**The Dream of the Flaming Sword**

**Maxson J. McDowell, Joenine E. Roberts, and Maria Lakis**

**Online audio record of complete class**: <https://youtu.be/UnB7oxzru98>

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**Abstract**

In an online, participatory class, we interpreted *The Dream of the Flaming Sword* knowing nothing of the dreamer beyond age and gender and having none of the dreamer’s associations.

Our interpretation included a series of predictions about the dreamer. When it was complete, we asked the bringer of the dream (who had until then been silent and who also gave no visual feedback to our discussion) to give us more information about the dreamer. Eight months later the bringer gave us further information about the dreamer. Our predictions were mostly confirmed. The dreamer’s identity is repeatedly questioned.

This record is another iteration of an experiment that will be described more fully in the paper *The Dream of the Six-Legged Dog*, which is soon to be published. This iteration repeats and confirms the evidence given in that paper.

**Results 1**

**The Dream Text** (A 29-year-old):

“I’m in a house. It's not mine. It's not recognizable. It's wooden and rustic like a cabin. It's plain inside, but it has several stories. I was in a bedroom with bunk beds. I was with my boyfriend again, not someone recognizable in her life. A female friend’s sister walks in and says somewhat aggressively, 'who are you two? What are you doing here?' I say, in my defense, trying to convince her, 'no, I'm your sister's friend. I live here. Go upstairs, you can ask your sister.' She goes upstairs.

Now I'm in the bathroom, going to the bathroom, and a strange man breaks into the bathroom. I threatened him with a long lighter, I'm trying to speak and I'm too scared for words to come out. He says, I'm your brother's friend, meaning her older brother, Karl. But I didn't believe him. Then I woke up.”

 Again, the intruder is not a person that she recognizes in her own life. And then she says that, in the dream, the parents are away on vacation.

[You may prefer now to read the transcript of the whole class by scrolling down to Results 2. That way it may be easier to absorb both what happened in the classroom and the interpretation technique we used.]

**Falsifiable predictions we made while interpreting the dream text:**

[The bringer did not begin to tell us anything about the dreamer until paragraph 178. Eight months after the dream, the bringer provided **highly relevant new information** from the dreamer: paragraphs 196-8. Paragraph numbers refer to Results 2 below]

The dreamer may “go to different levels of awareness (Paragraphs 14-17). Several levels to the house and now several levels to the beds. Two levels (40). [She is] looking at the basic elements of structure (23). It's not much persona. It's more just the basic facts of the matter of the person (26). [It’s] not covered with pretension or concealment. [It’s] her bare bones psychology, her exposed self, not necessarily the psychology she grew up with (26), Unadorned, the basic truth of the matter and for this person (33). [In therapy] I have to strip away my persona and just talk about the truth (37).”

The issue exists in the context of her “peers … the psychology her age group (49). A masculine part of herself? (61). [She may meeting her own] male side … but unknown to her … You are educated to identify with the parts of you that fit your gender and forget the tomboy that maybe you always were. You are supposed to put away those things and behave like your gender (62).” It is related to intimacy between the sexes (68).

She feels challenged about her right to be there with this “boyfriend (71, 72). Who are you? Do you belong? (73). [There is a] different part of her that is not integrated (75). Unknown territory, other parts of herself (76). Some basic aspect of herself, That fact that if she’s female (77 )… Because she's young, she hasn't, really discovered who she is uniquely yet. Maybe she's following the conventions of her hometown (82). She may be living out a psychological life that at this point isn't really her own (84).”

She defends herself against the first (female) intruderby identifying her legitimacy in conventional terms, saying that she belongs because of her sister and her sister’s friends (85).

“The things that are unrecognizable [boyfriend, house she lives in] are things that should be overwhelmingly recognizable (86). There’s a lot of psychic energy, encouraging her to explore. It’s not compartmentalized aggression (95-6).”

Intimate pelvic regions are involved “pee or pooping (104-5)” which bodily functions symbolize, not so much elimination as “an expression of your being (110-17) [that is also] private (118), vulnerable, exposing (120) [and evokes] fear (121)” when it is exposed.

Something is again intruding that was unconscious, from another level of awareness. (122-129). This “interrupts [or] disrupts [her in a] private place ( 130-32).”

This intrusion evokes “fear” but it is actually “desirable” that it should break into awareness. “You need to know this (133). [A] male energy [or] unconscious content [is] trying to break in” and she is appropriately asserting herself to “stick up for herself. [She has] self assertion [but, at the same time] those defenses need to be crossed so that we can grow. [She is] holding that balance (135).”

She defends herself against the second (male) intruder with a “flaming sword (136, 143) [that is phallic and] illuminating, [that is,] creates consciousness… I need to know who you are! (151).” Her new defense (the archangel’s sword) helps her to “discriminate” and suggests she is on a “heroic journey [of] individuation,” which means becoming her true, individual self. (152).

Prior to this there have been repeated images indicating that her identity was not yet individual, but rather based on conventions. “Scouts group where they went camping, it was in something similar, bunk beds. Multiple stories would accommodate multiple people. Multiple beds would multiple people. And then she sees multiple people there (41). This is about psychology, but maybe it's also about the psychology of her age group perhaps. Because you might imagine that all, the people there are of a similar age, maybe on a summer camp. So it might include not just her, but also her friends or, or peers and their issues too might be included in this girl's issues (49).”

“She lives in a house where she doesn't belong, or it's not hers (83). So she may be living out a psychological life that at this point isn't really her own. Maybe she has a conventional personality right now that's not particularly individual to her because of the place she grew up in, attitudes in the family, life experience, her youth (84). That's an interesting point. And her response is interesting in light of that: in my [dreamer’s] defense trying to convince her [female challenger], I say, ‘no, I'm your sister's friend. I live here. Go upstairs. You can ask your sister.’ So she's saying, I'm friends with your family. I belong. I'm supposed to be here because we're all connected to each other. It's an interesting way for a person to introduce themselves. ‘Who are you?’ ‘I'm your sister's friend,’ rather than, ‘who are you?’ ‘I'm a basketball player and, secretly, I want to be a concert musician. I'm your sister's friend.’ She fits herself in by a web of generic associations (85).”

 “It's quite dynamic. Things are happening and people are moving around. So there's energy dynamism, but not necessarily much individuality. You don't see much evidence of individuality yet.”

“That seems significant (96). Can you say that more a little bit? What if a dream has individuality, what would that look like? (97).”

