**The Dream of the Three Orcas: An Experimental Test of Meaning**

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**Online audio record of the entire class:**
https://youtu.be/54XzxivWfao

**Abstract**

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

Our interpretation included nine predictions about the dreamer. When it was complete, we asked the bringer of the dream (who had not been present until our interpretation was completed) to give us more information about the dreamer. Later the dreamer also gave us more information. Our predictions were mostly confirmed. The dreamer is standing on the beach when huge orca-like floats appear.

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

**The Dream.**  (Interpreted in class on 12.11.20)

 I'm on the beach. Many people there and it's a little bit noisy. It's cloudy and the ocean is calm. It seems there will be a festival going on the beach. It seems I am with a man. He is not my husband. The person's quality is friendly. It seems he's my friend and it's fun to talk with him. All of a sudden three orange floats, which are shaped like orca, swiftly arrived on the beach. No eyes, just orange. But I somehow recognize it's orca. The size is a huge luxury liner. I was like, ‘whoa, what's that?’ They got all my attention. I was in one of the seats in the spectator stand at that time and because of the orcas’ arrival, I was almost shaken off from the seat and almost dropped to the ocean. But I was able to hold on.

**Results 1: Our falsifiable predictions with evidence for them.**

[You may prefer to read the transcript of the complete class by scrolling down to Results 2, in order to better understand the technique I am teaching here.

Because of the time-zone difference between Sydney and New York, the bringer of the dream did not enter the class until paragraph 291, at which point she began to tell us about the dreamer. Two years after she had the dream, the dreamer read the transcript of the class with our predictions and evidence so far. She then wrote her own story beginning with paragraph 360. Paragraph numbers refer to the transcript of the class in Results 2 below.]

**Prediction 1 with evidence we made it:**

*This dream focuses on the dreamer’s individuation.*

To the degree that you are formed from what you were taught by your family or your society, your conscious personality is according-to-convention or *collective.* To the degree that you work productively with the contents of the unconscious (here, for example, the orcas), your conscious personality becomes more an expression of your unique, individual potential. This is what Jung mean by his term ‘individuation’ (73).

The beach is the *setting,* where the dream takes place:the setting tells you the overall topic of the dream. Dry sand suggests your waking mind where you can see what is going on, hence your *consciousness*. By contrast water, especially the ocean, is teeming with life but you cannot see it or grasp it: water suggests the *opposite* of consciousness, those parts of your personality and potentials-not-yet-developed that you cannot see, hence *the unconscious.* The repeated mingling and separation of consciousness and the unconscious allows your personality to emerge. This occurs when you dream, but also when you meet a new person, or have an emotionally intimate conversation, or do something new and unknown.

“I’m on a beach,” (4) the borderline where water and land are repeatedly “mixed and then unmixed” (67) not only with the “tides” (46) but also with each “wave” (61). The dream is about a “dynamism,” the waves (67) “holding the tension of opposites” between water and land (68-9), which tension creates psychological energy, and “dreaming” (70-71). All of these are characteristic of “individuation or transformation” (72-3).

**Evidence that confirms prediction 1:**

The dreamer has separated from her husband, from her home, from her home country (Japan) and culture, and from her domineering mother-in-law (316-20). This is her “first time for her to live in a foreign country by herself” (298). She’s learning more English, getting a new job or beginning graduate school, and meeting new people (294-300). Until now “she’s never thought of living outside of Japan (311).”

“By placing myself in a foreign environment where many people have chosen to live in a way that does not discriminate between men and women as a matter of course, I felt a healing and liberation of an essential part of myself has been occurring. It was as if what I had only guessed had been proven correct (369). I can now tell my husband what I don't want to do or don't like (370). I facilitated conversations with my husband and daughter. I could completely reject my mother-in-law’s religion of my own free will. I became freer from a sense of guilt.” (372). Her daughter also felt the change: “After returning from Japan, yesterday, my daughter told me that this "free will" was the biggest difference she experienced in Japan this time (373).”

That her psychological work is individuation is emphasized by the fact that the three orcas are not individuals, not solitary, but rather a collective force. By contrast, she is single. She must confront this force by herself. “She says ‘The orca, it doesn't move independently. It always moves together’ (304). The orca always moves in a pack, together (305). Yes as a pack. So it's just three but it could be more. That she also mentioned, so something [more] is coming (306).”

The above shows that she is individuating by “journeying” (300) to unknown islands in the Pacific just as Odysseus individuated when he journeyed to unknown islands in the Mediterranean.

**Prediction 2 with evidence we made it:**

*The dreamer begins the dream in a collective ritual that is lively and “noisy” with “many people” (93), not “just her and her immediate family”* (99).

This seems to be “collective consciousness (101). A rite of passage … one developmental stage to another (120),” like “the transition between summer and winter … everybody participates together in this archetypal truth (123).”

A collective ritual may also support individuation but it does not require you to confront the unconscious as an individual.

**Evidence that confirms prediction 2:**

“I decided to stay in New Zealand to gain more international insight into marketing and sustainability as well as to improve my English (361). As for the journey that followed the orca’s dream, after spending a full year learning English, I am studying Marketing, Sustainability, and other subjects that brush up my skill at a local university (362).”

 Formal education in a foreign country allows her to participate in new collective rituals. She will share her study with multiple new people. Her formal study will be externally focused. It will not focus directly on her unique, personal self.

**Prediction 3 with evidence we made it:**

*The dreamer may have some romantic feelings towards another man.*

The dreamer is “with a man but he’s not my husband… it’s fun to talk with him. (125) Some masculine that’s awakening in her (128). The beginning of an affair? (132-3) [or like] dancing … a ritual in which the male/female experience is celebrated (137).” He’s “a representation of the masculine spirit 145). It’s enjoyable. It seems safe. It’s fun (147). They are conversing … this reflects ... psychological development (148).”

A romance is not necessarily individual and does not necessarily make you more conscious. It may be only a collective enactment of universal rituals. But romance may also serve to symbolize a mystery: an encounter in depth between two individuals.

**Evidence that confirms prediction 3:**

“Obviously her husband is having affairs. Sometimes he didn't come back home. But she is somewhat ignorant. She says, I think my husband is having affairs (323). [Now, in New Zealand,] she's having some little bit romantic relationship, kind of, I mean the affection. But she always says, ‘Oh this line is dangerous’ (341).”

**Prediction 4 with evidence we made it:**

*Perhaps because she talks to the man, phallic power is emerging from the unconscious to be integrated into her conscious, individuating personality.*

“She's open to her unconscious at some point in a festive kind of mood, linked to this male spirit, whether it's a real person or not, and the communication with him brings from the unconscious stuff that she has shaken her and has to attract her attention. This encounter with this male spirit when she's in this open position between conscious and unconscious brings something that’s unavoidable and she has to step back, just step back and hold on (287).”

 “Sea mammals represent this interweaving of the consciousness and the unconsciousness, this back and forth, of in and out, that mammals have to do [to breath by coming to the surface], but fish do not have to do. It's a repetition [of the back and forth of the waves and the tides]. They [three powerful orcas] come out of the sea and suddenly appear on the beach. So they're doing this transition [again, from the unconscious to consciousness] … there’s another repetition (166a).”

 “A whale body, it's phallic in shape and the penis ... becomes huge when it becomes engorged ... like a balloon so to speak, enlarged and more phallic. She… may be encountering ... something phallic ...whether it's about sexuality or about the power of the animus [the masculine] (288). She's not with her husband. She's dealing … with masculine spirit (290).”

**Evidence that confirms prediction 4:**

“When I had that dream, I was contemplating whether I return to the brand consulting company for which I worked in Japan until I left Japan. Three men with strong characters ran the company. They abused their power, which is typical among Japanese companies ... I decided to stay in New Zealand (361).”

