dreams with their patients, and students of Robert Bosnak’s Embodied Dream Imagery technique.

7) After the study is completed, I will mail to participants a Summary of Learnings, along with a thank you note (see Appendix 29). The Summary of Learnings will be a bulleted list with a paragraph description of each key learning written in language that is understandable by the layperson.
APPENDIX 2

CONCEPTUAL OUTLINE

**Evoking Experience**

Individual Meeting
- Engage individual participants in Embodied Dream Imagery.

**Expressing Experience**

Individual Meeting
- Participant draws in response to their bridging experience.
- Participant writes an imaginal dialog with the drawing.

Group Meeting Two
- Participants make masks of Dream Self and Dream Other.
- Participants put on masks of Dream Self and Dream Other, moving as each and silently acknowledging each other.
- Participants speak, one at a time, while wearing mask of Dream Other.
- Participants each respond to Dream Other, while wearing mask of Dream Self.

**Interpreting Experience**

Individual Meeting
- Participant and I discuss Embodied Dream Imagery experience.

Group Meeting Two
• Participants journal about the experience of wearing the masks and moving.
• Participants journal about the experience of speaking while wearing the masks.
• Group shares about experiences of listening/speaking while wearing the masks.

Group Meeting Three
• Researcher reads initial learnings to group.
• Individuals journal in response to each learning as it is read.
• Group responds to learnings in Focal Space.
• Group members respond individually to journal questions.
• Individual writing of poem or condensed writing, using journal writing.

**Integrating Experience**

Group Meeting One
• Review, sign, and collect Informed Consent forms.
• Open with ritual of silence to gather together.
• Participants introduce themselves and each light a candle.
• Setting intention: Dream Incubation ritual
• Close with ritual of each participant blowing out a candle

Individual Meeting.
• Decide upon a ritual to be practiced at home to keep dream image alive.

Group Meeting Two

• Discuss in group rituals done at home to keep dream image alive.
• Journal about the experience of wearing the masks.
• Journal about the experience of speaking while wearing the masks.
• Group shares about experience of wearing masks and speaking.

Group Meeting Three

• I read initial Learnings to group.
• Individuals journal in response to each learning as it is read.
• Group members respond to learnings in Focal Space.
• Group members respond individually to journal questions.
• Individuals write poem, or condensed writing, using journal writing.
• Individuals read poems or condensed writing.
• Participants received gift of dream journal and thank you for participating.
APPENDIX 3

CHRONOLOGICAL OUTLINE

Group Meeting One (7:30 - 9:00 p.m.)

I. Orientation and Informed Consent (7:30 -7:50 p.m.)

A. Orientation (10 minutes)
   1. I greeted each participant and showed them to their seats (5 minutes).
   2. I provided general information (10 minutes):
      a. Oriented participants to space (snack area, bathrooms, etc.)
      b. Reviewed the schedule (breaks, ending time, etc.)
      c. Provided general overview of procedures involved during the meeting (audio- and video-taping done during all meetings; artwork and writing was to be collected at Individual Session and Meeting Two).

B. Obtained each participant’s Informed Consent form (10 minutes).
   1. Reviewed guidelines on participation and confidentiality (5 minutes)
      a. Participation at all times is voluntary.
      b. Researcher to keep all identities confidential and participants were asked to do the same.
   2. Responded to any questions participants had (3 minutes)
   3. Collected forms (2 minutes)

II. Ritual Opening and Introductions (7:50 - 8:00 p.m.)

A. Chime in, 2 minutes of silence

B. Each participant shared a two-minute introduction on what drew them to the study, lighting a candle for the altar/table.

III. Relaxation: Led Progressive Relaxation (8:00 - 8:20 p.m.).

IV. Setting Intention: Performed Dream Incubation Ritual (8:20 - 8:55 p.m.).

A. Introduction (5 minutes)
B. Washing of hands (20 minutes)

C. Group members ritualized saying goodnight, blowing out candles (10 minutes).

V. Parting Words, reminders for next meeting (8:55 - 9:00 p.m.)

**Individual Meeting (Scheduled in two hour blocks with each participant.)**

I. Orientation (15 minutes)

A. Provided general information (5 minutes).
   1. Introduced participant to space (restroom, etc.), offered refreshment.
   2. Reviewed schedule (ending time).
      a. Introduced process (10 minutes).
      b. Provided general overview of procedures involved during the meeting, including audio-taping
      c. Together, selected a dream, or image, to be worked on.

II. Core Evoking Sequence: Embodied Dream Imagery (50 - 60 minutes)

A. Preparation: Led Multiple Sensory Awareness Exercise (10 minutes)

B. Engaged participant in Embodied Dream Imagery experience (40 minutes).
   1. Participant told/read the dream.
   2. Participant retold the dream.
   3. Researcher guided participant through dream, anchoring participant in pleasant or neutral physical sensations and related affects, progressing to less comfortable ones, finally locating disturbing sensations and affects.

III. Participant began to express experience. (30 minutes).

A. Participant created drawing related to dream (10 minutes).

B. Participant wrote imaginal dialog between self and drawing (15 minutes).

C. Participant shared imaginal dialog with researcher (15 minutes).

IV. Interpreting Experience: Discuss Key Moments (5 minutes).

V. Integrating Experience: Assign at-home ritual; closure (10 minutes).

   A. Decided upon at-home ritual to be done to keep dream image alive (5 minutes).
B. Gave instructions for next group meeting; said goodbye (5 minutes).

Group Meeting Two (10:00 a.m. - 4:00 p.m.)

I. Orientation (10:00 - 10:15 a.m.)
   A. Greeted each participant and showed them to their seat (5 minutes).

   B. Researcher provided general information (5 minutes).
      1. Oriented participants to space (snack area, bathrooms, etc.).
      2. Reviewed the schedule (breaks, ending time, etc.).
      3. Provided general overview of procedures involved during the meeting
         (videotaping done during meeting; artwork and writing will be collected,
         but returned to participants at Meeting Three).

   C. Reviewed guidelines on participation and confidentiality (5 minutes).
      1. Participation at all times is voluntary.
      2. Researcher resolved to keep all identities confidential and asked
         participants to do the same.
      3. Responded to any questions participants had.

II. Opening (10:15 - 10:17 a.m.) Chimed in for opening ritual of silence (2
    minutes).

III. Reports (10:17 - 10:45 a.m.) Individuals reported on their at-home dream
    ritual (27 minutes).

IV. Expressing: Mask-making (10:45 a.m. - 12:15 p.m.)
   A. Preparation: Guided return to dream state (10 minutes)

   B. Mask-making (65 minutes)
      1. Gave instructions for mask-making (5 minutes).
      2. Participants each made two masks (60 minutes).

   C. Closing ritual (circled around masks) (10 minutes)

   D. Instructions for lunch (5 minutes)

V. Lunch Break (12:15 - 1:00 p.m.) (45 minutes)

VI. Expressing / Interpreting / Integrating Sequence: Putting on and wearing the
    masks. (1:00 - 1:30 p.m.)
A. Dream Self mask (10 minutes)
   1. Participants put their mask on in silence.
   2. Moving with the mask on and acknowledging others.

B. Dream Other mask (10 minutes)
   1. Participants put their mask on in silence.
   2. Participants moved with the masks on and acknowledged each other.

C. Participants journaled about the experience (10 minutes).

VII. Expressing: Mask Enactment sequence (Guest Houses format) (1:30 - 3:05 p.m.)

A. Introduced and modeled the activity (5 minutes).

B. In turn, participants wore their own Dream Other mask, answered questions posed by researcher, moved to Dream Self mask and spoke from that position. First four participants took a turn (10 minutes each participant; 40 minutes total).

C. Silent break (10 minutes)

D. The remaining four participants took a turn (40 minutes).

VIII. Integrating / Interpreting: Group Sharing (3:05 - 3:20 p.m.)

A. Chimed in for brief silence (2 minutes).

B. Shared in group about Mask Enactment sequence (13 minutes).

IX. Integrating / Interpreting: Closure Activities (3:20 - 4:00 p.m.)

A. Participants answered journal questions (15 minutes).

B. Closing ritual (10 minutes).

C. Collected masks (10 minutes).

D. Thanked participants and gave instructions for next Group Meeting (5 minutes).
Group Meeting #3 (10:00 a.m. -- 12:00 noon)

I. Opening (10:00 - 10:05 a.m.)
   A. Reviewed schedule and purpose for the day (3 minutes).
   B. Chimed in for brief silence (2 minutes).

II. Review of Key Moments (10:05 - 10:20 a.m.): Participants responded to journaling questions about key moments in all three previous meetings; also one about effect of study on their waking and dreaming lives (15 minutes).

III. Interpreting / Integrating Sequence (10:20 - 11:20 a.m.) (60 minutes)
   A. Read initial learnings to group; participants wrote responses (20 minutes).
   B. Group members responded to learnings in Focal Space (20 minutes).
   C. Group members wrote responses to learnings, questionnaire #3 (10 minutes).
   D. Individuals wrote poem, or condensed writing, using journal writing (10 minutes).

IV. Break (11:20-11:30 a.m.)

V. Closure (11:30 a.m. -12:00 p.m.)
   A. Returned artwork and writing from both previous sessions (10 minutes).
   B. Individuals read their poems in closing circle (10 minutes).
   C. Thanked participants, gave gifts, and offered closing words (10 minutes).
APPENDIX 4

INFORMED CONSENT FORM

To the Participant in this Research:

You are invited to participate in a study on dreams. The purpose of the study is to better understand how disturbing dream images can be integrated into waking consciousness.

Participation will involve individual meetings with me, group meetings with the other participants, group dream incubation, individual and group art making, and individual and group journaling. Individual meetings will take place in my own home studio in Freshwater. Group meetings will take place at ________________. The initial group meeting is scheduled for Thursday, Jan. 28, 2010, and will last two hours. The individual meetings, during which individual dream work will be conducted with me, will be scheduled with each of you so that the meetings follow as soon before the second group meeting as possible, within a two-week period. The individual meetings will last two hours. The second group meeting will last six hours, and is scheduled for Saturday, February 13, 2010. The third group meeting will be held on Saturday, March 6, 2010. Portions of all meetings will be video and/or audio taped, and the tapes will later be transcribed.

For the protection of your privacy, all tapes and transcripts will be kept confidential, and your privacy protected. The information will be kept in a locked box under my control, and will only be shared with my co-researchers and, if applicable, a professional transcriber. In the reporting of information in published material, your name and any other information that might identify you will be altered to ensure your anonymity.

This study is of a research nature and may not offer any direct benefit to you. The published findings, however, may be useful to individuals and groups wishing to deepen or expand their work with dreams and dream images, and their accompanying emotions.

This study is designed to minimize potential risks to you. However, some of the procedures, such as Embodied Dream Imagery with the researcher, individual art making, group sharing and art making, and group improvisation may touch sensitive areas for some people. You may experience increased anxiety, emotional discomfort, or exacerbated feelings of grief, fear, anger, or embarrassment. If at any time you develop any concerns or questions, I will make every effort to discuss these with you. I, the
researcher, cannot provide psychotherapy, but at your request or using my personal judgment, will facilitate referrals to an appropriate mental health professional, if such a need should arise.

If you decide to participate in this research, you may withdraw your consent and discontinue your participation at anytime and for any reason. Please note as well that I, the researcher, may need to terminate your participation from the study at any point and for any reason.

If you have any questions or concerns, you may call me at (707) 442-7125 or (707) 502-4507 between the hours of 9 a.m. and 9 p.m. any day of the week, or you may contact the Dissertation Director at Meridian University, 47 Sixth Street, Petaluma, CA, telephone (707) 765-1836. Meridian University assumes no responsibility for any psychological or physical injury resulting from this research.

I, ______________________, consent to participate in the study of how the integration of bodily sensations and their accompanying emotions can increase one’s comfort level with disturbing dream images. I have had this study explained to me by Janet Patterson, the researcher. Any questions of mine about this research have been answered, and I have received a copy of this consent form. My participation in this study is entirely voluntary.

__________________________________  ______________________
Participant’s Signature                Date

__________________________________  ______________________
Researcher’s Signature                 Date
APPENDIX 5

FLYER
ARE YOU INTERESTED IN EXPLORING THE DISTURBING IMAGERY OF YOUR DREAMS?

LOOKING FOR
VOLUNTEER RESEARCH PARTICIPANTS
FOR
A QUALITATIVE RESEARCH STUDY ON
DREAMS

The study involves two group meetings and one individual meeting over a two-week period, from Jan. 28, 2010 to Feb. 13, 2010, and one follow-up meeting three weeks later.

Looking for a group of eight to ten people with experience in remembering, recording, and working with their dreams, including dreams that may contain disturbing imagery (not necessarily nightmares).

All participation is voluntary and confidential.

This dissertation study is in partial fulfillment of the requirements for a Ph.D. in Psychology from Meridian University.