 “I'm thinking if you decorate your room with teddy bears or pictures of your family or, places that you love to go on vacation or whatever. It's more about you, the individual who lives there. If you're just in a room that's just walls, wooden walls, it's plain. Then there's less of your individuality in evidence around you. In addition bunk beds are not very individual beds. They're generic beds. The boyfriend is just a boyfriend, not the particular person that we know, that she knows. And she explains who she is by saying she's your sister's friend. Which says nothing about her individuality. Just that she's linked by a sibling relationship. That's all. There's no statement of her individual identity yet. On the other hand, there's plenty of energy (98).”

Her consciousness (flaming sword) is doing its job by “questioning, challenging … I need to know who you are, in order to integrate whatever it is you’re bringing(154). The female didn’t believe she was supposed to be there [in this intimate private place] and then the male is telling her he is supposed to be there (157). [It is a] moment of individuation …recognizing that I am who I am (161).”

Meeting new people, not just her immediate family, is helping her integrate this new potential: “There's a repetition of an extended social network being at play too. It's not her friend who challenges her, but her friend's sister. And in the second instance, it's not her brother, but her brother's friend Karl, who she apparently doesn't know. But it just one person removed in each instance. That seems to imply, with the parents being away, that her own social sphere is, having some influence here, but a little bit beyond her most intimate connections (165). Strangers, she's running into strangers who are related maybe to people she knows, but who she doesn't directly know. And they’re potential people she could connect with in some way, but they're new people (166).”

The flaming sword completes the four alchemical elements. That implies an alchemical transformation that is individuation -- her becoming her own person: “See how important it was to ask the question what is the long lighter, if we hadn't thought about that, and [CM], if you hadn't suggested the flaming sword, we had to get there. It'd be easy to skip over but each detail is significant (167). And that would be really important to know. Because if that's what you're saying, the unconscious material wants to come up and then confront that, and the lighter shows up like illuminating, and that is something she needs reminded, her consciousness to pay attention to that intruder (168). Absolutely. It's going to illuminate it, challenge it, transform it. It's going to set it on fire. The new consciousness will be metabolized and transformed into something that she can integrate (169).”

“Alchemical transformation is implied. I'm interested in the four chemical elements. Earth. It's a rustic cabin. Also the bathroom, it could be about poop (169). Water is in bathroom (170). Water is in the bathroom. Is air mentioned anywhere here? (171). Well, go upstairs (172). Upstairs. Yes. Up into the air. And fire. So all the four elements are here. Which again suggests some alchemical transformation is going on in this summer camp. And the alchemy, of course, is developing one's personality (173).”

 “Growing up, individuating by virtue of beginning or encountering intimate connections with other people. We said everything in this bunk bed seems like it might be conventional rather than individual. But what is individual are the intimate relationships, It's through intimate relationships that people have unique and individual experiences of themselves. That's one of the reasons that intimacy is so important because you discover the deeper parts of yourself in an intimate relationship. Not just in a generic friendship where everybody's just being friendly with everybody (174). So the parents are away and the 29-year-old female is developing her individual self by having these encounters, these intimate, potentially intimate encounters with her boyfriend, perhaps with the intruder in the bathroom, which she greets with a flaming sword. And she's terrified, so she's taking it very seriously. She's not brushing it off. She's not sure what the truth is (175).”

“ And that's what happens when something impresses it[self] upon you, that's really genuinely new. It can be scary, it can be terrifying. And you don't necessarily know whether you're supposed to take it seriously. But maybe you do have to take it seriously. And maybe you have to change your life because of this new psychological realization which you have encountered. Maybe you're in the wrong career. Maybe you, maybe you have to do something really different. You didn't realize it until you get challenged by an intruder (176).”

**Evidence that what the bringer *subsequently* told us confirmed our predictions:**

Bringer: “We're just recently getting to some real, basic core issues, where[as] she's [often] very intellectual. She gets involved in treatment, but then she'll say, ‘I'm not bringing the full story here.’ And recently she's owning up to that (180). ‘Okay, we're clearing the decks here, and now we're going to talk about what's really going on (181).’”

“It's very scary, obviously would be for any of us. And she's got a lot of strengths. And I think she is asserting herself with her family. This friend of her brother, if [he's] bringing unconscious material forward; her brother who also has his issues, she's aware now that he is in therapy. Maybe this person is saying, ‘I’m here to help you with your unconscious stuff. I've done this for your brother. I'm his friend, I'll be your friend too (182).’”

 “And when the figure bringing unconscious material and presented itself, that was a little too much for her. She couldn't verbalize it (183). And so we went to something that was symbolic. I love the idea of the flaming sword too -- though what the heck is -- her unconscious went to this symbolism that is, a bigger, broader, collective. Now we're going to get the big guns here because this is really a bit too much. This is scary. She's really getting to real elemental stuff for her (184). ‘What do I feel like when I wake up in the morning about myself.’ So she's opening up but it's one of those situations where we feel like we need to take it like small steps (185)”

“It's always very hard for her to bring things up (188). There's a lot of shame. 'I'm No good.' I think there was a lot of, I wouldn't say resistance, but she just wouldn't, or this wasn't available to her before (189). Then it was 'But there's this other stuff going on now I haven't really been telling you about, and so that's what we're doing now.' So it is unknown to her, to me (191).”

 Lead author: Eight months after this class, I contacted the bringer, asking permission from her and the dreamer to publish our interpretation. The bringer and the dreamer both agreed (196).

 But the bringer then said: “Just a heads up, at this time the patient uses the pronouns ‘they’ ‘them.’ Also they are non-binary, so any reference in that regard would be need to identify them in that way. I believe it was different at the time I submitted the dream, so just to keep it current. They are going through a process (197).”

This information belongs with everything else the bringer told us. It also can be used to falsify or confirm our predictions. In fact, it seems to be what the whole dream anticipates (198).

**Significant predictions made (and not immediately contradicted by details of the dream), that were not subsequently confirmed by the bringer’s information:**

A review of the transcript will show that there were no other significant predictions. Every significant prediction was confirmed by the bringer’s subsequent information. I was not cherry-picking predictions that I already knew would be confirmed.

**Results 2**

**A complete transcript of the interpretation class**

**1. Speaker 1 (Principle Author):** Yes [bringer]. So could you please read this out?

**2. Speaker 2: (Bringer)** This is great because this is brand new.

‘I’m in a house. It's not mine. It's not recognizable. It's wooden and rustic like a cabin. It's plain inside, but it has several stories. I was in a bedroom with bunk beds. I was with my boyfriend again, not someone recognizable in her life. A female friend’s sister walks in and says somewhat aggressively, 'who are you two? What are you doing here?' I say, in my defense, trying to convince her, 'no, I'm your sister's friend. I live here. Go upstairs, you can ask your sister.' She goes upstairs.