Phallic power includes the ability to say no, to enforce boundaries. While she was living in Japan she could not do this: “Since I married and till I left Japan in March 2019, my husband and I had to go to her [mother-in-law’s] house before the new year to clean the house every year. This ritual was not just for visiting her. Despite the fact that I refused to join their religion when marrying, I had to participate in religious events. I had to contribute to religious activities. Her husband passed away when I was marrying. For her, her elder son was always her hero and favorite since they were little, while her younger son, my husband, was always an inferior one to her. In order to keep the balance, my husband, daughter, and I stay with my mother-in-law, please her and take care of her at best (366).”

“Ourescape[!] from Japan dramatically changed our family dynamics A few days after I had the orca's dream, I had another dream in which I was reminded of my husband's constant ban. *I was exploring an old Japanese structure. He constantly told me I should not see inside the room, or should not go to that area, etc.* I began to decode the dream’s message by talking with Isamu. I started using the dream to understand myself and my situation. I started making an effort to change my behavioral pattern or thoughts. I understood how I had been trapped in the concept that this is a ‘must.’ I was unable to say I didn't want to. I also started realizing how women's intelligence and right were denied and looked down upon in Japan's gender inequality society and how women were forced to work and behave under men (368).”

“By placing myself in a foreign environment where many people have chosen to live in a way that does not discriminate between men and women as a matter of course, I felt a healing and liberation of an essential part of myself has been occurring. It was as if what I had only guessed had been proven correct (369).”

 **“**Since I moved to NZ, my husband has been financially and emotionally supportive of me and my daughter's studies. My mother-in-law sometimes forced me to be a ‘good and righteous wife’ by e-mail or phone, but my husband began to tell her to stop it. Most importantly, I can now tell my husband what I don't want to do or don't like (370).”

**Prediction 5 with evidence we made it:**

*The image of the orca is repeated, brightly colored, and overwhelmingly outsized, to show that phallic power can be dangerous and demands attention. The biggest, most important point being made by this dream is that she must become more aware of phallic power so that she can integrate it into her conscious personality. She must use it consciously for her own benefit, instead of being unconsciously dominated by it.*

“It’s a dangerous whale (151). Phallic power (288) [which, orca-like] is quite dangerous… an aggressive whale (203, 277).”

“Why so exaggerated in size and number? (192). She shouldn’t fail to see it (194). If you saw three luxury liners suddenly stranded on the beach, it would get your attention. It’s almost a joke. (199). Orange is vibrant and full of energy (200). Orange is the most visible color …It can be a sign that you have to be careful... there’s a potential danger here and you have to pay attention (203). Life-and-death issues (278). Like a Leviathan. It’s a huge force ... not intended to be a blow-up illusion (275). She discovers that [phallic power is] much bigger and much more startling and intense and meaningful than she thought. And she's shocked and surprised at what a big issue she stumbled upon in her own life (290).”

**Evidence that confirms prediction 5:**

“As for the large, ship-like orange orcas, they were as vivid orange as life rafts ... They were ridiculously overpowering to the people around them, including themselves ... When the orcas swiftly drifted ashore there was a huge tremor and I almost fell into the sea but managed to stay in place ... The arrival of the orcas was ... a tremendous shock that made it impossible to hold onto. (362)”

 “The most significant change that occurred after the orange orcas’ dream was that I came to confess to Isamu about a rape I had suffered when I was 9 years old. At that time, and even to this day, I have never been able to confide in my parents. The only person I have told was my husband and ex-BF in college (374).”

“A man around 20 some years old walked around in my neighborhood and detected my house. Then, he stopped me. I was on my bicycle on my way to the library. He threatened me by saying he knew where I lived and that I could not escape. He took me to an abandoned house in the neighborhood and sexually assaulted me. At the time, the news of the repeated kidnapping and murder of a total of four girls provoked social fear. I remembered the testimony of the fifth girl who was not killed. She said that she was not killed because she had remained quiet. Therefore, I remained quiet for survival while being just trapped and did not try to escape. The aggressor forced me to perform sexual acts as if he was playing a doctor-patient role-play with me, who was absolutely powerless and weaker than him. It was as if he was enjoying a pseudo-lover relationship. In the beginning, I was horribly frozen, but then gradually became filled with a sense of disdain for the man. There was also a sense of giving up. Finally, I was released from the sexual act and ordered to come back tomorrow. At that moment, I was no longer had the slightest fear that I would have to obey so, and went home. I was tormented by a feeling of regret that I could really have escaped. I was convinced that I had been too ignorant and stupid to prevent it. After returning home, I did not tell my parents about it and kept it to myself (375).”

 “About a year or two after the incident, I was riding my bicycle and saw the aggressor in the passenger seat of a white car with a slumped expression on his face. Next to him was a woman, not quite old enough to be his parent, but older than the man, driving with an angry expression on her face. Suddenly I felt a surge of anger as if I had reached a boiling point and was tempted to climb onto the car with my bicycle and smash the window. But the man noticed my gaze and stared back at me angrily. At the time, I did not have ‘the courage to go public.’ I did not know ‘expressing my feelings’ could be justified and possibly give me strength. In front of him, I became a coward in order to protect myself from being physically killed. I thought that because of my lack of intelligence and because of my carelessness, I allowed such a stupid guy to defile me (376).”

 “Two months after Orcas' dream [about 2.5.21], crying, I confided this story to Isamu over the phone. Then, for the first time in my life, I experienced the liberation of the self. Through talking with her, I realized how much I had lived my life trapped by assumptions and envy of women's intelligence. I questioned the value of the image of so-called ‘good women’ and ‘women’s intelligence’ in Japanese society. Can these values be a lifesaver or protector for me? I asked myself what my need was when I hysterically forced my daughter to study hard, telling her that ‘women must be smart or you will be exploited, played with, and unable to live freely’ (377).”

 “The Orcas’ dream navigated me to talk about the trauma, which let me take the first step toward freeing myself from the years of oppression that had continued since I was a girl. I started regaining my freedom. Lastly, I would say this writing process brought me a future image of myself. I would like to become a woman like the Bluebridge Ferry that can cross the rough seas of Cook Strait so that people from both islands can be connected by carrying people and cargo, rather than looking for or becoming a fake intelligence like the orca lifeboat that can't carry people or save people. (Of course, with the rust off.) (378).”

**Prediction 6 with evidence we made it:**

*Her encounter with the orcas also means that she is seeing that the inner world is real.*

“No eyes (166b) [but] orcas are far from unaware (168) … They use sounds to see. (172)” The blind orcas/floats suggest Odin or Oedipus who have “a special kind of inner vision (183), [because, lacking eyes] they’re looking in a deeper place (185).”

**“**In the first paragraph, ‘It seems I am with a man.’ And then, which is like a transitional phrase, she's questioning it, but then somehow she arrives at the conclusion that it's a ‘he’ because of the pronouns. Then, down in the second paragraph, she talks about these floats that are shaped like an orca. And then, she actually calls it an orca. Is there a connection there? (220).”

“I think there is. I think it's about psychological reality, that psychology is intensely real,

and she’s discovering its reality ... The psyche can seem like a spook, or an imaginary figure, or a ghost or something that's not real. ... But the unconscious and its symbols are about reality … If you have a psychology like Donald Trump and you get elected president of the United States, there are all kinds of real consequences of that. It's not just psychology. People die. Stuff happens (221, 222, also 220).”

**Evidence that confirms prediction 6:**

“When I was still in Japan, the gender gap in Japanese society was huge. My ego was repressed and much weaker. I was not confident in my profession. Since I moved to NZ, I process my dreams with [the bringer] from time to time. I have been fascinated to know what dreams tell me about my conscious life. I have been regaining Self, and I feel that I am moving forward to the next stage of my life (363).”

 “Two months after Orcas' dream, crying, I confided this story [the rape] to Isamu over the phone. Then, for the first time in my life, I experienced the liberation of the self. Through talking with her, I realized how much I had lived my life trapped by assumptions and envy of women's intelligence. I questioned the value of the image of so-called ‘good women’ and ‘women’s intelligence’ in Japanese society. Can these values be a lifesaver or protector for me? I asked myself what my need was when I hysterically forced my daughter to study hard, telling her that ‘women must be smart or you will be exploited, played with, and unable to live freely’ (377). The Orcas dream navigated me to talk about the trauma, which let me take the first step toward freeing myself from the years of oppression that had continued since I was a girl. I started regaining my freedom (378).”