If interested contact:
Janet Patterson
(707) 442-7125
janetgpatterson@yahoo.com
APPENDIX 6

ADVERTISEMENT FOR PARTICIPANTS VIA LOCAL FREE PAPER

Seeking RESEARCH PARTICIPANTS for a dissertation study on DISTURBING DREAMS. Ideal participant is 25+, and has experience remembering and working with dreams. Research involves three meetings with a group of 8-10 participants and one individual meeting with the researcher to conduct dream work. Meetings are scheduled for: Thurs., Jan. 28, 7:30 - 9:00 p.m.; Saturday, Feb. 13, 10:00 a.m. - 4:00 p.m.; and Saturday, Mar. 6, 10:00 a.m. - 12:00 noon. Individual meeting for dream work will be scheduled at your convenience between the first two group meetings. This dissertation study is a requirement for receiving a Ph.D. in Psychology at Meridian University. If interested, please contact Janet Patterson, M.A. (707) 442-7125 or janetgpatterson@yahoo.com.
Dear [participant name],

Thank you for inquiring about my research study on dreams. I’d be happy to set up a telephone appointment so I can review the study with you. Some good times for me are: _______. Please let me know if any of these times work for you and, if not, suggest some alternatives.

I look forward to talking with you more.

Sincerely,

Janet Patterson
APPENDIX 8

SCRIPT: INITIAL TELEPHONE CONTACT

Hello, I’m Janet Patterson. Thank you for inquiring about my research study on dreams. I’m curious to know how you heard about it.

I’ll review the study and we can see if this is a good fit for both of us. I am a doctoral student at Meridian University, formerly the Institute of Imaginal Studies, in Petaluma, and am working on my Ph.D. in psychology. This study will be the basis of my dissertation, which is a requirement for the Ph.D.

The topic I am studying is dreams, and in particular I am interested in how disturbing dream images can be integrated into waking consciousness. There is an important distinction I wish to make clear between nightmares and disturbing dreams. Nightmares are generally dreams from which one awakens with a feeling of terror, and they may be accompanied by physical manifestations such as heart pounding, perspiration, or rapid breathing. Disturbing dream images, however, may leave us with physical numbness, but contain one or more images that leave us with feelings of discomfort, or distaste. It is not necessary to have a recent experience with nightmares in order to participate in this study. It is, however, important to have a willingness to look at disturbing dream images and the feelings they evoke in us.

Participation will be both individual and in a group setting with about seven to nine other participants like you. The meetings will involve dream work with me, ritual
and dream incubation with the group, improvisational experiences and voice dialog, group sharing, individual journaling, and individual art making.

The study will take place in Eureka in a comfortable setting. First, there will be one two-hour group meeting, in which participants will meet, and we will set an intention for the study. This will be followed by an individual meeting with me in my home office in Freshwater, lasting two hours. In this meeting, I will work with you on a dream that you bring, one that contains an image that you find disturbing. I will help you return to the dream state while awake, so that you can re-experience various parts of the dream with my guidance. After each participant has met with me individually, two more group meetings will be held in a larger setting; one six-hour meeting, and one two-hour meeting. The meetings will be held on Jan. 28, Feb. 13, and Mar. 6, 2010. It is important that participants commit to coming to all four meetings.

Should you become a participant, do you anticipate that you will be willing and able to make this time commitment? Do you have any questions about the study at this point?

Because this is a research study with a specific aim for data collection, there are specific requirements for screening participants. I will ask a few initial questions to see if you match these guidelines. If you do and you are interested in continuing the screening process, I will ask further questions. After we conclude the initial conversation, I will telephone you if I have any further questions, and then contact you regarding the next steps.

Do you have any questions about the screening process? Would you like to continue? Okay, I’d like to ask you a few initial questions to begin the screening process:
1. How old are you?
2. (If it is not evident) Are you male or female?
3. Describe your interest in dreams.
4. Describe your experience in remembering, recording, and working with dreams.
5. Describe a disturbing dream image you have had, and how you have dealt with it.
6. Do you have any physical limitations? Please describe.
7. Can you give me a sense of what interests you about being a participant in this study?

Thank you for your thoughtful answers.

Decline:

One of the design criteria for the study is that (select one of the following):

1. Participants’ ages must be between 25 and 80. I’m sorry, but you are not in that age range.
2. Participants must have an active interest in dreams and disturbing dream images. I’m sorry, but you have expressed that they do not interest you.
3. Participants must have some experience in remembering, recording, and working with dreams, including disturbing dream images. I’m sorry, but you have indicated that you have little or no experience in this area.

This means the study requirements do not match to allow you to be a participant.

Thank you very much for taking the time to consider my study and to talk with me today.

Continue with Screening:

It sounds like you might be a potential participant. If you would like to take the next step in the screening process, I’d like to ask you a few more questions. Are you interested in continuing the process of being a participant in my study? If so, shall we schedule a time for a more lengthy telephone interview, or shall I continue now?
APPENDIX 9

CONTINUED PARTICIPANT SCREENING QUESTIONNAIRE

1) Please describe your most significant experience with dreams.

2) Please describe one or two particularly significant experiences with disturbing dream images.

3) What kinds of feelings did you experience during and/or after that dream experience?

4) What were some of the ways you responded to that dream?

5) What is your relationship to that dream image now?

6) What aspects of dreams do you particularly enjoy? Please describe.

7) What aspects of dreams do you have difficulty with? Please describe.

8) Have you ever been or are you currently working with a psychotherapist?

9) If yes, have you or are you currently working with dreams with this psychotherapist?

10) Do you have difficulty containing your emotions? Are you sometimes taken over by such strong emotion that you are not able to function? If so, please describe.

11) How would you describe your ability to experience physical sensations? Please describe.

12) Have you ever felt concerns about your alcohol or drug use? If so, please describe.

13) Have you ever, or are you currently, taking psychotropic medications (e.g. for depression, anxiety, etc.)? If so, please describe.

14) Have you ever been hospitalized for psychological reasons? If so, please describe the situation briefly.
15) This study will involve experiences that can be uncomfortable for some people, including expressive art and collaborating with a newly formed group. Please rate your comfort level from 1-10 (1 being unbearably uncomfortable and 10 being completely comfortable) with each of the following:

Participating in a newly formed group:____

Art making: ____

16) What draws you to this study at this time in your life?

Thank you for your time today and your interest in helping with this research study.
APPENDIX 10

SCRIPT: PARTICIPANT ACCEPTANCE PHONE CALL

Hello, this is Janet Patterson, calling regarding the research study on dreams. I’ve carefully considered your answers to my questions and have determined that you are a good fit for the criteria of this study. I’m calling to invite you to participate in the study. We will go over more details in a moment, but are you still interested in being a participant?

(If they say no) Thank you for your time and energy. I appreciate your interest.

(If they say yes) I’ll review some information on the study again and also go into some more details so you can decide if you would like to commit to participating. As I mentioned before, I am a doctoral student at Meridian University and am working on my Ph.D. in psychology. This study will be the basis of my dissertation, which is a requirement for the Ph.D.

The topic I am studying is dreams, and in particular I am interested in how disturbing dream images can be integrated into waking consciousness. Participation will consist of one individual session with me and three meetings in a group setting with seven to nine other participants like yourself. The meetings will involve ritual and improvisational experiences, group sharing, individual journaling, and individual art making.

The study will take place in Eureka. There will be four meetings total: a two-hour meeting for each individual with me, one introductory hour and-a-half group meeting,
one day-long, six-hour group meeting, and one final two-hour group meeting. The meetings will be held on Thursday, Jan. 28, from 7:30 to 9:00 p.m.; Saturday, Feb. 13, from 10:00 a.m. to 4:00 p.m.; and Saturday, Mar. 6, from 10:00 a.m. to noon. It is important that participants commit to coming to all four meetings. The individual meeting will be scheduled at your convenience, between Jan. 28 and Feb. 13.

Do you anticipate that you will be willing and able to make this time commitment?

The group meetings will include myself as researcher, two co-researchers, and eight to ten participants. Each participant went through the same screening process and has met the criteria for the study. All participants have expressed significant interest in learning more about dreams.

Do you have any questions?

I want to touch on a few important topics now, and we will also go over these in detail during the first meeting. The first topic is confidentiality. My co-researchers and I will keep your identity confidential. This means that we will not share your name or any other information that would identify you. All participants are also asked to maintain confidentiality for the other participants. However, you are not asked to keep identities of the co-researchers or myself confidential.

Portions or the entirety of the meetings will be video and/or audio taped and the tapes will later be transcribed. For the protection of your privacy, all tapes, transcripts, written responses, and art will be kept confidential and your identity will be protected. The information will be kept under my control and will only be shared with my co-researchers, and, if applicable, a professional transcriber. In the reporting of information
in published material, any information that might identify you will be altered to ensure your anonymity.

Do you have any questions regarding confidentiality?

If you decide to participate in this research, you may withdraw your consent and discontinue your participation at any time and for any reason. Please note as well that I, the researcher, may need to terminate your participation from the study at any point and for any reason.

Do you have any questions regarding the voluntary nature of the study?

This study is of a research nature and may not offer direct benefit to you. The published findings, however, may be useful to groups or individuals interested in dreams, and may benefit the understanding of how disturbing dream images can be integrated into waking consciousness.

This study is designed to minimize potential risks to you. However, some of the procedures, such as Embodied Dream Imagery with the researcher, individual art making, group sharing, art making, and group improvisation may touch sensitive areas for some people. You may experience increased anxiety, emotional discomfort, or exacerbated feelings of grief, fear, anger, or embarrassment. If at any time you develop any concerns or questions, I will make every effort to discuss these with you. I, the researcher, cannot provide psychotherapy, but at your request or using my personal judgment, will facilitate referrals to an appropriate mental health professional, if such a need should arise.

Do you have any questions about the potential benefits and risks of the study? Do you have any questions we haven’t covered?
If you decide to participate, I will send you an information packet this week with written details. Are you still interested in being a participant? Do you know now that you would like to commit to participating in this study and all three meetings or would you like some time to consider it?

(If they want time to consider) Certainly, I understand. Would you be willing to let me know by ____ (48 hours).

(If they want to participate) Great, I’m excited to have you involved. I will mail you a copy of the informed consent form, as well as directions to the location of the first group meeting, plus other logistical information. Once you have received the Informed Consent form in the mail, please contact me so that we can go over it by telephone.

(If they do not want to participate) Certainly. Well, thank you for the time and energy you have put into this process. Without interested people like you, my study would not be possible.
Thank you for your willingness to participate in my research study on dreams. You have received a copy of the Informed Consent form in the mail. Today we are going to review the contents of that form. First of all, participation at all times is voluntary. This includes your participation in the entire project or in any particular activity. While I hope you will choose to participate in all of the activities, you can, for whatever reason, decide not to participate.

My co-researchers and I will keep your identity confidential. This means we will not share your name or any other information that would identify you. I ask that each of you also maintain confidentiality for the other participants. This means that when you are talking to people outside of the group, you do not share any names or other identifying information about the other participants. However, you are not asked to keep the identities of the co-researchers or myself confidential. Are there any questions about confidentiality?

This research has been carefully designed to be engaging without creating any overwhelming discomfort. Still, the activities in the research meeting might touch sensitive areas for different people at different times.

This study explores how disturbing dream images can be incorporated into the psyche. We will be exploring dreams with what is designed to be a contained and relatively comfortable intensity. This is not a therapeutic group and I am not a therapist. I
encourage you to choose your degree of disclosure of sensitive material based on your own comfort level. This level may change for you at different points in the group or individual work, so I invite you to track and use your own internal gauge. If you feel like disclosing something personal at an appropriate time, then do so. However, if you feel uncomfortable about disclosing at any given time, please trust that inner guidance.

Even with these intentions to minimize risks, you may experience increased anxiety or emotional discomfort. If at any time you develop any concerns or questions or strong emotional material does emerge, I encourage you to approach me or one of my co-
researchers.

Can I answer any questions regarding the informed consent form?

At the first Group Meeting, I will ask you to sign an Informed Consent form. I will have copies available at that time; you do not need to bring this copy with you.

Thank you, and I look forward to seeing/meeting you at the first group meeting!
Dear [participant name],

Thank you for your time and attention in completing the screening process for my research study on dreams. I appreciate your interest in exploring the possibility of your being a participant in the study. After careful consideration, I have determined that you do not meet the criteria I have set forth for my study.

[Insert one or more of the following sentences]

One of the criteria for the study involves an active interest in dreams…

One of the criteria for the study involves experience in remembering, recording, and working with dreams, particularly those that are disturbing to you…

One of the criteria for the study involves psychological self-awareness, particularly in group settings…

One of the criteria for the study involves willingness to feel vulnerable in the expression of disturbing dream images…

One of the criteria for the study involves the ability to acknowledge acceptance of disturbing dream images…

One of the criteria for the study involves a relative level of comfort with participating in newly formed groups and/or art making…

I appreciate very much your taking the time to answer my questions in the screening interview. Without interested and willing people like you, my study would not be possible. I hope that this letter explains to you well enough why I am not inviting you to be part of the study. My intention is to honor your best interest while meeting the needs of the research study.

Sincerely,

Janet Patterson
LETTER: FIRST MEETING INFORMATION FOR PARTICIPANTS

(Date)

Dear [Participant name],

Welcome! I’m excited that you will be a participant in my research study on dreams.

Group meetings will be held on the following dates at the times listed. It is important that participants attend all meetings. An additional, individual meeting with me will be scheduled at your convenience between group meetings #1 and #2.

Meeting #1: Thursday, Jan. 28, from 7:30 - 9:00 p.m.
Meeting #2: Saturday, Feb. 13, from 10:00 a.m. - 4:30 p.m.
Meeting #3: Saturday, Mar. 6, from 10:00 a.m. -12:30 p.m.