Now I'm in the bathroom, going to the bathroom, and a strange man breaks into the bathroom. I threatened him with a long lighter, I'm trying to speak and I'm too scared for words to come out. He says, I'm your brother's friend, meaning her older brother, Karl. But I didn't believe him. Then I woke up.’

 Again, the intruder is not a person that she recognizes in her own life. And then she says that, in the dream, the parents are away on vacation.

**3. Speaker 1:** So, what's the setting

**4. Speaker 2:** House? Interior?

**5. Speaker 1:** And, and what do we know about this house?

**6. Speaker 2:** It's all wooden and it's like a cabin.

 It's rustic. It's not a lot of decor, furniture stuff. Yes. It's very rustic. Plain.

**7. Speaker 1:** Yes.[Bringer], maybe it's better, if I want to ask a question, I'll ask you not to talk. Because you might inadvertently give us some more information.

**8. Speaker 2:** Okay. Sorry.

**9. Speaker 1:** I was looking at an old recording and I realized that the person who brought the dream was responding to some of my questions and actually giving some more information about the dreamer by the way she responded.

**10.** So it's wooden and rustic. It's like a cabin. It's plain, but it had several stories. That's literally what it's like. And what does that suggest? What can we make? First of all, let's just talk about a cabin like that. What is a cabin like that, as opposed to a house. It's like a cabin. Rustic.

**11. Speaker 7:** Most cabins don't have several stories,

**12. Speaker 8:** I think of cabins as quite isolated.

**13. Speaker 1:** Yes ... it's in a different setting. It's not in a suburb. You don't have a cabin usually in a suburb. More rural perhaps. It's wooden. It's rustic. There's not much furniture. There's not much decoration, things. Maybe not painted, maybe stained, but not painted, maybe no curtains, perhaps. And bunk beds, which is a repetition of this idea, It's more plain than regular housing, bunk beds. So what is this? It's not her house. So it's not her personal psychology. It's not a densely furnished house in a suburb. It's more like a cabin in the country. Only it's got multiple stories. What does that suggest? Symbolically?

**14. Speaker 6:** Something involved the subject to ascend and the descend. So it's like consciousness and traveling

**15. Speaker 1:** Several stories. That's what you're saying,

**16. Speaker 6:** Yes.. Ascending and descending.

**17. Speaker 1:** Yes.. There's a sense that you can go to different levels, perhaps different levels of awareness, which might not be all visible to each other. They might be separate, when you're on one level, you can't see what's below you. You can walk down if you want to.

But what about the plainness? Let's see. It's significant. It wouldn't be there if it wasn't trying to tell us something. We just have to try and figure out what it's, try and get a hint. The plainness, there's no wallpaper, there's not necessarily even any electricity. Probably these days there'll be electricity, but there's no wallpaper perhaps.

**18. Speaker 9:** Is it more primordial?

**19. Speaker 1:** No, primordial is the beginning of things. Primordial cells are the very first cells. This cabin could be 50 years old or a hundred years old, or 20 years old. It's not primordial.

**20. Speaker 9:** I think about maybe not paid attention to because it's not decorated.

**21. Speaker 1:** Well, you could be in an old shabby house, that was dirty and neglected. And that would also be not paid attention to, but you could be in a spick and span cabin, that's freshly dusted. And the sheets on the bunk beds might be clean. So it's not necessarily neglected

It's not fussed over, it's nothing fussy. Maybe that's another way of saying that. Nothing's fussed over.

**22. Speaker 9:** I was thinking simple.

**23. Speaker 7:** It's more in the original state of the materials. If it's wooden and rustic and unpainted, it's going to be as the materials were after ... Like if it was made of logs, it's made of logs or boards. You're looking at the grain, you're looking at the bark. You're looking at the basic elements of the structure.

**24. Speaker 1:** Yes. I think that's a very thoughtful comment. I think [CM], because you can imagine what that might mean psychologically. What would that mean psychologically?

**25. Speaker 7:** This is maybe representing a place that's a little outside of the realm of culture and civilization in terms of the psyche.

**26. Speaker 1:** Maybe. There could be a rustic culture, A country culture. It might be in the woods of Maine, might be maybe the deers' antlers and guns outside. I don't know. But it's bare boards as you said. There's not much pretense.

It's not much persona. It's more just the basic facts of the matter of the person. So let's say it's about the personality. We're looking at the facts of the personality. It's not prettied up or covered with convention or covered with attitude or pretension or concealment. Nothing's concealed. So it's about somebody's psychology, not necessarily hers, although of course it's her dream. So it is her psychology, but not necessarily the psychology she grew up with, but it's her bare bone psychology. It's her exposed self. If she's not hiding much, not hiding anything, perhaps.

**27. Speaker 10:** Thinking uncomplicated. What I want to say, I'm not sure.

**28. Speaker 1:** See that's not exactly true.

**29. Speaker 10:** That's why I hesitated as I said it. Yes.. It doesn't sound

**30. Speaker 1:** It's not covered over. I think that's the sense.

**31. Speaker 1:** And I'm trying to think of certain words. Mostly we paint the walls and we put on makeup and we put on clothes and we, put up curtains and, and we show what we choose to show rather than what's basically there underneath the covers.

**32. Speaker 10:** How about unadorned?

**33. Speaker 1:** Unadorned? Yes! What's just the basic truth of the matter. So presumably that's what this dream is about. Somehow the basic truth of the matter and for this person.

**34. Speaker 11:** Can it also be not very ... Well this is more on a psychological level, I guess ... But not forthcoming because it's not really revealing anything. And she doesn't recognize that.

**35. Speaker 1:** No. You see, I think it does. I would say rather everything is revealed. Yes. Rather than not revealing anything. Everything that's really there is visible.

I think that's … I think, I'm not sure, I don't know why … what the significance is.

**36. Speaker 10:** In progress,

**37. Speaker 1:** It might be a feeling about therapy. Maybe this is a person new to therapy and she, how she understands therapy is: 'I'm supposed to talk about everything in therapy. So I have to strip away my persona and just talk about the truth.' Maybe it has something to do with that. Her attitude towards therapy. I'm just guessing.

**38.** And Then I was in a bedroom with bunk beds.' Now that's significant. What's the difference between bunk beds and regular beds?

**39. Speaker 10:** Well, they're one on top of the other. Often they're used to save space. So the room may, be small enough, too small to have a regular size bed, but bunk beds would fit. Children often sleep in bunk beds.

**40. Speaker 1:** Yes.. Children, they're generally single beds or even narrower than a single bed. And they're plain which of repeats the idea of the cabin. They're very plain. They're not fancy like an expensive mattress bed. And there's also two levels. Just as there're two levels, several levels to the house and now several levels to the beds. So maybe there's a couple of repetitions here. Two levels.