**Prediction 7 with evidence we made it:**

*She observes these floats/orcas from a slightly removed perspective, that is, with consciousness.*

“If you’re sitting on the stands, that’s very different from being down on the field, running with a football (234). [At this point in the dream] she’s not in the threshold between the beach and the water [she’s no longer at the water’s edge.] She’s on the spectator [stand]. She’s standing on the consciousness side (235).”

**Evidence that confirms prediction 7:**

“Since I moved to NZ, I process my dreams with Isamu from time to time. I have been fascinated to know what dreams tell me about my conscious life (363).”

**Prediction 8 with evidence we made it:**

*By staying in the stands the dreamer keeps right relationship with phallic power.*

If you meet an archetype when you alone and not protected by a collective ritual (like the collective ritual of the Christian mass), then you can become possessed by the archetype: you can begin to feel unrealistically important because you feel that this amazing vision is a vision of yourself. You can become a zealot who takes yourself too seriously, who has lost an ordinary, personal sense of self, who no longer seems ‘real.’ To avoid this danger you must maintain a human perspective, you must laugh at yourself.

 She struggles to remain conscious: “She’s almost shaken off the stand by the arrival of these orcas (269). If these things are as big as they are, she’d better be a spectator. (246) If you get too close to this, you’re just going to get squashed (248). It’s like the burning bush. You can see the burning bush, but you can’t get too close to it, [or] you get burnt up (244). The right relationship to archetypal forces is a relationship of awe and respect, and not equating yourself with an archetype, but keeping your distance, but being very moved by it, but not feeling the same as it. I think that's hinted at here (257).”

**Evidence that confirms prediction 8.**

By laughing at her dream’s “silliness” and talking everyday with her friend in Sydney, the dreamer keeps her ordinary sense of self. She keeps a distance between herself and these strange orca.

**“**First time for her to live in the foreign country by herself... It's a lot of shift ... she had to do it by herself without her husband. (298) She's experiencing freedom from the Japanese culture, or her husband, or her mother-in-law, and then I and her are very close. So even though I'm living in Sydney, we are talking almost every day ... I'm feeling, I'm part of her journey (300). The three huge orange floats? (301) It's some silliness, just the thought, and then when she was talking about this dream, she was laughing at that. So that was exactly her reaction, she wasn't scared. It's just hilariously huge and surprising. She's looking for the next move, but just probably because she's never done that before in her life (302).”

Her new sense of freedom and her more secure sense of self are evidence that the dreamer has developed a better, more conscious relationship to phallic power. Now that power is accessible to her and strengthens her consciousness. It no longer dominates her from outside but instead protects her like a good friend.

**Prediction 9 with evidence we made it:**

*The orca/floats are fun.*

“Orange … is joyful (200) … It’s a fun image ... Gigantic orange floats that look like orcas and don’t have eyes … it continues the fun (202). Yes it’s fun… it’s a fun image (203).”

**Evidence that contradicts prediction 9.**

“The arrival of the orcas was neither frightening nor fun, but just a tremendous shock (362).”

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**Discussion**

Predictions 1-8 were made and supported during the interpretation, then confirmed by evidence from the bringer and from the dreamer.

Several predictions were made but immediately rejected because the details of the dream itself contradicted them: paragraphs 142-3; 266-7; 270-6; 281-2; 283-4, 286. One prediction was made but then ignored because there was little evidence for it: paragraph 258. Only prediction 9 was made, supported as the interpretation proceeded, but then contradicted by evidence from the dreamer. A review of the transcript or audiotape will show that there were no other predictions.

These facts shows that, in writing this paper, I did not cherry-pick predictions that I already knew would be confirmed by the bringer or the dreamer.

**Results 2: Complete transcript of the class and subsequent notes by the dreamer**

**Transcript of our interpretation**

 [The bringer, Speaker 10, did not enter the online class until paragraph 291. The complete (and moving) story told by the dreamer herself is recorded in paragraphs 360-378].

**1.** Lead Author. Speaker 1: The dream that's right here on the screen.

**2.** Speaker 14: I can read it out.

**3.** Speaker 1: Go for it.

**4.** Speaker 14:I'm on the beach. Many people there and it's a little bit noisy. It's cloudy and the ocean is calm. It seems there will be a festival going on the beach. It seems I am with a man. He is not my husband. The person's quality is friendly. It seems, he's my friend and it's fun to talk with him. All of a sudden, three orange floats, which are shaped like orca, swiftly arrived on the beach. No eyes, just orange. But I somehow recognize it's orca. The size is a huge luxury liner. I was like, whoa, what's that? They got all my attention. I was in one of the seats in the spectator stand at that time and because of the orcas arrival, I was almost shaken off from the seat and almost dropped to the ocean. But I was able to hold on.

**5.** Speaker 1: Great. Now we have to tolerate the anxiety of not knowing because this is a weird dream and it's hard to know what's going on. What's the setting?

**6.** Speaker 14: Beach.

**7.** Speaker 1: The beach, and let's think about the beach. Intrinsically, what is a beach? What's the essence of beach? Think about the image now. We're trying to read the image and understand the symbolic significance of it. And in order to do that, we have to really pay attention to exactly what the image is.

**8.** Speaker 15: It borders the sea.

**9.** Speaker 1: The beach is not described.

**10.** Speaker 15: It's Speaker 15. I said it borders the sea.

**11.** Speaker 1: Okay.

**12.** Speaker 15: The sea is an intrinsic part of beach.

**13.** Speaker 1: Yes. And can you go beyond that? Say more. That's true. What else?

**14.** Speaker 16: Is it the conscious, conscious level?

**15.** Speaker 1: Well, think about the image. What would represent conscious level?

**16.** Speaker 16: The sand, the beach, not the water. Would the water be the unconscious?

**17.** Speaker 1: So the sand would represent the conscious. Because it's essentially dry land or almost dry land. And the water traditionally represents the unconscious.

**18.** Speaker 15: It's also a border. A borderline between sea and sand.

**19.** Speaker 1: Yes.

**20.** Speaker 15. Also, it represents that place between life and death.

**21.** Speaker 1: Not really life and death, because think of it. There's life on the sand and there's life in the water.

**22.** Speaker 15: True.

**23.** Speaker 1: There's plenty of living creatures in the water and there's plenty of living creatures out of the water and on the sand.

**24.** Speaker 15: What came to my mind was that often dreams of death will have the dead person appearing between the sea and the land.

**25.** Speaker 1: Then you're bringing something else into the image, which isn't present for this dream though. There's no dead person here. So that's your association. But we don't want to use it right now because it might blind us to what the image is actually about because that's an association of yours. We’re just told beach. Let's just stay with that. We've got the sand, is dry land. The water is water. One suggests consciousness, the other says, suggests the unconscious. It's a powerful image. And if we think about it for a while, it has meaning.

**26.** Speaker 16: It's natural. It's not manmade. It's close to nature.

**27.** Speaker 1: Good point. It's a natural phenomenon. Yes. It's absolutely not manmade. So what have we got? That's interesting. We've got a natural phenomenon in which the unconscious and consciousness are side by side. But what else goes on in a beach besides what I've just said?

**28.** Speaker 14: Well, there is the festival.

**29.** Speaker 1: Festival.

**30.** Speaker 14: It's a, according to….

**31.** Speaker 1: No, no.

**32.** Speaker 14: In general. The beach.

**33.** Speaker 1: No, we're just talking about the beach now.

**34.** Speaker 14: All right. Sorry.

**35.** Speaker 1: We're just focusing on beach.

**36.** Speaker 14: Okay.

**37.** Speaker 1: Setting.

**38.** Speaker 14: Okay.

**39.** Speaker 1: Think about beaches. Something happens in beaches, which we have not discussed yet. Often, not always, but very often.