The group research meetings will be held in the library and annex of the First United Methodist Church in Eureka, 520 Del Norte St., at the corner of F St. Our meeting rooms are private and comfortable. The rooms are in Christie Hall, which faces F St. Parking is available in the church parking lot (entrance behind the church, on G St.), or along F St.

Individual meetings for dream work will be scheduled between group meetings #1 and #2, and will be held at my home in Freshwater.

Vegetarian lunch (with meat optional) will be provided during meeting #2. Light snacks and drinks (coffee, tea, water) will be provided at all meetings. If you have other food needs/restrictions, please contact me at least one week in advance and I will be happy to discuss them with you.

Please wear comfortable, loose clothing and bring layers, as temperatures can fluctuate during the day.

I will request that cell phones and pagers be turned off for the duration of our meeting times. Ideally, no one would step out to answer their phones or check voicemail during the research meetings. Of course, sometimes that is not possible. If you have a situation that requires phone access, please let me know so I can be aware of your needs.
For our first meeting, you are invited and encouraged to bring something that holds meaning for you as a symbol of your relationship to dreams and/or disturbing images. You might bring an object, picture, poem, story, or something else that catches your imagination.

I look forward to our first meeting. If you have any questions, feel free to call me at (707) 442-7125 between the hours of 9 a.m. and 9 p.m. any day of the week.

Sincerely,

Janet Patterson
APPENDIX 14

SCRIPT: FIRST MEETING CONFIRMATION PHONE CALL

(One week before first meeting)

Hello, [participant name], this is Janet Patterson calling regarding the research study on dreams. I want to confirm that you are still planning to attend the first meeting, which is scheduled for [date/time].

(If leaving a message I will add) Please phone me back at your earliest convenience to confirm your participation. My phone number is (707) 442-7125.

Thank you, and I look forward to your participation in this study.
APPENDIX 15

SCRIPT: GROUP MEETING ONE

I welcome participants as they enter (signs will be posted in the hallway and on the door indicating that this is the Dream Research Group). Researchers will have a list of participant names.

Welcome! Please come in. I’m Janet Patterson, the researcher (or one of the co-researchers) for the project. And your name is? It’s good to meet you. I’m glad to have you here. This is the room where all three group research meetings will be held. There are drinks and snacks available on the table over there; bathrooms are down the hall to the right. Please find a seat and we will begin soon.

Begin meeting at 7:30 p.m.

Welcome, everyone; I’m very glad to have all of you here. Thank you for coming. I’m Janet Patterson. I’ve spoken with each of you on the phone in preparation for our meetings. I enjoyed getting to know you some and look forward to our explorations together during our three research meetings and in the individual dream work session with each of you.

I’d also like to introduce my two co-researchers, Xan Devaney and John Heckel. We are all graduate students in the Ph.D. program for psychology at Meridian University, formerly the Institute of Imaginal Studies. We spent three to four years in coursework in a cohort-format collaborative learning community. This research study is part of my dissertation required for the doctorate degree. I am the lead researcher on this study and
Xan and John will be contributing their invaluable help with logistics, observations, and our collaborative process of data interpretation to learn more about the phenomenon of disturbing dream images.

Each of the three group research meetings will be held in this room. The individual meeting with me will be held at a different location. The bathrooms are out the door, down the hall to the right. The exits are (indicate where). Snacks, coffee, tea, and water are available during breaks at the table (indicate where). Lunch will be provided for our meeting two weeks from Saturday. Extra materials such as paper and pens are available for you. Should you need something that is not here, please ask.

Tonight’s meeting will be one-and-a-half hours and end by 9:00 p.m. Before we begin, please take a moment to turn off your cell phones and pagers. Ideally, no one would step out to answer their phones or check voicemail during the research meetings. Of course, sometimes that is not possible. If you have a situation that requires phone access, please let us know so we can be aware of your needs.

The meetings will be video and/or audio-taped. These tapes will primarily be used by my co-researchers and me to remember details of events. Sections may also be transcribed and used in the data interpretation. The work that you do tonight will be yours to keep; in future meetings, the things you do, such as artwork and written responses to questions, will be collected as part of the research data. These will be returned to you at the third meeting.

Tonight, we will spend some time getting to know each other and learning some of the reasons we were drawn here to explore dreams. Then we will do some activities to acquaint us with tracking physical sensations. Finally, we will do a short dream
incubation ritual to set an intention and to invite in dream images that we might find disturbing. Disturbing dream images are what often come to us; paying attention to them is new.

Before we begin I’d like for you to sign the Informed Consent form we went over. Please take two copies of the form that Xan and John are passing out to you. I will verbally review several items and answer any questions you have before you sign the form. One of your two copies is for my records; the other is for you to keep.

I’d like to remind you that participation at all times is voluntary. This includes your participation in the entire project or in any particular activity. While I hope you will choose to participate in all of the activities, you can, for whatever reason, decide not to participate.

Another important point is that my co-researchers and I will keep your identity confidential. This means we will not share your name or any other information that would identify you. I ask that each of you also maintain confidentiality for the other participants. This means that when you are talking to people outside of the group, you do not share any names or other identifying information about the other participants. However, you are not asked to keep the identities of the co-researchers or myself confidential. Are there any questions about confidentiality?

This research has been carefully designed to be engaging without creating any overwhelming discomfort. Still, the activities in the research meeting might touch sensitive areas for different people at different times.

This study explores how disturbing dream images—those images that make us uncomfortable, that somehow dislodge our sense of propriety or well-being, but are not
quite nightmares—can be incorporated into the psyche. We will be exploring dreams with what is designed to be a contained and relatively comfortable intensity. This is not a therapeutic group and I am not a therapist. I encourage you to choose your degree of disclosure of sensitive material based on your own comfort level. I want each person to share based on their own level of comfort. This level may change for you at different points in the group or individual work, so I invite you to track and use your own internal gauge. If you feel like disclosing something personal at an appropriate time, then do so. However, if you feel uncomfortable about disclosing at any given time, please trust that inner guidance.

Even with these intentions to minimize risks, you may experience increased anxiety, emotional discomfort, or exacerbated feelings of embarrassment. If at any time you develop any concerns or questions or strong emotional material does emerge, I encourage you to approach me or one of my co-researchers.

Can I answer any questions regarding the informed consent form?

Please sign one copy of the form. Xan and John will now collect the forms.

*Ritual Opening and Introductions*

Let’s take a few moments of silence together to gather ourselves and become aware of our internal states as we begin this project together. I will ring the chimes to start the silence and then again after a few moments to indicate the end.

[Chime in for silence. Chime out.]

By way of introductions, I’d like to offer a framework so we can take a few moments to introduce ourselves. There are 11 candles on the table, one for each of us. As
you introduce yourself, I invite you to come to the table, light a candle, and tell us what brought you here today, and what interests you about dreams; or you may choose to offer an image from a dream you have had. Take two minutes for this brief introduction. (Begin.)

Thank you all. Now, I’d like to begin with an exercise designed to give us practice with checking in to our bodily states. By doing it now, before we commence with any other exercises, you will each have a baseline by which to compare other physical states that might come about in reaction to a feeling. For this next exercise, I’d like you to find a comfortable position and close your eyes. You may choose to lie down, if you feel like you can stay awake in that position. I’m going to lead you in something like a progressive relaxation, if you are familiar with that process in yoga. The aim, though, is simply to gain awareness of the different parts of our bodies and to experience all of the sensations present in each part. When you are ready, I will begin. Ready? Okay.

First, be attentive to your breathing. Stay with the breath for a little while. Good. Now, focus your attention on your right foot. Sense your foot and become aware of any sensations you feel there. Now, move up to your right calf. Be aware of what you feel there. You might try tensing and relaxing your calf muscle to accentuate the feeling in your right calf. Now, move up to your right knee. Try to experience the sensation in your right knee. When you have felt your knee, move your attention on up to your right thigh. Clench and release the muscle of your thigh. Now, let’s do the same thing on the left side. Begin at your left foot; wiggle your toes, if you like, and see if you experience any sensation in your left foot. After you have felt your left foot, move up to the calf of your left leg. Tighten and then release the muscle of your calf. Now, move up to the left knee.
Be attentive to the sensations you experience in your left knee. Good. Now, move your attention up to your left thigh. Tighten and release the muscle of your left thigh.

As we move up the body, you may experience stronger sensations in some parts of your body than in others. At this time, try to remain aware of your entire body, as you maintain focus on these stronger sensations. If an emotion accompanies the physical sensation, be aware of that, too. If it is necessary for you to stay with that body part and the accompanying emotion, do so; you do not have to leave it and proceed to other body parts as I name them.

If you are ready, now begin to feel sensations in your pelvis. Experience any sensations you might be feeling there. If there are any emotions accompanying the physical sensation, note those also. Move your attention now to your buttocks. Now, shift outwards to your hips. As you release your hips from your focus, move into the small of your back. From the small of your back, notice what you are experiencing in your belly. If there are any accompanying emotions to the physical sensations in your belly, please notice these, also. Remember to continue to breathe. Move your focus up from your belly to your diaphragm. Breathe in deeply. Tighten and release your diaphragm muscle. Exhale slowly. Now, move your attention up to your chest. Notice any sensation you might be experiencing in your chest and any emotion that might be residing there. Breathe. Now, sense you shoulders. Let them settle into your upper body. Tense and release them and notice if you have any sensations in your shoulders. Good. Now, we are going to continue our attention down the right arm. Let your attention move down your right arm, just to the elbow. Be aware of any sensation in your right upper arm. Next, move your attention to your right elbow. Just notice that particular joint, the right elbow.
Now, let your focus move on down to your forearm, your right forearm. Let your attention move now into your right wrist, and then your right hand. Stretch your right hand open, and then grasp it tightly into a fist before you let your hand drop, limp. See if you notice any particular sensation in your right hand.

We will return our attention to the left shoulder now, before we move down the left arm. Beginning at the left shoulder, let your focus move down the left upper arm. See what you feel in the left upper arm. Now, focus just on the left elbow. Move your attention down to the left forearm, below the elbow. Now, allow your attention to focus on your left wrist before it moves into your left hand. Open your left hand, stretch it, and then grasp it tightly into a fist. Now release it and let your left hand fall limp. Good.

Now return you attention to your shoulders. From your shoulders, move your attention up into your neck. See if you can notice any sensation in your neck. If you like, gently roll your head on your neck to see where it pulls or feels tight and where it is loose. Now return your neck to an upright position. Let your attention now drift up into your jaw. Simply notice, without any judgment, if you are holding your jaw tightly. What feelings or sensations do you notice in your jaw? Now, move your attention up to the top of your head and your forehead. See if you feel any particular sensations here. If you notice any emotions connected to these parts of your body, notice those also.

Remember to keep breathing. As we complete this assessment of our physical sensations, come back to the breath. Inhale and exhale. Gently release your attention from any specific body part. Focus on the breath. Inhale and exhale. When you are ready, you may return you awareness to the room and the group of people sitting with you here. You may open your eyes.
I’d like us now to gather in a circle for the dream incubation ritual. Find a spot where you can sit comfortably around the center table for the next twenty minutes or so. Is everyone ready? Good.

I will begin by chiming us in. (Chime in.) To that part of ourselves, or the universe, that brings us our dreams: We are asking to be open to receive a dream that contains an image that we might find disturbing. There is no set definition of what that image needs to be. You know best, and each of us knows best for ourselves. It may be an image we have seen before in a dream, or it might be completely new and unexpected. It may be a long and very involved dream story, or it may be as short as just one image. Please honor our request. We are, in turn, going to ask ourselves to hold onto that image and write it down, or draw a picture of it, or do whatever else it is we have learned to do to remember a dream.

Now, we will set an intention to cleanse ourselves of all conscious expectations and wishes for our dreams and to remain open to the new, the needed, and the unexpected. In so doing, we are going to perform a ritual of washing hands. I’d like us now to pass a bowl of water and a cloth, along with a towel for drying. With this water and cloth, I’d like you to wash the hands of the person on your left. The towel will follow. Please do this in silence. When having completed washing your hands, that person will then take the bowl and wash the hands of the person to their left. Keep passing the bowl in silence until everyone’s hands have been washed. Are there any questions? Begin.

Now, in closing, I’d like each person to come up to the table, one at a time. As you come up to the table in silence, please blow out one of the candles. While you are
blowing it out, the rest of us will say, in unison, “Goodnight, (your name).” As soon as you’ve blown out the candle, then sit down. All of you will take a turn, then my co-researchers, and I will blow out the last candle, as everyone wishes us goodnight by name. At the end, after I blow out the last candle, I will chime us out of ritual space, but don’t leave immediately, as I have a few final words concerning our next meetings.

(Perform closing ritual.)

(Chime out.) This ends our dream incubation ritual, and this is the end of our first group meeting. Sometime over the next two weeks, before our second group meeting, we will be meeting individually, you and I, to work with a dream you have during the next two weeks. We will be in contact during that time to determine the best time for you to meet with me. Some of you have already indicated a preference for time, and we will stick to that. Others of you have more flexibility, and you and I will be in touch to schedule a meeting. Good night, and may your dreams bring you closer to whatever you are seeking.
APPENDIX 16

SCRIPT: INDIVIDUAL MEETING (DREAM WORK)

Good (morning, afternoon, evening). Please come in. Welcome to my 
(office/studio). Would you like to take a look around? May I offer you (water/tea)? The 
bathroom is over in the main house. Would you like me to show you now? (After 
participant has become comfortable in the space): Please have a seat in this chair, and I’ll 
tell you more about what we’re going to do.