**41. Speaker 12:** I was thinking with the repetition of multiple, it seems it could be a structure that houses groups. I know anytime I've gone on, like a church retreat or scouts group where they went camping, it was in something similar, bunk beds. But it seems like multiple stories would accommodate multiple people. Multiple beds would multiple people. And then she sees multiple people there.

**42. Speaker 1:** Yes, that's true. Yes I agree. There's a sense of a group of people perhaps. So ...

**43. Speaker 11:** And there isn't of course a romantic partnership, at least.

**44. Speaker 1:** You mean in bunk beds?

**45. Speaker 11:** Yes, in bunk beds, usually.

**46. Speaker 1:** Yes.. It's hard for two people to squeeze into one bunk bed. And they normally wouldn't do that. Yes.

**47. Speaker 6:** I'm thinking of the bunk, requires some physical strengths to get up and down. So it's not easy to access relaxation, or something about the psyche is not totally relaxed, or it's not a welcoming bed or like the regular queen size bed in a bedroom.

**48. Speaker 1** Yes.. It's more, functional and not, doesn't invite as you say, spreading out and relaxing. Yes.. There's something functional about it. You can still sleep, you can go to sleep, but it's not indulging you. It's not an indulgent bed.

 **49.** So, and if we go with the idea that there's room for multiple people, so this is about psychology, but maybe it's also about the psychology of her age group perhaps. Because you might imagine that all, the people there are of a similar age, maybe on a summer camp . So it might include not just her, but also her friends or, or peers and their issues too might be included in this girl's issues. We'll see. 'And I was with my boyfriend.' And what about that? I was with my boyfriend.

This is not, we're sure this is not best friend? When I saw saw BF, I thought it might mean best friend.

**50. Speaker 2:** Oh, it's a boyfriend. Just abbreviated.

**51. Speaker 1:** So what about … this 29-year-old female was with her boyfriend. There's a reason for that. It's telling us something. What is it telling us? As far as I know, he doesn't come back into the dream at any point. I don't think ... He's just mentioned. So that's interesting. She's with her boyfriend, but the room or the bedroom she's in has only got bunk beds. So she can't easily sleep with her boyfriend in the same bed. So what is this? Everything has meaning, this all has symbolic meaning. We just don't know what it is yet. What do you think?

**52. Speaker 6:** That I think is comfort. Like we're talking about, she enters into a room, she's not recognized. So the boyfriend here has some familiarity, someone she knows, the psyche needs that, reassuring. There's a, someone she knows and it's important here,

**53. Speaker 1:** That's absolutely [CM]. But on the other hand, it could have been a best friend. It could have been a female friend. So it specifically says it's a boyfriend. So it might be that, but it would be something more than that if the gender is mentioned, because it's not just a boyfriend, not just a pal from school. It's a particular relationship.

**54. Speaker 10:** She doesn't recognize this person in her life. Just like she doesn't recognize this cabinet at home. So there's another

**55. Speaker 1:** Well, she recognizes her boyfriend. Oh no, I'm sorry. 'Not Someone recognizes' Yes., you're

**56. Speaker 10:** She calls him boyfriend, but she doesn't recognize him as that person.

**57. Speaker 1:** Yes. So that's interesting. Thank you. I missed that. He's a boyfriend, but not the one she knows. How can you have a boyfriend and not know who he is? But that's what's happening.

**58. Speaker 11:** But maybe she, in that dream, she might recognize him. It's just that she doesn't recognize him from her life. I don't know.

**59. Speaker 1:** Yes, I presume that's the sense isn't it? In the dream, she knows this person's her boyfriend. Yes. But it's a generic boyfriend because it's not the actual one that she actually has.

**60. Speaker 11:** If she has one.

**61. Speaker 8:** Could it be a masculine part of herself?

**62. Speaker 1:** Yes indeed. Could be. Couldn't it? Her male side? Yes, that would fit this idea of a close companion, but unknown to her. In other words, unconscious to her. And normally, especially when you're younger, your opposite sex self is less well known to you. You're less familiar with that part of your personality. When you're younger. You tend to be educated to identify with your same sex self. The parts of you that fit your gender. You're encouraged to identify with that and forget about the part, the tomboy that maybe you really always were when you were young and wish you still could be. But you're supposed to put away those things now and behave like your gender. So it might be her masculine side, but not recognizable to her at this point in her life.

**63. Speaker 10:** But she has the idea of a boyfriend as a category of a relationship. Yes. Even though she does not know, recognize this person. So somewhere in her, she knows the idea of boyfriend.Whatever that means.

**64. Speaker 1:** And what does that signify? How does this change the psychological situation that we are being presented?

**65. Speaker 10:**

Well, in a way it, it still fits the whole idea of unrecognizable. She's in a space that's called, we normally call home, that she doesn't recognize. And then she encounters this person that she, I'm just sort of going over this, it's a category of relationship that's called boyfriend. But she doesn't recognize this.

**66. Speaker 1:** What is that, what is that category of relationship?

**67. Speaker 10:**

Intimacy, I would think.It's certainly more than we would call platonic relationship. It's more intimate than.

It's unrecognizable on some level.

**68. Speaker 1:** So we've got to say that there's something about her, her male female relationship, intimate relationship life, which is in this dream, it's got something to do with intimacy between the sexes or intimacy between, physical emotional intimacy with another person. We don't know what.

**69.** A female friend's sister walks in and says somewhat aggressively, 'who are you to, what are you doing here?' So now what's happening?

**70. Speaker 7:** She's being challenged as to her right to be in this space with this person who might be her boy…, who is her boyfriend.

**71. Speaker 13:** She recognizes that aggressive part of herself that tells her to leave her house. She doesn't belong

**72. Speaker 1:** Well, [CM], I think you're beginning to interpret the whole dream when you say that. Maybe, but I think that's a more extensive interpretation. Let's see if we can just stick closer to what we've got presented with. The legitimacy of her presence is being challenged. See what I'm saying?

 **73.** She's being challenged as to whether it's okay for her to be there, her and her boyfriend. Do you belong? Who are you? Her identity is being demanded. Who are you? Time for you to say who you are. Prove yourself. Who are you? It could almost be, like an existential question. Who am I? What am I here for? What, what is my purpose in this situation or in this life?

**74. Speaker 6:** The repetitive things about, we talk about the recognizable and unrecognizable. Yes. So this is a, like the cabin I don't recognize. And this is again, a friend's sister.

**75.** And, but I don't think she knows. Like, recognize. And so maybe the psyche is not ready to recognize some part of her. There are some different part of her that not integrated, it sounds like part of her not recognized the other part of her.