**40.** Speaker 3: People go swimming at the beach.

**41.** Speaker 1: Yes, but that's not the setting. We're just talking about the beach. What is intrinsic to beach?

**42.** Speaker 3: And you’re barefoot, and you're not necessarily fully dressed.

**43.** Speaker 1: Yes, but that's not exact. That's what happens when humans walk on the beach or whatever. But even more intrinsic to beach than that. Yes, Speaker 17.

**44.** Speaker 17: The tide, there's the rising and falling.

**45.** Speaker 1: Yes.

**46.** Speaker 17: And the tide comes, goes out and it comes in.

**47.** Speaker 1: Yes.

**48.** Speaker 17: And while it can be dangerous too. But I'm not sure

**49.** Speaker 1: Yes, those are true. There's a tide which means the situation fluctuates between.

**50.** Speaker 14: Change.

**51.** Speaker 1: Water and land. But there's a repetition here in this image of that idea. What's the repetition?

**52.** Speaker 17: Waves.

**53.** Speaker 1: Waves, yes. We don't always have waves at a beach, but very often there are waves, even if they're only small ones. And what's a wave?

**54.** Speaker 14: It's a pool of energy from, it's a ripple of energy.

**55.** Speaker 1: Why did I call it a repetition? Why does it repeat?

**56.** Speaker 3: Itself.

**57.** Speaker 16: It's rhythm. It repeats its rhythm.

**58.** Speaker 1: That's right. It repeats itself. But in our discussion of the image, I said that a wave is a repetition of the idea that we had just mentioned before that.

**59.** Speaker 16: What you see is unconscious.

**60.** Speaker 14: Of the land appearing and disappearing at the edge.

**61.** Speaker 1: Yes. Because with the tide, with the tide right, the water comes in and goes out. And what happens with a wave, the water comes in and goes out.

**62.** Speaker 14: It's hiding and yes, hiding and not hiding.

**63.** Speaker 1: Each wave is like. I'm sorry, what was that?

**64.** Speaker 14: No I'm sorry. I interrupted you as well. In a way it's hiding. And I'm hiding a particular border between the water and in a way, revealing and hiding in cycles a particular place where there is the meeting of the earth and the water.

**65.** Speaker 1: In fact, it doesn't exactly hide it. It churns things up, but the beach moves. Well, you're right, the beach does get hidden when the water comes in. But then it's revealed.

**66.** Speaker 14: Reveals. Yes.

**67.** Speaker 1: Yes, you're right. But see, there's a dynamism isn't there? There's a dynamism between the water and the land. It doesn't stand still. It's constantly being mixed up and then unmixed. What are we talking about? Consciousness and the unconscious are constantly being mixed up and then unmixed. We're going to the symbolic level. We're staying closely with the image and looking at what the image is really suggesting. I haven't added anything. I've just looked at the image. What is this mixing and unmixing? And it's a natural phenomenon. It's not manmade. That consciousness and the unconscious are mixed, and then unmixed. Does it remind you of anything else? There's something else. There's another process in psychology where consciousness and unconscious is mixed and then unmixed.

**68.** Speaker 16: Is it, are you relating it to the holding the tension of the opposites?

**69.** Speaker 1: Well, yes. There's that too. You're right. That's in there too, isn't it? That opposites are held. There is a tension. There's a struggle, if you like, but both sides persist. That's true too.

And there's a whole process in psychology that Jungian's talk about that has some resemblance to this. How about alchemy? The whole idea of the elements being mixed and reacted and then sorted out. There's a sorting out process, and then there's a fusing process.

There's a cycle of fusing and discriminating that's going on in the beach, where consciousness is mixed up with the unconscious and then sorted out again. Every time a wave comes forward. And it's a natural phenomenon. What would this be in psychology? A natural phenomenon in which the unconscious is thrust into consciousness and then drained out of it again?

**70.** Speaker 15: It's like the dream world. The sea brings creatures and things up on the beach, and the beach is alive with these creatures who may get stranded there or who may go back into the sea. And just so, the images of the contents of unconscious get brought into consciousness in the dream and then fall back into the unconscious.

**71.** Speaker 1: That's right. Leaving perhaps some residue of themselves. Sometimes. So then dreaming is some manifestation of this borderline, because when you dream, you dip into the unconscious and dip out. You remember a dream when you wake up. When you come out of the unconscious and you come back onto dry land, that's when you bring a dream with you. What are we talking about as a psychological process? One thing is to say it's dreaming, but it is a natural phenomenon which has these aspects. What is it that Jungians always going on about? What was Jung's big idea? That was a new addition to psychology?

**72.** Speaker 4: Some sort of individuation or transformation in somewhere where we always transform something that is controlled now.

**73.** Speaker 1: Yes, exactly. Jung argued that there is a natural tendency for individuation to occur by which consciousness becomes enriched and expanded by its interaction with the unconscious.

This is a cause of psychological growth. It expands consciousness, it makes it more aware of the unconsciousness and this leads to resolving of psychological difficulties and also expansion of awareness to a deeper and more profound level. Jung talked about it all the time, and it has been established that the beach tends to represent in dreams the place of individuation, that's where the beach symbolizes. Jung talked about this. Whitman talked about it, that it represents an individuation place because of this mixing of the consciousness and the unconscious.

And this is a natural process. It's not something that we invent. It's something that happens to us spontaneously and naturally. It's a contradictory, confusing process as is a beach. If you get swept up in a wave, you can get turned upside down. You can drown if you're unlucky. It's a confusing process, but it's also a natural process. What else have we got on this beach? Let's stay with the image. We've just dealt with the first sentence so far. And this is the setting of the dream. We must remember this is about individuation.

**74.** Speaker 16: It's saying that the ocean is calm, but it's cloudy. And then there's some noise also on the beach.

**75.** Speaker 1: Yes. And have we come across another repetition already?

**76.** Speaker 17: Sorry. It's that change, the noisy and the calm. It's cloudy. No, excuse me.

**77.** Speaker 1: A repetition. A repetition of what we've said so far. I think we have another repetition right here. Staring you right in the face. It's not a trick question.

**78.** Speaker 17: Oh, sorry, I'm just lost, I don't know. I guess I have to back out and say I don't know.

**79.** Speaker 1: It's okay. I'm just addressing a question to everybody, not just to you. Yes. Speaker 18.

**80.** Speaker 18: Is it that first she states that there's noisiness and then she specifies or states there's a festival possibly going that might be the cause of the noise?

**81.** Speaker 1: Well, what I'm noticing is a natural phenomenon first that suggests the repetition.

**82.** Speaker 14: The cloud?

**83.** Speaker 1: The clouds. What about clouds? What are clouds?

**84.** Speaker 14: Again, they come in and out of the sky. They move. They represent kind of movement, which brings stuff and hides possibly the sun.

**85.** Speaker 1: And what are clouds made of?

**86.** Speaker 14: Water again.

**87.** Speaker 1: You have a mixing right up there. Right above the beach you have a mixing of water droplets with air. Air, sky, consciousness and then the water, which is the unconscious if you like, is up there in the sky. There's another repetition. We've got the tides, we've got the waves and we've got the clouds. They all suggest this mixing.

**88.** Speaker 14: And the clouds also come in and out, isn't it? In some ways they...

**89.** Speaker 16: Hey, you keep bothering me.

**90.** Speaker 1: You're right. They come in and out. And look, they block the sun and then they reveal the sun. There's this shade and then light alternating with the clouds. It's all there. You see, this is a powerful image when you think about it. These are obvious things, but they all have profound psychological weight to them.

**91.** Speaker 3: I have a question about water. If water is assembled to be unconscious, if you have water in your dreams, in a dream that's not the ocean, be it flooding or something, someplace else. Is water always considered the unconscious?

**92.** Speaker 1: You definitely tend to think of it that way. It also can represent feelings. Oftentimes when you dream of water, it's helpful to think of it as emotions, feelings, because feelings flood through us like liquids. Thoughts are like birds. They can fly around, they can go a far distance. They can see far. But feelings are like liquids that flow through our bodies and our hearts and influence us in a more fluid way and in a heavier way. So water represents those two things in dreams. I think in this case, when the water is so much a part of nature, so much a natural phenomenon as in the beach and the clouds. I think it would make sense to think of it mostly as the unconscious itself. That's what it seems so far. So we got the clouds.