First, let me ask you: Without telling it to me now, do you have a dream you’d 
like to share with me today? (If yes): Good. (If no): Well, let’s talk a bit about your 
dreams. Do you have a particular dream image that has been recurring or that you can 
remember from the recent past? (We will discuss this and decide upon a dream or a 
dream image).

Here’s what we’re going to do. First, I’ll chime us in, and we’ll take a couple of 
minutes of silence. Then I’ll chime out. After that, I’ll lead you in a short, guided 
focusing exercise, something like the one we did in our first group meeting, to get you 
acquainted with your physical sensations before we begin with the dream, and also to 
help you to experience more than one sensation at a time. Next, I will ask you to read or 
tell me the dream. If you need to read it the first time, that’s fine. For the second retelling, 
though, I’d like you to just tell it, as best you can, without reading it. Okay? Then, I will 
ask any clarifying questions I may have about the dream or about your waking life. I will 
then guide you back in to portions of the dream, using the technique I have learned from
Robert Bosnak, and which he calls “Embodied Intelligence” or “Embodied Dream Imagery.” I will help you find feelings that you associate with a particular image from the dream and the physical sensation that accompanies it. We’ll continue in this way, finding an image, discerning the emotion you experience while you are present with this image, and, finally, locating the physical sensation you are having while focusing on the image and feeling the emotion. Do you have any questions about that part? (Answer questions.)

This part of the process might take us from half an hour to three-quarters of an hour. The next portion will be for you to create a drawing, somewhat like you did in the first group meeting, of your emotions after we do this dream work. The materials are here (indicate where). After you do the art, I will have you do some writing, and I’ll tell you more about that when we get to it. That will be the extent of our work today. The format and structure of it are all that I can tell you now; for both of us, what emerges will be somewhat of a surprise. Are you ready to begin? (Answer any questions the participant may have.)

To begin, let’s take a couple of minutes of silence. (Chime in / chime out.) Let’s begin by doing the exercise I described. Please get comfortable, with your feet flat on the floor. Close your eyes. Now I would like you to notice what you are feeling in your right foot. Can you describe it to me? (Participant describes sensation.) Experience that; pay attention to that for a few moments. Good. Now, move on up to your left knee. What are you feeling in your left knee? Tell me. (Participant tells what they are feeling in left knee.) As you notice those feelings or sensations you have in your left knee, keep part of your attention on your right foot. Can you do that? See if you can simultaneously focus on both your left knee and your right foot. (Pause.) Good. Now, keeping your attention
on your right foot and your left knee, see if you can experience what you are feeling in your belly. Can you tell me about that? (Participant speaks.) Good. Continue to breathe, as you are aware of these three sensations. When you are ready, please let me know, and we’ll continue. Ready? Okay. Now, see if you can maintain your focus on these three parts of your body: your right foot, your left knee, and your belly. Add a fourth component to your attention: Your neck. See if you can discern any sensation there, in your neck. Can you? (Participant tells me about any sensation they are experiencing in the neck.) At the same time, be aware of the sensations you are tracking in your right foot, your left knee, and your belly. Be aware of all of these and of your neck at the same time. Do you have them? Good. When you are ready, return your attention to the present moment, in this space. Open your eyes when you are ready.

What can you tell me about this experience? (Participant speaks.)

Now I am going to ask you to tell me your dream. As soon as I chime us in, you can begin. (Chime in.) (Participant relates dream.)

Thank you. Could you please tell it to me again? This time, tell it with your eyes closed. (From this point, I will engage with the participant and their dream, using Robert Bosnak’s “Embodied Dream Imagery.” When the participant has spoken from the point of view of a figure, or an “other” from their dream, I will keep that in mind as I guide them to a return to waking awareness in the room.)

(After “Embodied Dream Imagery”): Thank you. How are you feeling? (Talk together about Embodied Dream Imagery experience.) Now, I’d like to ask you to draw a picture, a sketch, of the entity you just spoke as. It can be representational, or it can be a
depiction of an energy; whatever comes is fine. Here are the materials. Go ahead.

*(Participant draws.)*

Now, please take a piece of paper and a pen. What I’d like you to do is to write a
dialog between yourself, as you are now, awake, and the drawing, or part of the drawing,
whichever you feel drawn to communicate with. You can structure it like a play, if you
wish, taking turns between one voice and the other. Do you have any questions? You
have about fifteen minutes to write. Go ahead and start now. (Participant writes.)

(After participant has finished): Would you like to read what you have written? *(If
so, allow participant to read; if not, collect their writing and the drawing. Chime out.)* Is
there anything you’d like to talk about now that we have completed the dream work, the
artwork, and the imaginal dialog?

Now, I would like to talk with you about designing a ritual that you can practice
at home—something simple—in order to keep the dream and the work you have just
done with it alive for you. I am going to keep the artwork and the imaginal dialog you
just did until our third group meeting. Is there some way you can honor this dream, come
back to it or the feelings associated with it, on a daily basis? *(Participant and I talk about
this until we come up with something.)*

Good. So, that will be your daily practice until we meet again as a group on
Saturday, Feb. 13. Thank you for coming. Thank you for offering your dream and for the
intense work you’ve done with me this (morning, afternoon, evening). Goodbye.
APPENDIX 17

SCRIPT: GROUP MEETING TWO

MORNING SESSION

Good morning. Welcome back. I’ll start with an overview of our day, and then we will go into an opening. There are four sections to the day, and we plan to do the first two before we break for lunch. For the first section this morning, I’d like to go around the room and hear from everybody about what kind of ritual practice you did with the dream you worked on with me. After that, we will do some art-making. I’ll tell you more about that when the time comes. We will then break for lunch. After lunch, we are going to engage in an improvisational experience with the art you will have created. There will then be time for some reflective journaling about the improvisation and some time for verbal dialog with the group, as well. That will take us to our closing. This morning, the time to take a break will be on your own during the art-making time. There will be a scheduled break in the afternoon. Also, John will be videotaping portions of today’s meeting. Are there any questions before we begin?

Before we begin, I’d like to chime us in for a couple of minutes of silence. (Chime in/chime out.)

Now, I’d like to hear from each of you about the ritual you created to keep the dream with you since we did the individual dream work. Take about two minutes to briefly describe it and let us know if you were able to somehow keep the dream image present. This is not about how faithfully you did the ritual! It is, rather, a way to tell us
what experience you have had over the past few days or couple of weeks that have kept
the image alive for you. These experiences may be related to the ritual, or they might not
be. As I said before, just take about two minutes to share this with the group. I will keep
track of the time. Who would like to begin?

(After the group talk):

Okay, in a few minutes we’re going to do some art making. But before we begin,
I’m going to lead you in a guided visualization to get you back to something like the state
you were in when you did the dream work with me. Get comfortable in your seat or
wherever you’d like to be for the next few minutes. If you want to lie down, as long as
you can remain fully conscious of the words I am saying, that’s fine. Ready? Okay. I will
chime us in. (Chime in.) Just relax your body. Feel yourself breathe in, and then exhale.
Feel your feet, wherever they are. Feel your hands. Breathe. In your mind’s eye, see
yourself in the dream image that you related to me. Feel the air against your skin in this
dream place. Sense the colors that are around you, if there are any. Notice the place
where you are: what does it look like? What’s around you? Take a couple of minutes to
re-create the dream as you told it to me.

Now, I’d like you to encounter that dream “other” that you encountered when you
had the dream. Visualize this being, or creature, or thing, whatever it is. Visualize
yourself looking at it/him/her. You may want to listen to what this dream entity has to
say. Perhaps you can even see from this Dream Other's perspective. (Allow a minute.)
Now you are you, awake, and looking at the two figures: your Dream Self and your
Dream Other, standing there, or sitting there, however you find them. Back off a ways.
When you have successfully backed away and are standing looking at the two dream
figures, it is time to come back to this present moment, in this room, in this research meeting. When you are ready, you may open your eyes.

What we’re going to do over the next hour is to create two masks. Each of you will create a mask of your dream self, that is, the self you remember identifying with as you were dreaming the particular dream you shared with me in our individual dream work. You will also create a mask of the dream image you identified as the “other” in the dream work we did. Some of you may have an image that is difficult to personify. Just use your imagination and have fun with it! Don’t put the masks on just yet; we are going to ritualize the putting on of the masks. The materials are here. We have mask bases for you, with pre-cut eyeholes, and all kinds of materials to add on or with which to decorate the base. There are scissors, magazines, colored paper, paint, markers, and fabric scraps. There is also this box of miscellaneous junk. Glue is over here, and there is a hot glue gun plugged in over there if you need it. It may take a little time for glue or paint to dry, so we will leave the masks over the lunch break.

I’d also like you to be able to wear the mask, so there are materials, like elastic, string, ribbon, to allow you to attach something to the mask so that you can wear it. John, Xan, and I can help you with that. However, I’d like to ask again that you don’t wear the mask or even put it on until we do so as a group, a bit later. Can I get your agreement on that? Good. Another request that I have is that we work in silence, or as near to it as possible. If you need to communicate to someone, about materials or something, keep it to a whisper. When you have finished with your masks, please write your initials clearly on the inside of each mask. Then bring them over here and lay them in the circle, your two masks together. Some of you will finish before others. Feel free to use the restrooms
or get a snack, or just walk around outside, but please keep silence as you do so. At
12:00, I will chime us out, and we will do a brief closing ritual before lunch. Are there
any questions? Feel free to take a break whenever you need to use the bathroom, or get a
snack, but please do so in silence. *(Check in with participants individually to make sure
they know how to identify their Dream Other.)*

*(Mask-making proceeds. Co-researchers set up lunch on a table as noon
approaches. Begin gathering everybody together shortly before 12:15 for closing.)*

Please bring your masks here and place them on the floor, in a circle. Stand
behind your masks in the circle. Let’s take a look around at all of these creatures we have
invited in! Walk from where you are standing, behind your own masks, around the circle
in a clockwise direction. When you are back behind your own masks, stop. *(Circle
moves.)*

I am going to chime us out of the ritual space we have been in for this last period
of time. *(Chime out.)* Now, it's time for lunch. It will be served in the kitchen; you are
welcome to take your lunch outside. It’s fine to talk out there, but please, let’s not talk
about the masks just yet. Let’s leave them in here in this special space we have created
for them. We will reconvene at 1:00.

*(During break, John and I clear away mask-making supplies and put folding
chairs in a circle, facing out.)*
Welcome back. I hope you had a good break. Has everyone left their two masks somewhere in the circle? Good. Let’s leave them there for now. Please get comfortable in your seats, and we’ll chime in for a brief silence. (Chime in/chime out.)

Here’s what we’re going to do now with our masks: I’d like each of you to go over to where your two masks are and stand before them. (Participants go to their masks.) Take your masks over to one of the chairs situated around the room. Place your masks on the chair, and stand so that you are facing away from the group. Is everyone ready? Good. I am going to chime us in to a ritual space. (Chime in.)

Looking down at your two masks, please pick up the mask of your dream self. Hold it up and look at the face first. Track your physical reaction as you look at the face. Now slowly turn it around. Place the mask on your face, slowly, eyes closed. Breathe into it. Adjust the mask so that it fits comfortably. Keep tracking the physical sensations that you have. Allow yourself to become this mask. Adjust it if you need to do so. Let the mask become you. You are still facing outwards, but with eyes closed, away from the others. Wearing this mask, this mask will start to move through you; you will start to move your body, allowing the mask to guide you. Allow the mask to move your body the way it wants to with your eyes closed. Does it want to move slowly? Or does it want to make quick movements? Keep allowing your body to move as this Dream Self. Slowly
now, ever so slowly, turn around. Turn your body so that you are facing inside the circle. Slowly, open your eyes. Look around you. Let your eyes glide slowly over the others in the circle. These are all dream selves. Continue to move as the mask would have you move. Move so that you are walking towards another Dream Self. Walk up to each other. Look into each other’s faces. Nod in acknowledgement of each other. Now move on to a different person, another Dream Self. Nod, bow, or enact whatever form your acknowledgement takes. Continue to do this until you have greeted each other Dream Self in the room, then return to your spot.

Remove this Dream Self mask. Place it gently on the chair, and gaze into its face one more time. Now, take the other mask in your hands. Look at it for a while; really look. Gently and slowly, now, take it and turn it around. Look at the inside of this mask. Slowly bring the mask up to your face and put it on, eyes closed. Still facing outwards, allow the mask of this dream-other to become you; you become it. Eyes still closed, let it guide your movements; allow it to move through you. Stay facing outwards, but let the mask speak through your bodily movements. How does it speak, physically? What kind of movements does it make? Are they slow and gentle, or are they quick and forceful? Slowly, now, ever so slowly, allow your body to turn around so that you are facing into the circle. Again, slowly, open your eyes. Allow your Dream Other to look around at the other Dream Others. Now, do the same thing we did before: move into a space so that you are face-to-face with another Dream Other. Move around them; allow your Dream Other to move through you. You are merely a vehicle for its desires to move, to dance, to reach out, to connect with others, if it wants to, or to remain alone if it prefers. Acknowledge each other somehow, in the way that this dream-other does, then move on
to another dream-other. Continue in this way until you have encountered each dream-
other in the room. Then, return to your own space with the chair.