**76. Speaker 1:** Yes.. There's a sense that this is unknown territory for her. Psychologically unknown. There's something unknown here, not recognized by other parts of herself. Yes. I think so.

**77. Speaker 10:** And can we say this part of herself is very basic, very ground form, because she's in a wooden camp, in a house that's number one. And it's very rustic. Some basic aspect of herself. The fact that if she's female might be something, you know.

 **78. Speaker 1:** Yes. It's the fundamentals.

**79. Speaker 10:** Yes.. The fundamentals. That's what I'm trying to say

**80. Speaker 1:** Yes. Basic. I'm just using a different word. But that's what you said.

**81. Speaker 14:** I'm also wondering if it lacks a sense of something that's personal or individual. When you think of bunk beds or, dorm rooms or army barracks or, and you use the word generic to describe the boyfriend, like there's this lack of, this sense of her just individual individuality.

**82. Speaker 1:** Maybe, Yes. It could be that, it could be like they're all members of the same organization. And they all have the same attitudes, They're not individuated from each other. They're just a bunch of people in a group. It could be that. Or maybe just her age, because she's young, she hasn't, really discovered who she is uniquely yet. Maybe she's following the conventions of her hometown . We can't tell. But I think that's a good point, [CM] Yes.. And it fits with the idea of 'who are you?' maybe you don't know who you are yet.

**83. Speaker 11:** Yes.. And she lives in a house where she doesn't in a way belong, or it's not hers.

**84. Speaker 1:** Yes. So she may be living out a, a psychological life that at this point isn't really her own. Maybe she has a conventional personality right now that's not particularly individual to her because of whatever, the place she grew up in, attitudes in the family, whatever life experience, her youth.

**85.** Maybe. That's an interesting point. And, and her response is interesting. In light of that, in my defense trying to convince her, I say, 'no, I'm your sister's friend. I live here. Go upstairs. You can ask your sister.' So she's saying, I'm friends with your family. I belong. I'm supposed to be here because we're all connected to each other. It's an interesting way for a person to introduce themselves. Who are you? I'm your sister's friend, rather than, who are you? I'm a basketball player and I secretly, I want to be a concert musician. I'm your sister's friend. She fits herself in, by her associations, by a web of generic associations. So maybe there's something in that. 'Go Upstairs. You can ask your sister.' Somebody else will vouch for her identity.

**86. Speaker 12:** Yes. I'm wondering what the significance is of the fact that all the things that are unrecognizable are things that should be overwhelmingly recognizable.

**87. Speaker 1:** Well, that boyfriend should be overwhelmingly recognizable. ‘The house is not mine.’ It would be understandable that she could be in a house that's not hers.

**88. Speaker 12:** But then she says, I live here.

**89. Speaker 1:** Yes. You're right.

**90. Speaker 2:** Max. I think I, I'm feeling like I need to clarify something. Not giving too much. No.

**91. Speaker 1:** I don't think you should. No, don't say anything. Thank you. Don't say anything. Because we're trying to prove whether or not we can actually decipher this language without any help.

**92. Speaker 2:**

Okay. I felt like maybe part of it was, was my choice of language, but Okay. I'm good.

**93. Speaker 1:**

Thank you. I think it's all right. It's better we make mistakes.

**94.** You can go up upstairs, you can ask your sister.’ Okay. She goes upstairs.

**95. Speaker 6:** I don't know if this is overstretching. Because there's a lot of psychic energy, is like go, like confront with, enter, aggression. Like there's some aggression and coming into the door and then encouraging her to go upstairs. So that is a lot of, in some part of her, encouraging her to explore, there's some threshold or boundary breaking down. Or upstairs explore and then things coming in. So it's not that compartmentalized.

**96. Speaker 1:** Yes.. It's interesting. It's quite dynamic, isn't it? Things are happening and people are moving around. Yes. There's a dynamism here. So there's energy dynamism, but not necessarily much individuality. We can't see, you don't see much evidence of individuality yet. That seems significant.

**97. Speaker 6:** Can you say that more a little bit? What if a dream has individuality, what would that look like?

**98. Speaker 1:** Well, I'm thinking if you decorate your room with teddy bears or pictures of your family or, places that you love to go on vacation or whatever. It's more about you, the individual who lives there. If you're in just in a room that's just walls, wooden walls, it's plain. Then there's less of your individuality in evidence around you. In addition bunk beds are not very individual beds. They're generic beds. The boyfriend is just a boyfriend, not the particular person that we know, that she knows. And she explains who she is by saying she's your sister's friend. Which says nothing about her individuality. Just that she's linked by a sibling relationship. That's all. There's no statement of her individual identity yet. On the other hand, there's plenty of energy. Does that answer your question?

**99. Speaker 6:** Yes. Thank you.

**100. Speaker 1:** So that's the first part of the dream. Then ‘I’m in the bathroom, going to the bathroom.’ So she's either peeing or pooping. She's going to the bathroom. That's what that means. And a strange man. Well first of all, what about going to the bathroom? That's right there. It's significant. It means something.

**101. Speaker 6:** So can be like you were saying, like bodily function that need to legitimate bodily function, need to do its own things. But it could be female Go to bathroom, could be appearance and put on makeup and look at their face.

**102. Speaker 1:** Well, I'm reading it as ‘I’m in the bathroom, going to the bathroom.’ Okay. I think that means bodily functions. That's the way we use that phrase. I think that means bodily functions.

**103. Speaker 6:** Yes. Got it.

**104. Speaker 11:** I guess it could also be menstruating.

**105. Speaker 1:** Is that the phrase that a woman would use? Maybe not? No. Going to the bathroom means, I used the words you used with children, either pee or pooping,

**106. Speaker 11:** Yes.

**107. Speaker 1:** Yes. Possibly both.

**108. Speaker 11:** This is more general, that it seems to be a lot of twos here, Where it's bunk, well, bunk beds. I guess it's two. And sister’s friend and sister. And now it's coming up a brother’s friend. And she and her friend who's the sister. So Yes.. a lot of twos.

**109. Speaker 1:** Yes, that's true.

**110. Speaker 10:** This is Julia. As basic as you get, going to the bathroom, it's elimination.

**111. Speaker 1:** Well, Yes., two different things. Elimination. Those are also images of creativity. Because the first things, children are fascinated with their own poop because it's something they create and they're surprised to discover that they can make it. And if you let them, they'll play with it. And, they treat it like paint if they're allowed to. Because to them it's interesting... So it can be an image of creativity. A basic image. And peeing also can be an image of self-expression. Because you express the fluid just as you express ideas or creative perceptions. So it's elimination, it can be creativity. It's fundamental to everybody. Again, it's not necessarily very individual is it? Because everybody does this.