**93.** Now we've got the noise. What about the noise? There are many people and it's noisy. Everything means something. That phrase doesn't have to be in the stream. Nobody needed to say there are many people there and it's noisy. It makes the beach very different. It means something. Anything there has meaning. I don't know what it is. I'm asking the question. We haven't answered it yet.

**94.** Speaker 16: The noise is in opposition to the calmness of the ocean. And when you want to be by a calm ocean, the noise is a distraction. It's annoying.

**95.** Speaker 1: Well, to you, maybe not to everybody, some people might go to Coney Island and be delighted that there's a crowd there. You don't want to assume that your preferences are intrinsic to the dream.

**96.** Speaker 16: But it's different. But it's different from the calmness. It is man-made. Whereas the calmness of the ocean is natural.

**97.** Speaker 1: That's right. That's true. Well, and the ocean is not always calm, but in this dream it is.

**98.** Speaker 16: It is.

**99.** Speaker 1: Yes, there's a peaceful ocean and there's a crowd of people. It's noisy. So psychologically, what is this? This means something. I don't know what it means. I still don't know. I'm still feeling anxious. But I want to know what is this crowd about? And there's a repetition of that as we go on. What's the repetition? Well, the dreamer is with another man who's not her husband. Her situation is a little crowded in that sense too. Some other guy is with her right now. There are more people around than just her or her immediate family.

**100.** Speaker 4: Can you just define as some sort of part of collective unconsciousness, something that is common to people or I don't know something in this sort of area or some influence of some sort of collective.

**101.** Speaker 1: You said collective unconscious, but actually a crowd more suggests collective consciousness.

**102.** Speaker 14: Conscious, yes.

**103.** Speaker 1: The collective. Everybody goes to the Coney Island at the same time. They all want to do the same kinds of things. They go there in a bunch to have fun together. It hints at that. I'm just talking about Coney Island because I live in New York. I realize that there's other beaches besides Coney Island. There's a festival. There's a crowd, there's a festival. She's with another man. There's a lot going on here.

**104.** Speaker 16: Things thought in her consciousness. Like you said, there's a lot going on in the consciousness.

**105.** Speaker 1: Yes, it's pretty active, isn't it? And I wonder what is that lively? What is that? What's the point?

**106.** Speaker 18: The festival indicates an event and perhaps all of these people are there for an event. Something that's going to happen.

**107.** Speaker 1: That's right. Actually, a festival hints at some kind of ceremony, doesn't it? Some ceremonial, even if it's a rock band or something. It's some ritual. There's some kind of ritual in a festival. So that's interesting. I hadn't thought of that, but there is a hint of a ritual. What about rituals? Why do people practice rituals?

**108.** Speaker 5: They bond us, they give us substance.

**109.** Speaker 1: Okay. Can we expand on that? Can we say more? How do they give us substance?

**110.** Speaker 14: They perpetrate a tradition, they bring people together. Common goal. Common kind of celebration or common...

**111.** Speaker 1: Yes. A tradition, a celebration of a shared celebration of what?

What is the meaning. What is the deep psychological meaning of all this? Because we're practicing depth psychology here by interpreting dreams.

**112.** Speaker 5: It's connection.

**113.** Speaker 1: Connection to what?

**114.** Speaker 5: To the collective, to the earth, depending on the ritual, to a higher power. Ritual is prayer.

**115.** Speaker 1: Yes. Prayer is a ritual. You were going to say something?

**116.** Speaker 18: I was going to suggest, there's a common thread remembering a reenactment of an organizing principle that's important to a culture, for instance.

**117.** Speaker 1: Yes. And so you're connecting with an archetype or a spiritual truth. In a ritual. That's why it's weighty and that's why it enlivens us. Because, by practicing a ritual, you connect your life to the deeper powers that inform us the deep unconscious truths.

**118.** Speaker 19: I think in terms of repetition, it may be important that the festival could be celebratory in nature because she's also having fun talking to this man that she's with.

**119.** Speaker 1: It seems like she's enjoying herself. Yes. It's a joyful ritual, we could say.

**120.** Speaker 20: I was thinking that the festival or that a festival represents the end of a rite of passage when people gather to celebrate a culmination of something moving from one place to another or one aspect of another. One developmental stage to another, and since we were talking about the shoreline being the transitional space between one and the other, perhaps there's a celebration of that that's all tied into it. I guess that's a better way to put it.

**121.** Speaker 1: Yes, I think that's right. Absolutely. It's like people have brought in the harvest and then they celebrate with a harvest ritual. A joyful celebration of the fact that the harvest is over, it's successful. There's food stored away in the cellar for the winter.

**122.** Speaker 6: Is it something that psychologists would call participation mystique or things like that? Or things related to...

**123.** Speaker 1: Yes, indeed. It's a way of participating by celebrating a ritual, the harvest ritual, you participate in the mystery of the seasons. The mystery of the transition between summer and winter. You're participating and everybody participates together in this archetypal truth, which is so fundamental to human experience. We deepen ourselves, we connect ourselves to the unconscious, and we see how human life is a part of a larger cycle of life. Yes, Speaker 19, were you wanting to speak?

**124.** Speaker 19: I looked up the meaning of orange, which indicates joy, warmth, heat, sunshine, enthusiasm, creativity, encouragement, change, and a whole lot of other things that seem to tie in as well.

**125.** Speaker 1: So again, we have this idea of a joyful ritual. An orange of course is the color of pumpkins and ripe fruit, and some ripe fruit.

But before we get to that, there's a festival and I'm with a man, but he's not my husband.’ And what about that? Nothing is without meaning. She could easily have dreamt that she was on the beach with her husband, but she didn't. Again, I don't know the answer, but I sense that there's an answer here. It's very explicitly stated and noted in the dream. So obviously it's meaningful. And the language is interesting. ‘I'm with a man, but he's not my husband.’ So there's a partnership she has with this strange man. He's friendly and he's my friend and it's fun to talk with him.

**126.** Speaker 19: But it seems that he's a man, And then she says the person's quality is friendly. If that is of importance. I don't know that she's indicating that she's certain it's a man.

**127.** Speaker 1: Yes, I wonder about that. It's interesting. What else might it be if it's not a man?

**128.** Speaker 17: So it doesn't necessarily have to be a man? It could represent maybe the masculine or it could represent a change, something new. She's saying all these qualities that, initially, sound like it could be uncomfortable, but she's saying she's feeling friendly and fun. So it could represent a change that's taking place and that it's enjoyable. But it's something I think it's maybe some masculine that's awakening in her somehow.

**129.** Speaker 1: Yes, let's not go, that's an interpreting. But I agree with what you're saying. It's a masculine type figure because she calls him “him’ she repeats the masculine pronoun. But you're right, there's some question whether it's a real biological man, but it's a masculine figure.

**130.** Speaker 19: And if you're going with ritual, marriage is a foundational social ritual. And what she's saying is, he's not my husband, which would indicate I'm not bound to him, which is what underlies a marriage.

**131.** Speaker 1: She's with him, but she's not bound to him in the way that one is bound to a spouse.

**132.** Speaker 7: It could also be the beginning of an affair?

**133.** Speaker 1: Maybe, but let's think about other situations where you're with a man, and you're having fun, and people are friendly, but it's not your husband. Where else does that happen?

**134.** Speaker 20: It could be a high school reunion where you could be with a man, a classmate, a former classmate that stirs up friendly memories. Any kind of occasion that's outside of the home, in fact.

**135.** Speaker 1: Well, let's think of some of them. There's a ritualistic activity that we're all very familiar with, where this goes on all the time. Pretty universal in western culture

**136.** Speaker 20: At work?

**137.** Speaker 1: Yes, but this is a little more personal than work. It's not just working in an office with men on the other side of the desk. It's something more, it's more having fun with this person who's something like a man. When do we do that? When is that just a normal part of everyday life? It's funny, I think we have kind of a mental block about this because it's a weird ritual in western culture. What about dance? What about ballroom dancing? You take some stranger into your arms, you hold hands. You lean your bodies close together and you dance around the ballroom floor together. Ballroom dancing. It doesn't have to be your husband, it can be anybody on the dance floor who asks you to dance or vice versa. It's a ritual in which the male/female experience is being ritualistically celebrated. And it's deliberately not necessarily your husband or your wife.