When you have returned to your space, slowly and gently remove the mask you
have been wearing. Take it off; look at it again, then carry it with you, along with your
mask of your Dream Self, back to your original seat in silence. Find a place to put the
masks so that you can write comfortably.

At your seat, I’d like for you to take a few moments to respond to some journal
questions that Xan will pass out (Journal Questions #1). Please remember to keep silence
during this writing. Also, please remember to write your initials on the paper. I will ring
the chimes in about 10 minutes to indicate that we are ready to move on to the next
activity.

(After about ten minutes: Chime.) Thank you. (Co-researcher) will now collect your papers.

I’d like to read a poem to you. (Read Rumi’s "The Guest House.")

For this next activity, we are going to get to meet each one of your Dream Other
entities. The way it works is that each one of you will, one at a time, go outside the room
with your Dream Other mask. Before you leave, you will place your Dream Self mask on
the chair her (indicate chair facing me). When you are outside the room, you will put on
the Dream Other mask. Then you will knock on the door, and we will say, "Come in!"
You will then enter the room in your Dream Other mask and take a seat in this chair
(indicate chair beside me), opposite your Dream Self mask. I will pose some questions
for you.

The first question is “Who are you?”
The second question is, “What happens through you?”

The third question is, “Who am I?” I will hold up your Dream Self mask, and you will address that mask.

The fourth question is, “Who are we?” I am asking about the Dream Self and the Dream Other.

The final question is a repetition of the first one, “Who are you?”

After the third question, "Who am I," I may signal for you to move to the chair of the Dream Self and put on the Dream Self mask. If, at any time during the questioning, you, in your Dream Other mask, feel drawn to speak from the Dream Self mask, take off your Dream Other mask, switch chairs, and put on the Dream Self mask. We will limit each person's turn to about ten minutes. When your turn has ended, with me saying, "Thank you," please leave the room, wearing whichever mask you last put on and carrying the other, and close the door. You will remove the mask you are wearing just outside the door and then knock again. We will call out, "Come in!" As you re-enter the room, carrying both your masks with you, we will all greet you by your regular name, and you'll take a seat. Then the next person who is ready to take a turn will go out. After four or five people have taken a turn, we will take a short, silent break so that you can stretch, use the restroom, whatever.

John will now demonstrate the activity for you. (John demonstrates.) Are there any questions? Let's begin.

(Break about halfway between all participants' turns.)

(After Guest House is complete): I'd like to take a moment to thank each of your Dream Others for coming and sharing with us today. Whether it was painful and difficult
to answer the questions, or whether it was somehow exhilarating, or both, or something else entirely, I want your Dream Others and your Dream Selves to know how much I appreciate their visits. You may wish to take a moment to do so, as well.

I'd like you now to take a few minutes to answer some journaling questions. Please write your initials at the top of the page, as these will be collected. (Hand out Journal Questions #2.)

For this next piece, as we end the activities we have done around this dream and this particular dream image, I’d like to offer you an opportunity to share with the group anything that you feel is important or that has meaning for you, about your own experience and how you were personally affected by what just went on. It might be a result of one of the statements spoken by your Dream Self or your Dream Other. The main thing is that it is something you want to share with the group. Before we start, though, I want to acknowledge the depth of the places you have each been, in this mask-work. As a result of this depth, there is bound to be some vulnerability in the expressions you offer right now. I’d like to ask that we honor the safety of this space for each other’s expression. One way we can do that is to offer a sound, such as a hum, after each person’s turn and before the next person speaks. I’ll lead us after the first person speaks. First, I’ll chime us in, and then one person may start to speak.

Chime in/chime out.

(Say something to acknowledge, after everyone has had a turn.)

Now, Xan will hand out the last paper of the day (Journal Questions #3) with questions for you. Please take about 10 minutes to answer these questions. When you are
finished with the questions, please hand them back to Xan. We will then complete the research activities with a closing ritual.

*(Chime in / chime out. Hum after each person’s turn.)*

Let’s all stand in a circle. Bring your masks and place the dream selves in an inner circle. Just below them, let’s place the dream “other” masks, so that we have two circles of masks. Then stand in front of the masks to form a third circle. Then each person in turn will walk slowly around the circle, clockwise, so that you have a moment to silently connect with and bid farewell to each person’s masks. You may choose to offer a gesture or a few words to each mask as you stand before it. When you come back to your own masks, please stop. I will begin.

*(Chime in/chime out.)* (After stopping): In closing, I’d like to thank each and every one of you for offering your dream to this study. I would also like to thank your Dream Selves and your Dream Others for agreeing to participate. May you continue to experience rich imagery in your dreams and in your waking lives.

Our next meeting is March 6, Saturday, at 10:00 a.m., and we will again meet in this room. This meeting is three weeks away so that Xan, John, and I can spend time with the data and identify initial learnings for this research. During the next meeting, we will share those initial learnings with you and get your feedback. Bringing the learnings to you is an important part of the integrity of this research. We will also return your artwork to you at that time. Thank you, one and all!
APPENDIX 19

SCRIPT: GROUP MEETING THREE

Welcome! It’s good to see all of you and to be together again. The purpose of this meeting is to share the initial learnings from my research with you and to hear what you would like to share about your response to the learnings. Your responses will be an important part of the next cycle of the data interpretation.

This meeting will be about three hours and we will end by 12:30 p.m. We will take a break around 11:45 this morning.

Ritual Opening

Let’s take a few moments of silence together to gather ourselves as we begin our final meeting. (Chime in/chime out.)

Check-in

Let's go around the circle now and give just one word or phrase that says where you are today, at this moment.

Interpreting / Integrating Sequence

I'd like now to ask you to answer some journal questions about key moments of the experiences we have shared together, from the very first introductory meeting, with the Dream Incubation ritual, to the individual session with me, to all of the activities we did together three weeks ago with the masks. When I ask about key moments, I am asking for just a moment in time. For example, rather than write about the entire hand washing ritual, you might say, "When it was my turn to have my hands washed, I felt
"________." Or, you might say, "When I wore the Dream Other mask in the mask enactment, and it said, '________,' I felt a sense of ________." See if, after this much time has elapsed, you can recall what stands out for you.

The last question on the journaling sheet refers to changes you may have noted over the last three weeks. Let's read it together. (Read.) This refers to anything you may have noticed such as, "I feel more patience with my slow nature," or "I am more accepting of my tendency to be shy." Are there any questions?

When you have finished, please return your paper, pen, and clipboard to Xan.

Verbal Sharing of Initial Learnings

I will now read each initial learning aloud, explain its meaning, and then give you a moment to capture your response in writing. I will also display each learning, as I read it, written on a poster board. As you note your response, I encourage you to notice your body, any emotional reaction, and your thoughts. It can be helpful to separate these three aspects of our experience in order to understand our reactions.

(Read each learning and allow time for journal responses.)

Focal Space & Questionnaire

We are going to do the same kind of group sharing space as we did in our last group meeting, where you come into the space one at a time. This time, you’ll be bringing something of your own choosing from your reactions to the learnings, something that you would like to express in this space. Again, you might decide you want to simply read or speak one of your thoughts. Or you might want to give it some expressive energy with your body or your voice. This is a space to express experience. This means that a spectrum of responses is welcome. If you had a so-called negative
reaction to some aspect of the learnings, it is important to share, although we often hold back our negative reactions for fear of offending. One of the purposes of this space is to give a little more room than we often have socially.

(Focal space) (Say something to acknowledge participants’ contributions.)

There is now time for a discussion of your thoughts, responses, anything that is alive for you at this moment. One of the premises of this research is the very elusive nature of dreams. Other than neurobiological research, there is nothing that is known or factual about dreams; all of it is theoretical. My learnings can only lead to supporting or refuting some of the theories that already exist. Are there any comments at this time?

Xan and John will hand out paper with questions for you. Please put your initials in the upper right corner and take about 10 minutes to answer these questions. When you are finished with the questions, please hand them to Xan or John, and you can go right into a 10-minute break. We will return together at [time].

(After break): We will now be returning your images and writing that were collected during the prior meetings. Anything collected from today’s meeting will be mailed to you within a week.

Look over your journaling from this morning and the questionnaire. Underline or circle words and phrases that stand out or catch your eye for some reason.

Now take a clean sheet of paper from Xan, and, using these words and phrases, string them together in a way that speaks to you. You might call it a poem, or you can call it just condensed writing.

Ritual Closing
Please bring your paper and gather together in a closing circle. To close our time together, please share your poem or condensed writing, with us. You might simply read it, or you can give it some expression with your voice or body; whatever you would like.

(Offer gesture of thanks to participants. Give each a symbolic gift.)

Once my dissertation is approved, I will mail you each a summary of the final learnings. I cannot be sure when these will be mailed. It will probably be at least nine months and maybe more before the final dissertation is approved.
APPENDIX 20

GROUP MEETING TWO

JOURNALING QUESTIONS #1

• Describe what it was like to put on the Dream Self mask. How were you affected?

• What was it like to put on the Dream Other mask? Describe how you were affected.

• What did you experience with eyes opened while wearing the Dream Self mask?

• What did you experience with eyes opened while wearing the Dream Other mask?

• Identify one or two key moments during the entire exercise of putting on the masks. What was significant about them?
APPENDIX 21

GROUP MEETING TWO

JOURNALING QUESTIONS #2

1. When your Dream Other responded to the first question, "Who are you?" at either the beginning or the end, what surprised you?

2. When your Dream Other responded to the question, “What comes through you?” what surprised you?

3. What stands out for you about your Dream Self’s answer to the question, "Who am I?"

4. What, if anything, took you by surprise when you answered the question, "Who are we?"

5. Identify one or two key moments from the entire experience of wearing the Dream Other masks and entering the room (either yourself, or another member of the group). What was significant about them?
APPENDIX 22

GROUP MEETING TWO

JOURNALING QUESTIONS #3

• Identify and describe three key moments from any of the three research meetings: Group Meeting #1, Individual Meeting, and Group Meeting #2 (today).

• Describe what it is about these moments that stands out for you. Why are they key moments?

• Of the three, choose one as the most significant key moment.
GROUP MEETING THREE

JOURNALING QUESTIONS #4

1. Looking back and remembering the three research meetings (Group Meeting #1, Individual Meeting, and Group Meeting #2), think of three of the key moments that stand out for you. Identify them here.

2. Describe what it is about these moments that stands out for you. Why are they key moments?

3. Of the three, choose one as the most significant moment.

4. How (if at all) did working with the Dream Self and the Dream Other impact the ways in which you experience yourself in relationship to different aspects of your personality?
APPENDIX 24

MEETING THREE

JOURNALING QUESTIONS #5

LEARNING #1

Write down any responses you have to hearing this initial learning, whether in agreement, disagreement, or neutral.
APPENDIX 25

MEETING THREE

JOURNALING QUESTIONS #5

LEARNING #2

Write down any responses you have to hearing this initial learning, whether in agreement, disagreement, or neutral.
Write down any responses you have to hearing this initial learning, whether in agreement, disagreement, or neutral.
APPENDIX 27

GROUP MEETING THREE

JOURNALING QUESTIONS #6

• How are you affected by hearing the initial learnings?

• Were there any learnings you felt drawn to or agree with? Please write about your response.

• Were there any learnings you were bothered by or disagree with? Please write about your response.

• Do you notice anything that was not included in the initial learnings that you feel should be included?
Dear [participant name],

I am pleased to inform you that my dissertation has received final approval. I am also happy to send you the final Summary of Learnings, which is enclosed.

I am deeply grateful for your participation. Without interested and willing people like you, who are willing to invest their time in being a participant, my study would not be possible.

Sincerely,

Janet G. Patterson
SUMMARY OF THE DATA

I. Individual Sessions: Dreams (in the order of the sessions in which they were presented)

**Joseph**
I am in a large building where there are smaller storage lockers. I have one that I am to clean out. I talk to someone in charge—seems female—and I will have to make sure that it is clean after I get my stuff out. Then I am wandering around in the building, and I talk to some people walking there about how large it is. There are large truck loading docks, but all is empty. I then am trying to find my way out and go down hallways and through doors, which only leads to more hallways and doors.

**Marlene**
At the end of a dream I am with Mom and sister Megan. Mom is looking very upset. She lifts up her shirt to breast feed a cradled baby. I am shocked to see just folds of skin instead of any breasts. I ask her if she has any milk. She sadly says that she has milk, but her breasts have deteriorated because of other problems.

**Uta**
C. (Dreamer’s deceased husband, who committed suicide many years previously) and I are visiting a youth camp that travels in a large vehicle. Now they are in San Francisco, close to the water. I wonder about trying to understand how it is organized and how it has worked so far. There is a barbecue pit inside, not being used so far. I ask questions: Where do you eat? When is dinner? When will you be leaving for the evening event? People are milling around, sitting and resting. A certain table is set for a special dinner; six at a time can eat there. One group assembles later than another. I'm looking for C. so we can eat together. I trip over the legs of a young man slouched in a chair. I stand by the ocean for a while. It is a rugged shore, not like the real San Francisco, with a mountainous island in the distance. I look for C. more intensely, so we can eat dinner together, although I do not know where it is served. When I find him, sitting alone at the periphery of a large room, he has a straw hat on, and is about 40 years old, seems to be waiting for me. Looks different from the real C. I say, "Will you have dinner with me?" He is upset that I should even ask. I am upset that he is not grateful that I ask.