**112. Speaker 10:** Yes, Everybody does that.

**113. Speaker 1:** It's certainly elemental.

**114. Speaker 10:** When I think of elimination, I also think of rid oneself of waste material. It's something that's unneeded. That's why you go, you don't need. It's the end result of digestion, or fluid balances. You don't need it anymore.

**115. Speaker 1:** That's absolutely true in terms of biology, I think psychologically it could be something like that. But I think it's maybe more likely to be some assertion of self.

**116. Speaker 10:** Okay.

**117. Speaker 1:** I think. Because, I guess to rationalize that, when you're a two-year-old, you don't know about elimination. You don't understand the physiology of urine and feces. But you do assert your being by peeing or pooping. You do take an action to which other people respond and somehow do something that is an expression of your being.

**118. Speaker 15:** And it's private. Like, even animals will hide and carry pee and poop. Kids will hide. They're going to the bathroom in their diaper. And I know when I'm going to the bathroom, I don't want someone breaking in.

**119. Speaker 1:** Absolutely. Yes. So it's private. Well very young kids, I guess don't necessarily care, but by all conventions it's private. By all of our civilized behavior it's private and the bathroom is a place that's supposed to be totally private. You go and shut the door.

**120. Speaker 6:** Isn't that a conventional, just Google it, going to the bathroom. Does that say something about shame, or negative, vulnerable, you feel exposing, the witness of you. But I know that then we interpret away from the dream. But do you use those perspectives, if bathroom scene shows up?

**121. Speaker 1:** Well, it could, it could involve shame. But shame is not mentioned. Obviously you would feel ashamed if you were exposed going to the bathroom when you didn't intend to be exposed. You would feel ashamed unless you were with a very intimate partner. So that could be a part of it. What she mentions is not shame, but apparently fear. She doesn't react terribly embarrassed. Rather, she's frightened when somebody does barge in. So she's more afraid of being attacked in some way. But certainly it could involve shame.

**122. Speaker 10:** And this is a repetition in so far as earlier in the dream, a friend barges in aggressively.And then we have the strange man breaks into the bathroom.

**123. Speaker 1:** Yes, that's right So there's some, twice there's this theme of breaking in. And suggesting that she, that two of them somehow have broken in, that they shouldn't be here.

**124. Speaker 10:** And they're opposites. One's a female and now we have a male.

**125. Speaker 1:** Yes..

**126. Speaker 10:** And gender.

**127. Speaker 1:** So what about that? We have three repetitions, or three instances of either the effect or the suggestion of breaking in. So this has got to be psychologically meaningful. What is breaking in psychologically?

**128. Speaker 10:** It's an intrusion. I know what I want to say, but the word just doesn't come. It could be abusive.To represent abuse of some sort.

**129. Speaker 1:** Well, it also suggests something, because we mentioned that there are different levels and one level might not be able to see what's going on at another level. So it suggests intrusion of content that's been unconscious. Maybe something unconscious breaks into awareness.

Because we do experience that when a thought suddenly breaks through our repression and we feel embarrassed that something we did, we were going along fine. Not remembering that we'd done this thing. And then you have, 'oh my god, did I really say that? That's terrible. I shouldn't have said that.' something breaks into your awareness and you regret, you might feel shame, or anxiety about having said that thing which you had repressed. So it was excluded from awareness and then it breaks in.

**130. Speaker 7:** I was just going to say that in the two instances, I mean obviously there's an implication that she broke in, but in the two instances that it acted to her, she was interrupted. There was an interruption in something like she was going to the bathroom and someone entered, potentially in the midst of the act. And she was in a moment with a boyfriend and someone again entered. And again, an aggressive interrupting halting fashion Yes.. To what was happening in the space prior.

**131. Speaker 1:** Something's disrupted. And that's, and that's what it feels like when an unconscious content breaks into your awareness. You're getting ready to go to bed, you're relaxed, you've got, comfortable and warm, and then you think, oh my God, did I really say that? I should never have said that. That was stupid. I probably hurt his feelings and probably won't speak to me again. What a stupid thing to say. You know? It interrupts the peaceful time you're having. Relaxing. That's just one example. Obviously many things. It might be a traumatic memory. It might be a new psychological energy that you're not used to accommodating and you don't don't know quite what to do with it. Something from the unconscious breaks into consciousness. And it hopefully leads to some growth or increased awareness.

**132. Speaker 10:** And what's been interrupted are two private spaces, I would say. When she's in the bedroom with a boyfriend. Yes, that is a private space. And then again in the bathroom. And I would say guarded. You mentioned going to the bathroom and you close the door, you want it to be private. So private, guarded, protected. And then we have these two intrusions into that private, guarded, protected place.

**133. Speaker 1:** There a characteristic dream that people have, the intruder dream that somebody's trying to break into your basement or your front door of your house, and you're holding onto the door and trying to prevent them from opening the door. And they're trying to open it. And you're desperately trying to stop this burglar from getting in. And it feels like to you that it's really bad. They shouldn't be allowed in the house. They're going to rob you or hurt you. But very often that dream refers to unconscious content that needs to get into your awareness and it is actually desirable that it should break in. So breaking in is not necessarily a bad thing in terms of psychological wellbeing. Very often it's an unconscious content that needs to break into consciousness. And that might be true here too.

But it feels like an intrusion and you really try to stop it. But actually you need to know this.

**134. Speaker 6:** Okay. So I'm wondering about here, is that the aggression that she was confronted, maybe from her friend's sister. And there is some aggression, and now later on, like this is the climax of the dream, the heightened energy, energetic point. But now she owns that aggression to defend herself. So it's a lot of encouragement in this dream too, about the body function and body, get into the body, go upstairs, go to the bathroom, and now holding the long lighter and then the door pushing. So it's a lot of physical energy. In the dream. But here she's owning that.

**135. Speaker 1.** Or even in the ... Yes she's owning it more. In the first part, she defends herself. ‘In my defense, I say, “no, I'm your sister's friend. I live here. Go upstairs. You can ask your sister.” ’ So actually, verbally, she asserts herself in both cases. The second case more physically as you say But in both cases she sticks up for herself. I mean, when unconscious content is trying to break in, there needs to be resistance to that. If we were just flooded with everything from the unconscious, we'd get lost in it. We wouldn't have a coherent conscious sense of ourselves if any unconscious content could just flood in and be too confusing.

So we have defenses, we have resistance. We don't allow the unconscious to break in easily. And we need our defenses, but sometimes we also need those defenses to be crossed so that we can grow. So there's a balance here. And she seems to be holding that balance with her own self assertion as you're pointing out. So a strange man breaks into the bathroom just as there's a boy in her relationship. Now there's a man breaking into the bathroom. So an aggressive male energy threatening her and

**136.** I threatened him with a long lighter.’ What exactly is going on? What is a long lighter?

**137. Speaker 10:** One of those, one of those lighters that you use that that you can put down into a candle. That's down into a, a deep jar. So you can't get a match down into it. But there's lighters that you can buy that are long.