**138.** Speaker 20: Speaker 20 wants to say, it's really great when you're married to a person who doesn't really dance well.

**139.** Speaker 1: Right. Because then you get to dance with other guys.

**140.** Speaker 20: Yes.

**141.** Speaker 1: There you go, there it is.

**142.** Speaker 19: Is it possible, from what you've said previous to this, that this seeming 'man' is God? That what seems to be a man is God, given what you've prefaced this with?

**143.** Speaker 1: Well, maybe, perhaps one of the gods. I don't know whether it's the one God, because she's basically just having a good time. It's fun to talk with him. It's not like being in the presence of Yahweh where the bush is burning and you'll get burned too if you get too close. I mean, this is a man she can take in her arms and dance with. So I don't know. It may be a spiritual reality, but it doesn't seem like the one and only Christian or Judaeo-Christian God to me, it's more local than that. Whatever that means. I don't know what it means.

**144.** Speaker 18: I was going to ask a question. Is it important that she doesn't know who this person is? It's a stranger. She could have dreamt of another man who, that she knows, who's not her husband. But, here's the person she doesn't know.

**145.** Speaker 1: I really agree with that, and that's an important observation. So it seems more like a representation of the masculine spirit. The essence of man rather than a particular man that she knows. I think that's true. She's having fun dancing with this male spirit.

**146.** Speaker 15: This could be an intimidating, negative person, but he's friendly, and then the other repetition here is he is my friend, and it's fun. So it seems to be making a very strong point about how positive this male person is, and I'm wondering about an animus representation.

**147.** Speaker 1: Yes. I think you have to take it at its word. It's simply saying that, it seems to be saying, so far anyway, we've just looked at the first paragraph. It seems to be saying that she's encountering a male spirit and it's a very positive encounter. It's enjoyable. It seems safe. It's fun. They can talk together, even.

**148.** So this, the talk with him, this takes it one step further. They're not just dancing, they're also talking, and talking is a very mysterious thing that human beings do. We're mammals, right? We're bodies very much like other mammals in every way, in every regard. But then we talk to each other. Then all of these spiritual ideas get exchanged from one person to another through talk. All of these abstractions and things of the spirit can get discussed and sorted out in a conversation. That's apparently going on. So not only is she on his arm, so to speak, and having fun with him on the beach, but also, she's conversing. Something that animals probably don't do as much as we do. So again, this reflects back to the idea of psychological development, I think. Because any mammal can play with another mammal and have fun with play, but they can't hold a conversation the way we can.

**149.** So a lot has happened, all right, in the first paragraph, then three huge orange floats, which are shaped like Orca, swiftly arrive on the beach. Okay? So what do we got? First of all, what's an orca?

**150.** Speaker 19: It's a whale, and the whale is self.

**151.** Speaker 14: It's a dangerous whale.

**152.** Speaker 1: Yes. Let's not interpret it yet, Speaker 19. Let's interpret once we've gone through this.

**153.** Speaker 14: It's a mammal in the sea.

**154.** Speaker 1: It's a mammal in the sea. Yes. Now what about that?

**155.** Speaker 19: But it's actually a float. It's not a mammal in the sea. It's a float shaped like an orca. She never makes the transition, I don't think, from it being a float to it being actually a whale.

**156.** Speaker 1: Well, except at the last paragraph she says...

**157.** Speaker 14: It says it isn't. Yes.

**158.** Speaker 1: Because of the orca's arrival, she actually calls it an orca. This is the dream world, so things can seem to be and not seem to be something else. You're right. Initially they're floats, which are shaped like orca, but in the last paragraph there's a hint that they're closer to being an orca. I think we have to take the orca image into account even though it's...

**159.** Speaker 19: But I think it's also important to take the float image into an account, especially if it's a festival.

**160.** Speaker 1: Right. Everything has ritual meaning, yes, I would agree.

But let's think about the orca image for a moment. Orcas, they're mammals in the sea. What about that? What does that mean? If you're a mammal in the sea, what do you have to do?

**161.** Speaker 14: You have to get out to get oxygen. You have to get out of the sea, of the water. In and out of the water.

**162.** Speaker 1: You have to go up and go down again. So how is that a repetition here?

**163.** Speaker 14: Coming in and out of the subconscious?

**164.** Speaker 1: Yes. The play of dolphins.

**165.** Speaker 14: The conscious, again, with the subconscious.

**166a.** Speaker 1: Yes. You have this back and forth of in and out that mammals have to do, but fish do not have to do. So the sea mammals represent this interweaving of consciousness and the unconscious. Absolutely. It's a powerful repetition. And this is what they're doing. They come out of the sea and suddenly appear on the beach. So they're doing this transition that we're talking about. See, there's a repetition built in right there that the floats appear on the beach.

[In retrospect, floats are like whales in that they exist at the border between water and air. Another repetition.]

**166b.** No eyes, just orange. Nothing without meaning. What does it mean that there are no eyes? And I have no idea what the answer is. What does that mean that there's no eyes? You could say, “Well, it's just a float. A float doesn't have to have eyes.’ But there's more meaning than that. It's an orca, it's an image of an orca without eyes.

**166c.** Speaker 5: You can't see so therefore, no awareness, maybe. Or a lack of awareness.

**167.** Speaker 1: Yes. But let's think about this. Is that all that blindness means? Lack of awareness? Is it really true that blind people are unaware?

**168.** Speaker 14: Especially orcas are far from unaware and they're pretty blind in general compared to, they don't see very well anyway.

**169.** Speaker 1: Oh, is that true?

**170.** Speaker 14: Yes.

**171.** Speaker 1: Do you know that to be true?

**172.** Speaker 14: Well orcas and dolphins don't use vision as much, they use sounds to see. So they don't use their eyes very much anyway.

**173.** Speaker 1: Yes, good point. Yes. Okay. But this is emphasized here, isn't it? Because there are no eyes at all. What is that? There are other images of no eyes that we may be aware of. What's another image?

**174.** Speaker 19: If the second half of the sentence is that she recognized it's an orca, that means she can see it. That it would not be able to see her.

**175.** Speaker 1: Yes. But we have to think about this no eyes business first, before we go any further. This is a mythological image.

**176.** Speaker 16: Is there something incomplete about the fact that it strikes her that they don't have eyes? So she's aware that it's not a complete image?

**177.** Speaker 1: I'm not sure that it's not a complete image. I think the image is exactly what it wants to be.

**178.** Speaker 16: But as the dream is seeing that it doesn't have eyes. It's not complete to her even as the dreamer of it.

**179.** Speaker 1: I think you're pointing to a paradox here. Are you familiar with the mythology of Odin? The Norse god Odin? What was it about Odin that was different from other gods?

**180.** Speaker 18: He had to give one of his eyes away. At this, I forgot the name of the tree, this special tree. And he would become wise by, I don't know what he got in return for giving up his eye, but he had to sacrifice an eye in order to gain some special type of knowledge or factor.

**181.** Speaker 1: Yes. The idea was that he gained inner knowledge by sacrificing some of his outer knowledge, his vision, he gained an inner vision. One of the images is the eye of Odin was dropped at the bottom of a well so that it could see into the depths because it was so far down the well. And then there's the image of, is it Oedipus who's blinded?

**182.** Speaker 18: Oedipus? He eventually, at the end, when he realizes who Jocasta is, he takes his eyes out.

**183.** Speaker 1:Then he becomes a wise man, a seer. From then on, he has a special kind of inner vision because he's blinded himself.

**184.** Speaker 16: Could this be his third eye? Because Athena was born from Zeus's third eye. So that whole idea of inner knowledge...

**185.** Speaker 1: That's another image to do with that kind of special knowledge. But blindness is also an image, a similar kind of image. There's a hint here that these orcas might have something to do with deeper insight. Since they're not just looking at the objective external world, they're apparently looking in a deeper place, perhaps.