**Theresa**
I'm walking from an apartment that I live in through to like a business sector, and I pass through a green house that has a suit of armor in it, and he has a—or the suit of armor has a—I think it's called a mace, it's a long stick with a spiked ball at the end? And as I pass
by, the mace crashes onto me, and the dream continues, I don't wake up, I see myself like
injured and affected from that. And then...the greenhouse visually appears small, but it
takes a long time to pass through, and I keep walking though it, and just looking back at
the suit of armor, which has like returned to its original posture, and I go on through the
greenhouse, and when I get to the door of the greenhouse, then the dream ends. I open it
and I see the business district and parking lot.

**Hildy**
I'm stealing a car from a neighbor. My older daughter Molly and I need to complete an
errand, some church business, and all the available other cars are locked in a garage and
inaccessible. The car I steal is a De Soto Coupe, very similar to the car my husband and I
had when we were first married in '51.

Molly and I finish our errand and return the car to where we find
it. I hang the car key on
a nail on a wooden fence next to the car. The owner of the car comes out of her house to
confront us. Her house is large, many-storied and with many rooms. It's right next door to
my house, which is also large, with many rooms. The woman demands that I be with her
and take care of her. She is elegantly dressed. She comes towards me. She shrinks in size
to the size of a doll and jumps in my arms. The same time, I see myself in a mirror…and
notice I'm dressed as a bride with a long white dress and veil. The tiny woman in my
arms is also now dressed in white. She wants to get ready for church. I ask if she has
proper shoes. She sticks her feet out from under her long dress, and she is wearing white
pumps. I think they are embroidered. I carry her into her house.

**Robert**
Walking the open hills, sensual, graceful, friends, journey, free, good feelings. At some
point—this is the only part of the dream I can remember—this young woman throws
herself on me. It is passionate play. We intertwine, rolling over and over, arms, hands,
fingers, legs, hands, and bodies wrestling, tying ourselves up, we are naked, playful
passion, all physical, erotic and innocent. While rolling around, I fell my cock beginning
to enter her, our bodies naturally finding their own way to have whatever they want. For
me, I start to fall from the spell of beautiful mingling. Hang on; be careful; I'm losing
control. We have not discussed relationship, safe sex, birth control, STD's, Nadine (my
partner), responsibility, future; in fact, I do not even know her name. Panic. (...) I'm not
sure if I can stop my body. It may be too late. I have lost control. I am not being
conscientious in any way to her, myself, Nadine, society, maleness, female rights, social
codes; this is not okay. But it was feeling so right! I want to let go to it, but no, I must not
lose control or be irresponsible or inconsiderate or take advantage or be crude or be a
male animal. This is not extreme discomfort; however, it represents an old fear of mine:
being inappropriate, and loss of control.

**Larry**
I'm off someplace, just outside, or on a balcony of a residence or deck. I've got a round
hole in the middle of my chest, and this strong, stocky, middle-aged man is working right
next to me, preparing to do something. He has a drill bit and a power drill, and he's
looking for something really hard to drill. He finally finds a knot of wood on the wall,
and he drills really long and hard on this knot. I see what he's trying to do is to heat up the drill bit. Then I realize that he's going to work on me. I'm lying down by now, on my back, and there's a hole in the center of my chest, which is his target. It's dangerous to leave this hole open like this, and he's going to use the very hot drill tip to cauterize the hole shut, to seal it off. He comes at me with the drill bit, hovering over me, in his sturdy, strong fashion. I'm incredulous at first that he's going to attempt this at all, but steel myself knowing it has to be done. He hovers oh-so-steadily, and slowly is lowering the drill towards my wound-hole. I'm bracing for the burn to really hurt, as there's no anesthesia. Time passes, and he's moving carefully and slowly. I'm braced, worried about how I'll take the pain. He's very focused, very staid and very strong, but time keeps passing and I'm feeling nothing, and I begin to wonder what's going on. My chest is going up and down as I breathe. I'm waiting and waiting, and finally wake up.

Karen
I'm driving a heavy vehicle; I guess it's a truck, something that's large enough, heavy enough to be pulling a boat that's on a trailer. And I'll tell you now that the boat is a boat that my husband owned when we met and then we later lived on that boat together. The name of the boat is The Loverly. Gorgeous. So, in my dream, The Loverly is on a trailer behind this big vehicle that I'm driving, and I am alone driving it. And I seem to be following someone whose going to be pointing out the way that I am to go; I'm taking the boat to a new place, and there's someone, although not a specific enough figure that I can describe, but there's some guidance showing me the way. In the beginning of the dream it seems like there's some person in the vehicle that's going on ahead, but that may not be so. …

But somehow I know that I'm being shown the way, and I stop before I turn off the main road. I have to make a sharp turn onto a narrow road. (Pause.) And (pause) I just want to be sure that the boat is okay, because it's very tricky, especially if you have to back up, you know, if you're towing something, anything, but especially something so huge and so valuable. So I do have to back up just a little bit to make the right angle turn onto this narrow road, and I'm just really mindful of keeping the boat steady and connected, and so I'm watching in the rear view mirror, and just to watch the movement of the boat as I maneuver and turn to start, not only onto the narrow road, but it heads downwards, slightly, and I drew a really rough sketch here of this narrow road.

The perilous sense of it all is that the narrow road runs along a steep cliff, and I see treetops, so I know it's quite a cliff, if I'm seeing the tops of very tall trees from this road, and I kind of look over and I can see house tops, so I know that it's just a little kind of a cloistered community down this narrow road, and I think the houses must be on a river or a creek or a stream, there is a source of water, which makes sense, I'm taking the boat to a new place, and there's going to be some water there for it. So I'm aware that there's a house, a few house-tops down there.

So again, I glance into the rear-view mirror, and I'm really going slowly. And I see that the boat is making the turn safely behind the truck. I just feel like if I'm cautious enough, then it's all going to be okay, but I'm just really watching that rear-view mirror, for any
sign that I might be in trouble, or that it, because I realize that if that boat were to go over that cliff, not only would I lose the boat, but it would go onto a house probably; it would go way down and it would be a terrible disaster, so that's why I'm so cautious.

But then suddenly I glance into the rear-view mirror, and there's no boat. There's no boat. It's just—I mean, I just freak out, I'm in shock, where is the boat, and I fear at that point that it may have gone over the cliff edge, down into the trees and onto the houses, and yet I wasn't aware of any, like, pull on the truck; there was no sensation of it going, and there certainly was no noise. I mean, if a boat crashed down over the cliff, you'd know it! So, the bizarre and freakish thing about it is that there was no indication outwardly that my senses could detect, but the boat had vanished. So I pull the truck over as close to the—there's a little bit of a fence along the side. I pull over, and I get out; and I'm just stunned and utterly panicked. It's as if the boat just vanished into thin air. I don't know what to do; I feel completely helpless, horrified, what have I done; I haven't done anything, it's just gone!

Well, across the road, back in the trees a little bit, is another house and there's a man standing out in front talking to a woman, and they're not aware that I had a boat and now it's gone, and they're just chatting away. And so I just feel like, well, this is the first obvious thing to do is to go and tell someone and try and get some help. I just, I hesitate, because I don't want to just go charging up, interrupting their conversation, so I kind of stand off to the side as if to indicate I need to speak to you, you know, I pulled my car over and I have a problem.

And so, finally the right moment seems to come, and I step up just start to tell him, "I don't even know how to tell you this, I don't know how it happened, I know you're going to think I'm crazy, but I had a boat, a huge boat, behind the truck," and now it doesn't even seem like that there's a trailer there, so he's really going to think, you know, it's hard, that I really do have a problem, because he hasn't heard anything, he didn't see any indication, and I just wake up, and... oh, it's a huge sense of loss... it was such a responsibility, and I was so careful! I have a little bit of relief that there doesn't seem to be any damage, nobody's hurt, there was no... but it's just stunning; it was a stunning loss; the mystery of it, and the magnitude.

II. Individual Sessions: Participants' Imaginal Dialogues with their Drawings

Joseph

Joseph to Door: If I open you will you lead me to where I want to go?
Door: You will have to open me to find out.
Joseph: I want to leave to the outside.
Door: I only have access to more doors - perhaps one of them has the answer to your quest.
Joseph: I'm stuck - what is the point of continuing to go through doors if they are not going to lead me to where I want to go?
Door: I can only do what I was designed to do - I cannot lead you to where I was not built to open to.

**Marlene**

Marlene: What is going on that piece of drawing paper?
Paper: You tell me. I am here to represent you. You are so hesitant to express yourself on me. Why is that? I like that you put those yellow splotches in a circle.
Marlene: Yes. I quite like that too. It is my favorite part off this hesitant attempt at feeling free to express feelings with many colors onto a piece of paper.
Paper: Well I am glad you were able to put some representations down. Sorry that you may have felt intimidated by my empty whiteness.
Marlene: Yes. I don't quite know why it is such a difficult task to perform.

**Uta**

"Uta Finds C."
Uta: I have been looking at the ocean and now I want to eat dinner with C. I better go find him inside the hall of this camp. I think it's dinner time. I really would like to eat with him here in San Francisco. It's kind of dingy in here and there are not many tables set up to eat at. Oh! There he is. I never saw him wear a straw hat before. Hello C!
C: Hm
Uta: Would you like to eat here with me?
C: Of course. I don't understand that you should even ask.

**Theresa**

Theresa: Hello
Armor: Hello
Theresa: How are you
Armor: Well and you?
Theresa: Fine. Why are you in this greenhouse?
Armor: Oh here guarding the plants. And you?
Theresa: Oh here visiting the plants. They like company
Armor: Oh do they?
Theresa: Yes
Armor: Well I enjoy their company.
Theresa: Why do you guard them then?
Armor: Oh some people don't tend them well.
Theresa: And you do tend them well
Armor: Oh, no, I leave the plants alone and weed out the people.
Theresa: Weed out the people? Like me?
Armor: Oh no, the plants do some of the weeding also. They'll weed you out if they'd like.
Theresa: So shall I tend them?
Armor: No leave them be, but if you want to visit them again, I'll help you.
Theresa: How so?
Armor: I'll show you the toil required of their care. Is that alright with you?
Theresa: Have I a choice?
Armor: No, in fact, by entering you must learn, it is inevitable.
Theresa: Well, then. So be it.
Armor: See you next time.
Theresa: Yes, next time. Without the "lesson toll."
Armor: No, there's always learning to be had.
Theresa: Well, then, let's be on with it.
Armor: Yes, let's.
Theresa: Well, I would have guessed that to hurt.

Hildy

Hildy: You're sure a handful (to the doll)
Doll: What do you mean I'm a handful - I'm small & I'm needy & I need a mom & you're it?
Hildy: So it seems—I didn't know I signed up for this job
Doll: Well you did—and you better accept it - you're stuck with me—do you like my shoes?
Hildy: I'm surprised about the shoes—they're pretty fancy and don't seem too practical
Doll: I love them - they were made especially for me - I like to show them off - but they're not very good for walking
Hildy: Does that mean I have to carry you every where?
Doll: You betcha!! Me & Sara Palin are pretty fancy
Watch out for me - I may embarrass you
Hildy: You already have!

Robert

Cassandra: Let me come to you,
I am open, soft and warm light
let me, invite me, open to you.
Robert: Well sure; I am, I will, or
I thought I would, but, well, now
I am not so sure. You are not.
what I saw you were. You do not seem, to be my first image that
was like a breath of sensual
spring.
You now, in my eyes, a
being of two faces, two profiles.
One, I invite, I welcome, it excites
and my doors fling open of
their own accord. The other, you, terrifies
You can tear out my throat
And rip my heart out
and
there will be blood
Fear is my name-

Larry

Larry: You certainly erupted with your anger & venom very quickly & forcefully.
Thor: I am angry and am striking out w/ my venom. I am hugely angry—"Vesuvius"
anger would not be hyperbole.
Larry: Your visage with its angry looks and horn encrusted forehead looks like a warrior
going into battle, fierce & fired up with instinctual fire.
Thor: Absolutely—I am a(n) absolutely strong, fierce, focused warrior. I am mad as
hell—don't get in my way or you'll be a target of my wrath.
Larry: You seem to embody the Old Testament God-like rage, "Vesuvius" power. That's
really angry—you must sense a very dangerous opponent, or have been wronged terribly.
Thor: I have been wronged, attacked mercilessly—see my electrocardiogram tail? My
chest and heart was cut open brutally and I have all this primitive visceral fierceness/
anger left over that I couldn't use at the time to fight for myself.