**138. Speaker 1:** Okay. So it'd be a flame at the end.

 So she's actually threatening him with a flame. Threatening to burn him. It's interesting. That's all she's got on hand. That's all she's got available to,

**139. Speaker 10:** She has action available to her, but she has no words available to her. Cause I'm trying to speak and I'm too scared for words to come out.

Speaker 1:

**140.** Yes.. It's a peculiar thing. A long light. Now that means something symbolically.

**141. Speaker 11:** I mean, I guess it can burn, but lighter also burns light. So,

**142. Speaker 1:** And burn. But it's also creates light. Yes..

**143. Speaker 11:** The archangel, there's an archangel that has a flaming sword.

**144. Speaker 1:** Ah, Yes! Flaming sword! It's like a flaming sword. Yes.. Yes.. Do you know anything about the flaming sword of the archangel?

**145. Speaker 15:** It has supernatural power. Has divine power. I don't know more details.

**146. Speaker 10:** I will tell you that if it's the angel with the flaming sword and the Garden of Eden, it's guarding the tree of the knowledge of good and evil. Wow. The tree of life. It's guarding the tree of life.

**147. Speaker 1:** Isn't that amazing? That's right there in the dream, isn't it?

**148. Speaker 10:** It could very well be.

**149. Speaker 1:** Wow, not necessarily the Garden of Eden, but she is semi-naked, In her elemental self.

**150. Speaker 10:** I think if we're looking at a 29-year-old, she is standing at a time frame, where she may be questioning her life and what life is all about, or access to something that she thinks will be life giving. And it's been threatened,

**151. Speaker 1:** But let's just stay for a moment with this flaming sword. Because it's phallic. It could burn, it can illuminate, it defends it, but it's more than just defence.

I guess if it's flaming, if it's creating light, it creates consciousness. She faces this intruder demanding to know who he is with her flaming sword. I'm going to confront you. I need to know who you are.

**152.** It's like Odyseus who confronts Cerci with his drawn sword. Cerci would intoxicate all his men and turn them into pigs on her island. But he has a drawn sword. So she can't, which means he holds consciousness in his hand and doesn't go go to sleep, doesn't allow her to blind him. So by, asserting his own consciousness, discrimination — sword is for discrimination and perhaps illumination — he holds onto consciousness and she cannot seduce him in the same way. This man is breaking into the bathroom and she's holding a flaming sword to him. She demands to know who he is and to challenge him seeking consciousness. So that's very interesting because it suggests an individuation journey here. Heroic journey. This woman is on a heroic journey because she's got a flaming sword, I think.

**153. Speaker 11:** I guess even though breaking in suggests breaking in of something that the consciousness needs to know about. But when the friend does break in, she doesn't believe him. So I wonder if he does come with real material or is it in some way false.

**154. Speaker 1:** Yes.. I think that the point of challenging,

It doesn't say he's lying. It says, 'I don't believe him.' So it's not established that he's lying. He may be or he may not be. He may be telling the truth, but she doesn't believe him. So it's not identified as a lie, but it is definitely identified as a challenge. The intruder breaks in. The intruder is going to bring new psychological material Consciousness challenges the intruder and questions him and says, 'Who are you? What are you doing here? Do you have the right to be here? So that's what consciousness is supposed to do. When the unconscious breaks in consciousness has to ask, what are you doing here? Why have you broken in? Who are you? Are you what you seem to be? Or are you something else? It's questioning challenging. I need to know who you are in order to integrate whatever it is you're bringing. I need to know what it's, I think that's the sense of it.

**155. Speaker 11:** Now, it reminds me a little bit of hamlet where his father's ghost comes and he doesn't believe him.

**156. Speaker 1:** Okay. Yes..

**157. Speaker 13:** The female didn't believe that she was supposed to be there. And then the male is telling her he's supposed to be there. He's the brother's friend and it's flipped. Yes.. And so that, that part, she's questioning both those parts.

**158. Speaker 1:** Yes.. Entrance to this basic house is challenged. You have to justify yourself in this house where we get down to basics, you have to, you have to be able to answer for yourself. You have to assert yourself. You have to say who you are to be in this house.

In the dream, the parents are away on vacation.

**159. Speaker 10:**

Wow. (laughs).

**160. Speaker 1:** What does that tell you?

**161. Speaker 10:** That it does indeed sound like a moment of individuation, separating from her parents, going out on her own to become her own person. And that, when we do that, there's certain struggles we go through recognizing that, I am who I am. Yes..

**162. Speaker 1:** Yes.. And, and you have to make your own choices. Your parents can't tell you who to choose as a boyfriend or whether or not you should sleep with him, the things you have to figure out for yourself.

**163. Speaker 10:** I'm impressed with the fact that she threatened him with this, if we're going the route that this lighter is a flaming sword, that she has the psychological strength to protect herself.

**164. Speaker 1:** Yes indeed. Which she's already demonstrated when she defends herself against the other woman who challenges her.

She's strong. Yes.. She's strong.

**165. Speaker 7:** There's a repetition of an extended social network being at play too. It's not her friend who challenges her, but her friend's sister. And in the second instance, it's not her brother, but her brother's friend Karl, who she apparently doesn't know. But it just one person removed in each instance. That seems to imply, with the parents being away, that her own social sphere is, having some influence here, but a little bit beyond her most intimate connections.

**166. Speaker 1:** Yes... Strangers, she's running into strangers who are related maybe to people she knows, but who she doesn't directly know. And they’re potential people she could connect with in some way, but they're new people.

**167.** So see how important it was to ask the question about what is the long, lighter, if we hadn't thought about that, and [CM], if you hadn't suggested the flaming sword, we had to get there because it'd be easy to skip over. But each detail is significant.

 **168. Speaker 6:** And that would be really, really important to know. Because if that's what you're saying, the unconscious material want to come up and then confront that, and the lighter shows up like illuminating, And that is something she needs reminded, her consciousness to pay attention to that intruder.

**169. Speaker 1:** Yes.. Absolutely. It's going to illuminate it, challenge it, transform it. Also transformation is, it's going to set it on fire. In other words, the new consciousness will be somehow metabolized and transformed into something that she can integrate. Alchemical transformation is implied. I'm interested in the four chemical elements. Earth. It's a rustic cabin. Also the bathroom, it could be about poop.