**186.** Why are they huge? Why are these orcas so huge? In fact, the size is like a huge luxury liner. That's big. On the beach, three of them, three luxury liners lined up side by side on the beach. Nothing is without meaning.

**187.** Speaker 8: Their size seems overwhelming.

**188.** Speaker 1: Absolutely Overwhelming.

**189.** Speaker 14: And they were thrown from the unconscious out to the beach to the consciousness.

**190.** Speaker 1: Right. They're like stranded whales. And how many, just one of them? No, three.

**191.** Speaker 8: Three.

**192.** Speaker 1: We've got some hyperbole here. There's an exaggeration built into the stream. There's a vast overabundance of orange Orca like floats. This is an important question for the dream, which we may not be ready to answer it, but it's important to ask it. Why do these orcas have to be so exaggerated in size and number, overabundance?

**193.** Speaker 17: So, I'm just thinking that it's something pretty significant that she's become aware of, something that she needs on her path. I don't know. That's just the first thing that comes to my-

**194.** Speaker 1: Right. She shouldn't fail to see it.

**195.** Speaker 17: Right, yes.

**196.** Speaker 1: It's important, just to interpret the message in mundane language, maybe it's important that she see these.

**197.** Speaker 17: Unmistakable.

**198.** Speaker 19: I mean, she says that herself. She says, "Whoa, what's this? They got my attention."

**199.** Speaker 1: They got all my attention. I would think so. If you saw three luxury liners suddenly stranded on the beach, it would get your attention. It's almost a joke. Why is there a joke about this?

**200.** Speaker 20: Speaker 20 wants to say... It makes me think, "Well, if you don't get it once, I'm going to throw it at you three times. So, you just... Wake up, it's here." And I think, when ... mentioned the color? Orange? Yes. Vibrant and full of energy. I think those were the words we used. I tried to write them down. Joyful, full of energy.

**201.** Speaker 1: Yes.

**202.** Speaker 19: It's a fun image. I mean, gigantic orange floats that look like orcas and don't have eyes. And her response is, "Whoa, this got my attention." It continues the fun that's apparent in the first paragraph as well.

**203.** Speaker 1: Yes, yes. It's fun. It's also, orange is also the color that people wear when they're working on the road, right? It's the most visible color. It can be a sign that you have to be careful because there's a potential danger here and you have to really pay attention. But you're right, it's a fun image.

**204.** Speaker 15: Max, is there a connection between having no eyes and being so huge and so colorful, so right near your face orange? Does it have to be like that big and orange because it has no eyes?

**205.** Speaker 1: I don't think so. I think these are separate images. The fact that it's blind is one thing. The fact that it's orange is something else. I think they're different aspects of this image, I think. But I may be wrong. I don't know.

**206.** Speaker 19: Is there a distinction though, between it being blind and it having no eyes? Because, at least to me, blind indicates the existence of eyes that cannot see, as opposed to not having eyes at all?

**207.** Speaker 14: Yes. It's the refusal of seeing or the missing to see.

**208.** Speaker 1: Well, in the case of Odin, I mean, the reason he couldn't see as well is because he was missing an eye. His eye wasn't just blinded. It was plucked out of his head. And the same with Oedipus. The eyes, I think, were at least destroyed. I'm not sure. I think the overwhelming part of that image is that the seeing, the external seeing function, has been deleted somehow from the image.

**209.** Speaker 19: And if it's just orange, is that a continuation of something that's not... I don't know how to say this. Forget it. I'm sorry. I can't articulate my thought.

**220.** Speaker 20: Speaker 20 finds something intriguing where she says, in the first paragraph, "It seems I am with a man." And then, which is sort of like a transitional phrase, she's questioning it, but then somehow she arrives at the conclusion that it's a ‘he’ because of the pronouns that you mentioned earlier. Then, down in the second paragraph, she talks about these floats that are shaped like an orca. And then, she actually calls it an orca. Is there a connection there?

**221.** Speaker 1: Well, I think there is. I mean, I think it's about psychological reality, that the psyche can seem like a spook, or an imaginary figure, or a ghost or something that's not real. But in fact, we know, as we delve into psychology, that psychology is intensely real, that psychology leads to all kinds of real consequences in the world. If you have a psychology like Donald Trump and you get elected president of the United States, there are all kinds of real consequences of that. It's not just psychology. People die. Stuff happens. I think you're picking up on this. Excuse my politics. I apologize for the Trump supporters in the room. I can't help it.

**222.** I think you're very astutely picking up on this, Speaker 20, because it seems that he's not my husband. It seems that it's a man. And then, he becomes a man. It seems like an orca. And then, she calls it an orca. So again, the psychic dimension is real and she's discovering its reality. And if you didn't think it was real, if there are three of them and they're as big as huge luxury liners, maybe you'll be more inclined to think that it's real in some way. It's dramatically real. And that may be why the hyperbole. The hyperbole might be about recognizing that the unconscious and its symbols is actually about reality. It's not just an imaginary fantasy that some psychotherapists have. It has a real impact on your life. That's my guess.

**223.** Speaker 20: I'm trying to write these notes down. I don't know. I couldn't get all that written down. Are you recording any of these? No, you can't. I know. I forgot.

**224.** Speaker 1: I can't give you a recording.

**225.** Speaker 9: With the Orca, also, it's so obvious orange, and coming somewhere from the ocean, and looks like it's near image of sun. Sun is very orange, very bright. You can't miss it, but it's up in the sky. Orcas are coming somewhere from ocean, from deep, but somehow the image of the sun, something sun like, I think.

**226.** Speaker 1: That's interesting. They come out of the darkness of the depths, and yet they're radiating light. So, it's kind of like the black sun. There's an image in alchemy of a black sun. I'm not very familiar with that image, but that's an interesting idea. It comes from the darkness of the unconscious, but it radiates a great deal of orange light. Yes. I say the black sun because I mean the sun that comes out of the earth. I think that's what that image refers to. So, this unconscious reality begins to illuminate the surroundings with a new kind of illumination and a new kind of reality.

**227.** Speaker 14: Well, that seems to shake her. That seems shaken her to the point that she would drop, but she didn't in the end.

**228.** Speaker 1: Yes. And let's look at this image a little bit more. She's in one of the seats in the spectator stand. What about that? Nothing is without meaning. She didn't have to be on a spectator seat. She could have been standing in the sand with her feet in the water, but she wasn't. She's sitting on a spectator seat.

**229.** Speaker 15: And that kind of repeats. Spectare repeats the idea of looking, seeing and eye.

**230.** Speaker 1: Yes, it has to do with seeing. But there's something else implied in that.

**231.** Speaker 14: But the spectator is not the main player. They see the happening from a little bit of a distance.

**232.** Speaker 1: That's right. Looking at it from a little bit of a distance.

**233.** Speaker 14: Not been involved very much.

**234.** Speaker 1: Yes. Not very involved. Sometimes, people have dreams that they're seeing something on television. The action in the dream takes place in the television screen and they're watching. And that's a sense of being a spectator instead of being actively present. If you're sitting on the stands, that's very different from being down on the football field, running with a football. It's not the same action.

**235.** Speaker 14: And she's clearly on the beach then. She's not in the threshold between the beach and the water. She's on the spectator. She's standing on the consciousness side.

**236.** Speaker 1: Yes, in fact, in a man-made structure that rises above the sand, above the earth.

**237.** Speaker 19: She doesn't say this, but it may indicate that... with so many people around, that she's not the only spectator. She's not the only one seeing this whatever it is that's emerging. There're other spectators as well.

**238.** Speaker 1: Yes. It has that sense that there's other people watching as she is watching. And she almost was shaken off the seat and dropped into the ocean, but not quite. She managed to hold onto her seat.

**239.** Speaker 20: Speaker 20 would like to say that to be a spectator is the opposite of being involved.

**240.** Speaker 1: Yes.

**241.** Speaker 20: And she's in a place that's allows her to be a spectator that's man made, which is the stand. You mentioned the stand.