Karen

Karen: Sooo...where did you go?! And - besides that— who are you - what are you?
Boat: I had to sail on - into the sunset - into new waters -
Karen: Will I find you?
Boat: Will you seek me?
Karen: Who...? What...? I need to know more...
Boat: I'm of the past...this you know— you towed me around to so many places....
- I carried many lives w/in - but they were not yours to carry -
Karen: I've always wanted to be sensitive to all those lives -
Boat: No more - take the path -

III. Group Meeting Two: "The Guest House" Mask Enactment

(The following was transcribed from the videotape. The participants appeared in the
order presented here, each wearing their own Dream Other mask. Two chairs sat at the
front of the circle of participants: the Dream Other's and mine; facing those, inside the
circle, was the chair where each participant placed their own Dream Self mask. All
questions, in bold, were posed by the researcher.)
Hildy

Who are you? I am doll woman.
Who are you? I'm the one who shrunk in size and became very needy.
Who are you? I'm the one who wants to be taken care of.
Who are you? I'm the one who is inside all of us, the little child that never got the correct mothering.
What happens through you? I act out; I yell. I make a lot of noise and I'm angry. I don't look angry, but I am angry.
What happens through you? I get what I want. (Looks up, for first time.)
Who am I? She's the one that's supposed to take care of me. She didn't do a good job, and so she's got to do it over again; over again.
(I go to the Dream Self mask's chair, and hold up the mask.)
Who am I? You're the nurse, the mom, but you're also a little girl.
Who am I? (I motion for her to switch chairs.) I'm Hildy, and I'm supposed to know what I'm doing, but I don't. I get mixed up; I get needy. I want to shrink in size, too. How come she gets to have all the fun? (Pause.) I'm tired of taking care of people. I'm tired of taking care of her. Especially her! She's a bother.
Who are we? We're the same person.
Who are we? We're mother and daughter; we're a baby; we're a doll and be held by a little girl; we're both babies. (Sighs.) I'm sad. (Tears.)
Who are we? Q4: We're both somebody that's supposed to grow up and be functional and do our job.
(I motion to her to change seats.)
Dream Other: Naah, nah, nah, nah, nah! I win!
Who are we? No, it's who am I. She doesn't count.
Who are we? (Sighs.) I don't want to answer that. You can't make me.
Who are we? Who, indeed.
Who are you? I'm a spoiled rotten princess. (Sighs.)
Who are you? I'm just a doll.
Who are you? I'm part of a dream. I came to give Hildy a message to take care of herself.
Who are you? I'm her little-girl self.
Thank you.

Larry

Who are you? I'm strong and solid. I'm warm and ready to help.
Who are you? I'm a protector. I'm your guide in troubled times. (His hands form a circle.)
Who are you? I want to help heal you.
What happens through you? A warm and enveloping sense of strength and well-being.
What happens through you? I penetrate you in your heart.
What happens through you? An embracing happens through me.
Who am I? (Referring to Dream Self mask) I'm a wounded one. I'm a heavy and sad…
(I motion for him to switch chairs.) I'm heavy… I'm dragged down… I'm very lethargic
and hard to move. I'm passive. And I'm wounded. And I'm sad. (Sighs.)

Who are we? (As Dream Self) We are… victim and persecutor, we are victor and
vanquished, we are a fight waiting to happen, we are father and child. Uh… God and
divine subject. (Sighs.) (Switches back to Dream Other mask and chair.)

Who are you? (Long pause.) I am the solid presence that never leaves. I'm the, I'm a
giving, loving, caring, solid presence who's here for you.
Thank you.

Uta

Who are you? I'm a mysterious man.
Who are you? I'm very mysterious.
Who are you? I'm very intelligent.
Who are you? I'm somebody special.
What happens through you? I rescue women. (Chuckles.)
What happens through you? I'm a rescuer.
What happens through you? I see women in distress and I rescue them.
(I move to Dream Self chair and hold up mask.)
Who am I? You victimized me!
Who am I? I'm supposed to talk from her point of view? (I shake my head, no.) From
my point of view? (I nod yes.) You're a woman in distress, and I'm going to rescue you.
Who am I? You're a poor, innocent child.
Who am I? It's hard for me to think of… (I motion for her to switch to Dream Self
chair.)
Who are you? (As Dream Self) I'm… I'm independent, I'm responsible…
Who are we? We think we can help each other.
Who are we? We're…destined to be together.
Who are we? We're two humans. (Long pause.)
Who are we? Two humans. (Changes seats.)
Who are we? (Long pause. As Dream Other:) I know what's wrong with you.
Who are we? Two people. And I know what's wrong with you.
(I move back to my own chair.)
Who are you? I'm an all-knowing, intelligent being.
Who are you? (Long pause; moves head back and forth.) I have some problems, but I
know what to do.
Who are you? I know someone who knows what to do.
Who are you? (Looking at me): I'm one of the smartest human beings in the world.
Thank you.

Theresa

Who are you? I am a beautiful armor, a strength, a suit.
Who are you? I'm a persona worn for strength.
Who are you? I don't know; a suit of armor.
Who are you? Just that, until I'm stepped into. (Nods.)
Who are you? (Long pause.) A presence of protection and strength.
What happens through you? Through me you are enabled. You are strengthened when... needed. And through me, strength is given to the wearer, but in that, through me, pain can be inflicted on another. (Looks at me, nods, looks front.)
(I move to Dream Self chair and hold up mask.) Who am I? You are Theresa, as a young, free-spirited girl.
Who am I? You are a visitor here where I live, and you are a potential wearer of my armor, of me.
Who am I? You are a curious young girl.
Who am I? Just a young girl.
Who are we? We are temporary inhabitants of this house, and we are elements of the one being... reflections of each other.
Who are we? (Long pause; silence.) (I rise; we switch chairs.)
Who are we? We are... we are visitors in this house... current players in the story. (We switch again.)
Who are you? I am the reserve that balances your spontaneity.
Who are you? I am the casing that you sometimes need.
Who are you? I am the armor you sometimes wear.
Thank you.

Robert

Who are you? Hmm! Cassandra.
Who are you? Weellll, I just feel, I am ecstatic, I'm in ecstasy. You know; like the drug (chuckles). Kind of like that, I guess.
Who are you? Oh, I'm lusty, I'm happy, I'm joy; I feel sensual, I'm just, just happy and in love.
Who are you? Well, I feel so good, about me, and my, and in nature, and I just love everybody, all the people here, so beautiful! I feel lots of love, and passion, and, if I feel someone's not happy, I just want to hug them, and if someone's happy I want to hug them; I guess I'm just hugs I feel wonderful.
What happens through you? Oh, beauty, I guess; openness; I just want to connect with myself, and the mother earth, and the sky, the air, the sun, and any other living thing that's just anywhere near me, is just fine by me. Just fine.
What happens through you? Through me... It's just flow, it's just about flowing, I guess; it's... It seems to come through me, and then, it's like a big, warm liquid, really, but it has light, and it's just passing through, and it keeps on going! It's good!
What happens through you? Through me, through me... Well, passion, through me...Uhhh, I feel it goes, it's going through me and coming into me. It's just... communication. But both ways, all at once. Like that.
(I move to Dream Self chair)
Who am I? (I indicate Dream Self mask): You are very, very sad. You are just tied up in little knots. You are caught in a mold that is so imprisoning to you, and it's like it's all made of glass, and barbed wire, and every time you move, it cuts deeper into your flesh, and I so much want to help you, but it's a prison you're making.
Who am I? You're lost, afraid; you're so filled with criticism and judgment that you won't allow yourself to move in any direction. I just want to love you. I want you to open and let go of all that iron prison that surrounds you. It must be so painful. I can't imagine. (Reaches out) Hard for you to talk, I know.

Who am I? Well, you may not realize this, but you're brave to be even sitting in that chair. I know you don't even want to be there, you want to be buried someplace. You're brave. But you feel like a coward, I know. A shameful coward. But I love you. I really do.

Who are we? We are trying to be less of a dichotomy. I know you think you're over there, and you sometimes can't even see me, and sometimes I do not want to see you, but we, we are finding we're in the same bubble, and it's not you over me or me over you; we...we live here together. We have to work this out. And I suggest that we are somewhere in between, that isn't you or me. Duh! Cute blue nose!

(I motion for him to change chairs.)

Who are we? (High, timid voice) I don't know! I don't have a clue! You're not me! I don't know who you are, but you're not me.

Who are we? I don't know! I told you! She can't be me, it's impossible.

Who are we? I heard what you said. You think we're we, and you said you want me to, that we're the same, blah blah blah, I can't, I feel shame, disgust, punishment, I just, I would like to be less of me and more of you. They seem so far apart. You're so beautiful, but it's hard to be in the same room with you. It's hard. (Whimpering, sniffing.)

(I motion for him to change seats/masks.)

Who are you? So puzzled by him. Don't know how that happened. I love him so much, but I'm almost afraid I'll love him for he'll crack. But I don't want to leave him alone, or he may crack. I don't know what to do. (Wags finger at Dream Self.) He and I are working on it. (He gets up to leave before I say thank you.)

Karen

(Applause as she enters gesturing broadly and rocking as boat.)

Who are you? I am the boat; the boat with all the lives inside.

Who are you? I'm the boat; the vessel that has carried many lives many, many places, over many waters, and many skies, and many moons. I carry so much, so much inside. (Looks down, sighs.)

Who are you? The carrier that bears the pain, the grief, the limitations, the guilt, and all the lives. I carry them for her.

What happens through you? Oh, life goes on, because all those people and all that pain and all that limitation and all that sorrow and grief are held within my bow, and I move along behind her—she takes me where ever she moves—but I contain it all, on all the waves. I'm strong on all the waves. (She rocks back and forth, as if on water, and peers at me.)

What happens through you? (Sighs.) What happens through me? That she can keep the illusion that there's no burden and no weight behind her, because I look so strong, and I contain it all, and I'm so mobile, and I chart all the waters so that she can pretend that I'm not leading her.

(I move to Dream Self chair.)
Who am I? (Indicating Dream Self mask): You are the one I serve. You are the one who needs me to go wherever I go, just to sail smoothly along, quietly holding all the lives, all the fear, all the sadness, and the pain, safely, for you. And I do my job well. Who am I? You are the one who doesn't know, really, how far you've hauled this boat around, in the water, out of the water, on the trailer, hook it up to the truck, take me to another town, put it back in the water; everything's fine, 'cause I'm holding it all, and she can look at life through the veil, and not have to see all that I'm holding for her. Who are we? Well, really, we are the past, trying very hard here in the present to move into the future. But for this moment, we are the past. Who are we? We are all the years together, holding so many; holding them, putting lots of care and concern so that no one will think we're irresponsible or uncaring. We're a good team. She doesn't know, though, that soon, I'm sailing away. (I motion for her to change seats and return to my own.) Who are we? (As Dream Self): Well, we are a unit. Because we're so unified, then everyone else gets taken care of, and even though there's a little pain and wounding woven in there, still, we're doing the right thing, beings we're unified, and wherever I go, the boat goes, and everyone's in the boat, and I'm doing the right thing. And I do it with a smile! Who are we? Well...we're....we're really too big for one person to haul around in the psyche. That's one thing we are. But we've gotten used to doing it. Umm... I can't imagine not doing it... Uhm It's the right thing to do. (Changes seats again.) Who are you? (As Dream Other): I have been... I have been... I've been what, what she's needed me to be. I've been... I've been the heart that she couldn't really hold in her own body. I've been what she's needed me to be. I've been... I've been the heart that she couldn't really hold in her own body. I've been that heart that held lots of other people, people that maybe she didn't really need to hold, but as long as I was willing to sail along as her life went here and there, with all the lives inside, then I, I've been loyal. I've been loyal, to her. Oh... look at her... behind that veil... Who are you? I'm the boat. I'm the boat. I'm the vessel that holds the pain that she can't contain. But as long as I hold it for her, and she knows I'm there, then it's not so difficult for her. But I know I'm getting heavy. I know I'm getting, I'm slowing her down. She needs to let me go. Sail into new waters. Who are you? Well, I'm the one that sees her true colors, her golden core, I see through her veil, but I just silently sail along, because she seems determined to keep all the lives she feels responsible for safely on board, and she really doesn't realize how much pain is on board, and how much limitation is on board. I think it's just become easy for her to toss anything onto me that she doesn't want to deal with. So, here I am for her, the vessel. Thank you.

Marlene

Who are you? I'm a mother of many children. I'm her mother (indicating Dream Self mask), and I still have a baby in my arms. What happens through you? I give of myself. I give my milk. I worry. I care. What happens through you? I wish for my children to happy. I send that to them. I care.
What happens through you? (Long pause) Sometimes I don't think anything happens through me. Nothing at all. Maybe I'm invisible.

Who am I? (I indicate Dream Self mask.) Oh, that's Marlene, one of my children.

Who am I? Mmmm… someone who worries about me; someone I have to be there for; someone I'm not there for.

Who am I? (She switches chairs, puts on Dream Self mask; long pause.) Is there a question to me? I'm her daughter, and having to take care of her children. She keeps having these children; unwanted, it looks to me.

Who are we? Well, we're mother/daughter, daughter/mother, and sometimes I'm the mother and she's the daughter, and sometimes I'm the daughter, she's the mother. It gets confusing.

Who are we? We're family. We're blood related. We're people who care for each other.

Who are we? We are getting older and learning and growing, and our relationship changes, grows, matures. (Switches chairs again, back to Dream Other.)

Who are we? Friends, I hope.

Who are we? Better than the sum of our parts.