**170. Speaker 10:** Water is in bathroom,

**171. Speaker 1:** Water is in the bathroom. Air. Is air mentioned anywhere here?

**172. Speaker 6:** Well, go upstairs.

**173. Speaker 1:** Upstairs. Yes. Up into the air. And fire. So all the four elements are here. Which again suggests some alchemical transformation is going on in this summer camp or whatever it is. And the alchemy, of course, is developing one's personality.

**174.** Growing up, individuating by virtue of beginning or encountering intimate connections with other people. We said everything in this bunk bed seems like it might be conventional rather than individual. But what is individual are the intimate relationships, It's through intimate relationships that people have unique and individual experiences of themselves. That's one of the reasons that intimacy is so important because you discover the deeper parts of yourself in an intimate relationship. Not just in a generic friendship where everybody's just being friendly with everybody.

**175.** So the parents are away. And the 29-year-old female is developing her individual self by having these encounters, these intimate, potentially intimate encounters with her boyfriend, perhaps with the intruder in the bathroom, which she greets with a flaming sword. And she's terrified. So she's taking it very seriously. She's not brushing it off. She's taking it seriously. She's not sure what the truth is.

**176.** And that's what happens when you, when something impresses it upon you, that's really genuinely new. It can be scary, it can be terrifying. And you don't necessarily know whether you're supposed to take it seriously. But maybe you do have to take it seriously. And maybe you have to change your life because of this new psychological realization which you have encountered. Maybe you're in the wrong career. Maybe you, maybe you have to do something really different. You didn't realize it until you get challenged by an intruder.

**177.** So [Bringer] let's go to you because we just have another 12 minutes. So why don't you tell us…

**178. Speaker 2:** Yes. So this is a very recent dream of someone. Let's see. She does have some history of sexual abuse as a young person. Some of the highlights, her mother seemed to be a compulsive liar. She could never tell what was true and what was not. Or if she knew what was true, mom was saying something else. And so that was very confusing. So not knowing what's true or, there's a lot of questioning of herself in her growing up, in her young adulthood. And she struggles with a lot of of being legitimate. And with regard to the social group, 'if they knew the troubles of my history and what I went through, they would not accept me. I would not be okay. I'm not legitimate.'

**179.** And what's happened very recently is in the sense that she has been making big steps in being able to say out loud, yes this is happening to people. 'My Mother is having these issues,' or 'I'm having these issues with my dad' and not being worried that she's going to be rejected. And that was a big step for her. Yes, what's happening here is that she's separating from old unhealthy parental issues where she's able to create good boundaries or talk to her parents in a way that are healthy and good.

**180.** And that we're just recently getting to some real, basic core issues, where[as] she's [often] very intellectual. She gets involved in treatment, but then she'll say, I'm not bringing the full story here. And recently she's owning up to that.

**181.** So I do feel like a lot of what you all are saying are really reflecting the fact that we're going, 'okay, we're clearing the decks here, and now we're going to talk about what's really going on.'

**182.** Yes... And it's very scary, obviously would be for any of us. And she's got a lot of strengths. And I think she is asserting herself with her family. Maybe this friend of her brother, I'm thinking that if this is somebody who's bringing unconscious material forward, her brother who is also has his issues, she's aware now that he is in therapy. And so I'm thinking that maybe part of this person is saying, ‘I’m here to help you with your unconscious stuff. I've done this for your brother. I'm his friend, I'll be your friend too.’

**183.**  And I think about the bathroom in some way too, that it's more something toward, that's like the center of the house, even a more private place than a bedroom. And so it's almost like after the first part of the dream, she almost retreated into that really private place where she could assert herself, where she could do these things. And when the figure, let's say representing, bringing unconscious material and presented itself, that was a little too much for her. She couldn't verbalize it.

**184.** And so we went to something that was symbolic. I love the idea of the flaming story too … though what the heck is ... Her unconscious went to this symbolism that is, a bigger, broader, collective. Now we're going to get the big guns here because this is really a bit too much. This is scary. She's really getting to some, to real elemental stuff for her.

**185.** We've been working but now we're ....We're not going to be talking about work, or this or that relationship, or that incident with my mom. Now we're really coming down to ‘what do I feel like when I wake up in the morning about myself.’ So she's opening up but it's one of those situations where we feel like we need to take it like small steps

**186.** And this dream, like I said, it's very recent. So that's the context. All of the figures in the dream were not anybody from her real life, when I say not recognizable. So I'm not sure if I was creating confusion. Nobody looked like anybody from her life. The house didn't look like her own house. It made me feel like it was all that subjective, symbolic, representation of the dreamer ...

**187. Speaker 1:** Well, also new territory. It's like she's entering new territory, maybe in the openness of her relationship with you, working with you, thinking about herself in this thoughtful, calm, non-judgmental way, getting to know herself at a deeper level. Maybe that's the sense of it. She has been in therapy before.

**188. Speaker 2:** Before she came to me, she was with someone and that person left, moved away. That was a difficult transition for her, feeling left. But we've been working together for a while now. So she's familiar with the process, but it's always very hard for her to bring things up.

**189.** There's a lot of shame. 'I'm No good.' I think there was a lot of, I wouldn't say resistance, but she just wouldn't, or this wasn't available to her before.

**190. Speaker 1:** So there's something new. I think there's something, you said 'we're getting down to the deeper stuff now, and, and anybody would be afraid.' So in that sense, I think it's unknown territory for her. Yes.. new territory, I think in that sense. Maybe she's talked about it before, but now it's getting to a deeper level.

**191. Speaker 2:** 'I know we've been talking about my progress and how I did this with my dad and that with my mom and, and being able to talk to my friends and, and genuine progress and a lot of things.' Then it was 'But there's this other stuff going on now I haven't really been telling you about, and so that's what we're doing now.' So it is unknown to her, to me, you know?

**192. Speaker 1:** And I think the flaming sword is really engaging. She's engaging with it. It's not just she's overwhelmed and she's batting it away. It's the most intense way you could engage in order to deal with the intense stuff, I would think.

**193. Speaker 2:** Yes...

**194. Speaker 1:** Wow!

**195. Speaker 2:** Wow, (laughing) I thank you, my patient thanks you.

**196. Lead Author:** Eight months after this class, I contacted the bringer, asking permission from her and the dreamer to publish our interpretation. The bringer and the dreamer both agreed.

197: But the bringer then said: “Just a heads up, at this time the patient uses the pronouns ‘they’ ‘them.’ Also they are non-binary, so any reference in that regard would be need to identify them in that way. I believe it was different at the time I submitted the dream, so just to keep it current. They are going through a process.”

 198: This information belongs with everything else the bringer told us. It also can be used to falsify or confirm our predictions. In fact, it seems to be what the whole dream anticipates.