Who are you? I'm feeling old.

Who are you? I'm getting ready for the next experience.

Who are you? I'm a friend. I care.

Who are you? (almost whispering) I'm tired.

Thank you.

Joseph

Who are you? I am the door.

Who are you? I am any door.

Who are you? I am all doors.

Who are you? I am door.

What happens through you? People (pause) and things go through me, when I open up to let them through.

What happens through you? Things pass through me, from one room to another.

What happens through you? People and things move through me, or past me, when I'm opened, and not past me when I'm closed.

What happens through you? Passage.

What happens through you? Nothing, if I'm not opened.

(I move to Dream Self chair.)

Who am I? You are an intrepid traveler who has attempted to go through me many times.

Who am I? You are a dreamer.

Who am I? You are a wandering dreamer.

Who am I? You are inquisitive, a wandering dreamer.

Who am I? A dreamer.

Who am I? (He switches chairs, puts on Dream Self mask.) I am a dreamer that wanders in many situations.

Who are we? I don't know the answer to that.
**Who are we?** (Long pause.) I don't have a feel for who we are. You feel as... not a part of me. (Switches chairs again, puts on Dream Other mask.)

**Who are we?** Together we are part of the same dream. I have the ability to let you into parts of yourself, if you open me. And if you open the right one of me, there are many of me.

**Who are we?** We are dreamer and door.

**Who are you?** I am the door.

**Who are you?** I am the barrier that can be opened between different realms, different dreams; I am the barrier that can be opened between the inside and the outside. I am the door.

**Who are you?** I am myself. I am the door.

Thank you.

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**IV. Group Meeting Two, Journaling Questions #3: Key Moments**

**Identify and describe three key moments from any of the three research meetings:**

**Group Meeting # 1, Individual Meeting, and Group Meeting # 2 (today).**

**Joseph**

- From individual meeting: I liked how deep into the dream I was able to go.
- *(Group Meeting) #2:* Liked walking around and meeting/interacting with all the other dream selves/dream images
- *(Group Meeting) #2:* Sharing impressions and thoughts.

**Marlene**

- I found it interesting that I was able to create the masks so quickly.
- I was surprised in speaking of my dream to Janet that tears came to my eyes.
- I was surprised that I felt so much emotion in the telling of the dream.

**Uta**

- A-Group meeting—the hand washing ritual
- B-Individual meeting—art work
- C-Group meeting—I was hesitant to share as self mask and other—had no idea what I would be able to say and found what I ended up saying meaningful to me.

**Theresa**

- In remembering dreams I had not previously, actively evoked bodily memories and that element to the individual meeting was intriguing and rewarding.
- At the first group meeting I was left puzzled by the hand washing ritual, but found myself reflecting on and appreciating it during the second group meeting.
- Giving voice to the dream other in the presence of others was a very significant moment.
Hildy
- Hand washing in first meeting
- Indiv. Meeting—drawing
- Gestalt work (refers to the Mask Enactment sequence)

Robert
- Individual meeting—Drawing the face/split—seeing it.
- Group (Meeting) 2—Wearing the mask of the dreamer.
- Experiencing deeply others in our group

Larry
- Mask experience of creating a solid, encompassing benevolent dream other
- Final statement of my dream other declaring a presence that will never leave, of strength, love, warmth, caring embrace.
- Experience of "embodiment" of these dream energies was remarkable as I just don't work with bodily sensations regarding my dreams

Karen
- Hand washing & Incubation ritual—very deep connection w/ group members—and with my own "Dream Maker"
- The guided process supported me in connecting with a powerful wise guide who helped me open up enough to explore the dream deeply
- I was pleased at how quickly I identified the materials that expressed my two masks so graphically! This told me I was fully present & available for what psyche needed to show--

Describe what it is about these moments that stands out for you. Why are they key moments?

Joseph
- Meeting other Dream Selves was like entering a collective shared dream space for a moment.

Marlene
- They are "breakthrough" moments.

Uta
- A- (The hand washing ritual) was a new ritual for me, I had seen feet washing of one specially honored person. This was very different.
- B- I had done artwork with a therapist before, but not in relation to a dream.
- C- (The Mask Enactment sequence) There is something about that exercise that goes very deep.
Theresa
- 1- is a key moment of revelation regarding body or somatic memory because I had not felt a memory purposely before
- 2- is a key moment (the reflection on hand-washing & the body memory of it—not the actual event) of revelation regarding the intimacy of the entire process
- 3- is also revelatory in bringing further light/awareness to areas of myself that need voicing

Hildy
- Hand washing united the group for me & put us deeper into a consecrated place
- The drawing clarified the 2 parts I was working with for me to be able to move on to the mask making
- The gestalt work (Mask Enactment sequence) was crucial for me to come to some kind of resolution in the dream.

Robert
- I had not been aware of a possible violent side to this "other" in my dream. To make it real was very powerful inside of me. Realization.
- Wearing "The Dream Me" mask (Dream Self)—I think I knew what I was doing when I made my mask from cardboard shipping mold, but it was perfect for this persona—because it reminded me of the torture.
- Others, their emotions—I identified and was compassionate and was concerned for their well-being and safety.

Larry
- The translation of a "felt sense" of my dream other into physical form "fleshed it out," expanded the image.
- It felt like a core knowing came into being as I had never experienced before.
- (Refers to last part of first question, above): I just don't work with bodily sensations regarding my dreams.

Karen
- They were key moments because they indicated I was able to shift into a mythic, archetypal, dreamtime consciousness and that this process would truly serve me.

Of the three, choose one as the most significant key moment.

Joseph
(He referred to his answer to the second question): Meeting other Dream Selves

Marlene
If I must choose one I suppose it is that I feel I have gained much in recreating the emotional content of the dream. Otherwise it would have been just a dream.
**Uta**
Talking in front of the group with the mask of the other was huge—there were several key moments.

**Theresa**
Most significant? I think none—nor any other moment, lunch, making the masks, listening to others, lighting candles, etc. would have significance w/o the others. If it could have been accomplished alone no other element would have had as rich a significance.

**Hildy**
#3- the culmination. (*Refers to Mask Enactment sequence.*)

**Robert**
The most significant—wearing, in a conscious moment, in front of others, the mask of my pain, my depression, my curdled state.

**Larry**
(*He indicates the second moment he identified in the first question, above): Final statement of my dream other declaring a presence that will *never leave*, of strength, love, warmth, caring embrace.

**Karen**
After the *incubation* the dream that came was so rich for me at this time in my life—Then, the connection with the Inner Guide during the individual meeting has already been important in working through several other current life challenges—(*I've encountered numerous other guides through the years, but this one is unique.*)
APPENDIX 30

SUMMARY OF THE LEARNINGS

The Research Problem upon which this study is based was: In what ways does working affectively and somatically with disturbing dream images affect adaptive identity? It was hypothesized that working with disturbing dream images somatically and affectively would allow the dreamer to experience negative affects, thus broadening the experience and acceptance of their own multiplicity.

Each of the following four learnings arose in response to a key moment experienced by the participants, as evidenced by their journal responses, and by me. Before the research commenced, I had high expectations for the participants, believing that the dream work I would employ would allow them to experience the point of view of their Dream Other, a principle dream entity that was distinctly not their Dream Self. Four of the participants did this with relative ease, but the other four could not. In my adjustment to this expectation, and in examining the data, I realized that all of the participants had experienced something that was new for them. The first learning claims that attending to physical expressions of affect lends depth to the work for the dreamer, allowing them access to previously unavailable aspects of their psyche, which, in turn, enables shifts in their adaptive identity. This learning allows that participants did, indeed, experience something of value during the individual dream work.

During the individual sessions, I noticed that one of them in particular evoked a subjectivity in me that was somehow fearless, and that this fearlessness, which he then
duplicated, evoked a transformative experience for the participant. That led me to examine fear in the other individual sessions, both my own fear and that of the participants. This examination led to the second learning, which claims that fear of the intense experiences of the imagination restricts the ability to affectively experience disturbing dream images. This learning proposes that facing this fear and engaging the imagination to somatically experience the accompanying affective state, will allow the dreamer to embody a new, more accepting subjective state, or subjectivity.

The use of masks in this study, on the other hand, gave way to a surge of energy in the intersubjective field and the imaginative capacities of the participants. The third learning claims that the use of a mask necessitates certain physicalizations that facilitate the wearer's embodiment of the other, in this case, a dream entity.

As the participants wore their masks in turn during the mask enactment sequence, it became clear that they all shared a concept of the Dream Other representing a part of themselves. Although I had not supplied them with an alternate theory, neither had I implanted this one. For that reason, the fourth learning presupposes that an unfamiliar part of the psyche emerges in a disturbing dream and is represented by the Dream Other. It then became apparent, through the mask enactment sequence, that each of the participants met with some kind of benevolent, supportive subjectivity, either by way of the Dream Other or through words spoken by the Dream Self. The claim of this learning is that as the affects associated with the Dream Self and the Dream Other are embodied, these two images merge, allowing a step out of adaptive identity and towards an encounter with the Friend.
The cumulative learning for this study comes from the four learnings that resulted from data collection and analysis. It arises from the merging of apparent opposites, when the affects associated with the Dream Self and the Dream Other are both experienced within the same body, that of the dreamer. This learning proposes that engaging with disturbing dream images somatically and affectively facilitates the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, merging them with more familiar aspects, thereby releasing the dreamer from a duality of consciousness.
NOTES

Chapter 1


4. Tore A. Nielsen, "Development of Disturbing Dreams During Adolescence and Their Relation to Anxiety Symptoms," *Sleep* 23, no. 6 (May 2000).

5. Ibid.


10. Ibid.


15. Freud.


20. In defining Jung’s concept of compensation, Wilma Scategni writes “Consciousness... tends to orient itself by choosing steadily to go one way only and to discard into the unconscious those contents that hinder its advance... In this way (through compensation, through dreams) the unconscious constantly tends to act to reclaim its own contents by effecting a kind of homeostatic compensation for the consciousness.” (Wilma Scategni, *Psychodrama, Group Processes and Dreams: Archetypal Images of Individuation*, translated by Vincent Marsicano [New York, NY: Taylor & Francis, 2002], 146.)


22. Robert Bosnak, “Embodied Dream Imagery” workshop, Pacifica Graduate Institute, Santa Barbara, CA, Jan. 30-Feb. 1, 2005.)


25. Omer, *Key Definitions*.

26. Ibid.

27. Ibid.

28. Ibid.

29. Ibid.

30. Ibid.

31. Ibid.

32. Ibid.

33. Ibid.

34. Ibid.

35. Ibid.


37. Bosnak, workshops; also *Embodiment: Creative Imagination in Medicine, Art and Travel* (New York, NY: Routledge, 2007).


39. Omer, *Key Definitions*: "In the course of coping with environmental impingement, as well as overwhelming events, the developing soul constellates self images associated with adaptive patterns of reactivity. These self images persist as an adaptive identity into subsequent contexts where they are maladaptive and barriers to the unfolding of Being." *Adaptive identity* is defined in the section on Imaginal Transformation Praxis, "Theory-In-Practice," 16-17.
40. Ibid. The *Friend* "...refers to those deep potentials of the soul which guide us to act with passionate objectivity and encourage us to align with the creative will of the cosmos." The concept of the *Friend* is first introduced in the section on Imaginal Transformation Praxis, "Theory-In-Practice," 16-17.

41. Judaism is not included here; the Jewish faith is historically more inclusive than Christianity of the dark aspects of the unconscious, as is attested by Gershon Winkler in *Magic of the Ordinary: Recovering the Shamanic in Judaism* (Berkeley, CA: N. Atlantic Books, 2003), 4-5.

42. The International Association of Dreams, or IASD, is an international group of professionals and laypersons interested in furthering the study of dreams. Founded in 1991 by Jeremy Taylor, Patricia Garkield, Gayle Delaney, and Strephon Williams, it currently has members in in 30 countries. It maintains a central office in Berkeley, California, and holds a yearly conference every June in the United States.

**Chapter 2**

1. Van de Castle, 47-52.

2. Ibid., 54-60 (reference to early Christian church); 80-85 (reference to 17th and 18th centuries); 85-87 (reference to 19th century).

3. Ibid., 88-90.


8. Ibid., 53-57. These translations into English from the original German are criticized by Bettelheim in *Freud and Man's Soul*. Bettelheim stresses that in English, there is a lack of ownership in the term *ego*, one that would appear if the correct translation of the *I* were employed in the English versions of Freud's works. By the same token, the over-*I* would have a more personal connotation than *superego*. Lastly, *das Es* has a more direct meaning than the *id* to native speakers of German because of its neuter case, something which they have experienced in their very early childhoods, when they were referred to by that pronoun rather than the gender-specific pronouns.


10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.
14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid.


20. Ibid.


22. Ibid.


26. Ibid., 101.

27. Ibid., 89


31. Ibid., 11.


33. Ibid., 101.

34. Ibid., 102.

35. James A. Hall, 10.

36. Ibid., 11.

37. Ibid.
38. Ibid., 19.

39. Ibid.


44. James A. Hall, 16.


46. James A. Hall, 16.

47. Jung, Dreams, 251.

48. Mattoon, 17, 29.


50. Jung, Memories, Dreams, Reflections, 170-199.

51. Ibid.


53. Ibid.


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