**242.** Speaker 1: Yes.

**243.** Speaker 20: And she was almost shaken off this manmade structure, but she was able to hold onto it. So it became a means of security for her.

**244.** Speaker 1: Yes. There's another kind of dimension to this image, I think. These huge structures are vast of inhuman size, and she can watch it, but she shouldn't be down there amongst them. She gets crushed. So maybe, it's possible that, to be on the spectator stand is to be in right relationship with it. This is a vast phenomenon, and it would be appropriate. It's like the burning bush. You can look at it, but you shouldn't be in the middle of it. You get burnt up. You can see the burning bush, but you can't get too close to it. Yes. Speaker 14.

**245.** Speaker 14: There is a transition from the beach to this place, because she was on the beach to start with. She says, "Clearly, I'm on the beach." She's not on a structure. And then, these things are thrown out of the sea, or of the unconscious, and try to attract her attention. Suddenly, she's in another place, which is taking a step back and trying to see this from afar. So, in a way, maybe the refusal to see the stuff so far that she has gone up somewhere, and then she's almost to fall down from this somewhere.

**246.** Speaker 1: Maybe. But the problem is, if these things are as big as they are, she'd better be a spectator. You know?

**247.** Speaker 14: Yes.

**248.** Speaker 1: If you get too close to this, you're just going to get squashed.

**249.** Speaker 14: Yes. Maybe that is a protection to be up there.

**250.** Speaker 1: And maybe a-

**251.** Speaker 14: A realization that something very big is coming up that she can't face.

**252.** Speaker 1: Yes.

**253.** Speaker 14: And it might shake her, but she better look at it from afar, a little bit.

**254.** Speaker 1: And we have parallels to this in our culture. Maybe you can think about that.

**255.** Speaker 19, what were you going to say?

**256.** Speaker 19: The other image that came into my head is that, if you think of the old luxury liners, when the Titanic would come in, there would be people on spectator stands waving at the people on the liner, that there was an enthusiasm and excitement at the arrival of these images, of these ships, at least...

**257.** Speaker 1: I think it's a question of relationship. To be on the spectator stands for a phenomenon this big hints at being in right relationship to it. I think it's the idea of the celebration of the mass. The priest is allowed to handle the wafer and pour the wine, but the congregation is supposed to watch from a bit of a distance, because this is the body of God and the blood of God, blood of Christ. So, it's not meant to be shared at a party, so to speak. It's shared in a very special ceremonial way, in a larger-than-life cathedral-like environment, or church-like environment. It has to do with relationship. The idea is that the right relationship to archetypal forces is a relationship of awe and respect, and not equating yourself with an archetype, but keeping your distance, but being very moved by it, but not feeling the same as it. I think that's hinted at here. So, it's like she's begun on the beach. It's like a dance. It's fun. But then, it seems as though there's a sudden shift and the whole thing gets much more awe-inspiring and grand now. And she then seems to be in an appropriate relationship to that awe-inspiring grand stuff, perhaps.

**258.** Speaker 18: I appreciate everyone's shares. I know we're talking of this as a luminous almost a reverential experience. And what I'm reminded of is carnival-esque, the Rabelaisian type of festivity where there's a mixture of subversion and humor and comedy and irony. This is obviously just me speaking subjectively. There seemed to be something of the carnival-esque to me in the oversized, exaggerated, hyperbolic, festive feel. And I was just wondering, not to say that that's not luminous, we're not archetypal, I was wondering if anyone else had that feeling too, if there was a feeling of comedy, not mockery, but like "Whoa, this is over the top," not so reverential, but in carnival, like it's a time where humor in comedy is used to subvert the dominant order and the dominant roles and paradigms. That was just my feel with the super overblown orca and the spectacle of it all.

**259.** Speaker 1: Well, what about that? That's an interesting thing to think about.

**260.** Speaker 20: Speaker 20 would like to say that, to attend a Pentecostal revival is a lot like that.

**261.** Speaker 1: How so? You can say more, Speaker 20.

**262.** Speaker 20: Well, it's insofar as it is overwhelming. It is people moving in ways that an outsider might call... What should I call it? Clown like, over exaggerated, they can't really be caught up in the spirit of God or whatever they think they're caught up in. That can't be real. People fall out as if they've lost consciousness. And people accept that and gather around them until they get themselves together. And they get back up and they'll do it again. And it's as if they don't want it to end. So, it is rapturous, sort of like Mardi Gras. I can see someone seeing it as that, or in some ways comparing it to that.

**263.** Speaker 1: Yes, Interesting, Speaker 20. So, you're seeing no contradiction in that?

**264.** Speaker 20: Oh, no. I can see someone on the outside looking in, observing it, and they could be overwhelmed by it, even frightened by it.

**265.** Speaker 1: Yes.

**266.** Speaker 19: Yes. I think, key to what Speaker 18 is saying is that it's unfortunate that she's not specific about what was shaking her off the stand. Because if it is like Speaker 20 is saying, if it is something celebratory or big or energetic, she may be getting shaken off the stand by the movement of the spectators.

**267.** Speaker 1: Well, there's no mention of the movement of the spectators.

**268.** Speaker 19: Right.

**269.** Speaker 1: I think you have to take it at face value. It's like she's almost shaken off the stand by the arrival of these Orcas. I think you have to take it as it stands.

**270.** Speaker 15: You know, Max, this business of no eyes. What is it that you're saying that means to you? Because, to me, it seems like if there's no eyes, that... You know that whole bit that Von Franz goes through when she talks about eyes, and the eye of God, and the symbolism of the eye, for this creature, it's this big blow up thing. Not to have eyes seems, to me, to be an important element, even central.

**271.** Speaker 1: I think so too, but I think as Speaker 14 pointed out, the Orcas have weak eyes, whales have weak eyes, but they have a very intense sensory system involving a reflection of sound. So, they have an inner vision, so to speak, that comes through their radar, their sound radar, which gives them deep insight even though they don't have the external vision. So, I'm inclined to interpret the lack of eyes as referring to the deep inner meaning of things. That's what I think it refers to. I don't think it's implying that these orcas are blind and stupid, or ignorant, or unconscious

**272.** Speaker 15: Or empty, or...

**273.** Speaker 1: Or empty. I don't think it's implying any of that.

**274.** Speaker 15: ... or making too much out of something.

**275.** Speaker 1: I don't think so. I think these are huge forces. It is like a Leviathan. It's a huge force. It's not intended to be a blow up illusion. I don't think that's the meaning of the image.

**276.** Speaker 15: Okay.

**277.** Speaker 14: And one more thing about the Orcas is that it's not any kind of whale. It's quite a dangerous whale. It's an aggressive whale to start with. It's not a plankton eating animal.

**278.** Speaker 1: So, life or death issues here. Right?

**279.** Speaker 14: Yes.

**280.** Speaker 1: This is serious stuff. Yes.

**281.** Speaker 21: What comes to mind as you guys are talking is that it's a huge, like a luxury liner. But if this float, floats are full of air, so it's not heavy, might be just massive in volume but in the size, but it doesn't seem like something dangerous. That it will kill you if you get next to it.

**282.** Speaker 1: Well a float this big could still crush you. A Zeppelin might have been full of air, but it was also a big piece of machinery floating through the sky. I don't know that it becomes harmless just because it's a float, it was so big.

**283.** Speaker 19: It would be like being killed by a Macy's day balloon. There is something, the air and the grandiosity of it and the bright orange color and it's shaped like a fish, but it's a float and it's a luxury liner. There is something silly like underdog flying through the air on Macy's Thanksgiving Day parade.

**284.** Speaker 1: Yes. I just don't see this as silly. I see this as more powerful than that. I don't know, maybe, I hear what you're saying, but I think this is a serious dream actually, even though it's fun.

**285.** Speaker 17: One thing that I think is interesting, and I just noticed this because I made a little note for myself, but where they're saying that the size is a huge luxury liner, I was like whoa, what's this! It's not, whoa, what's this with question marks, but there's exclamation marks. So that tells me like there's exuberance or amazement, not questioning, and it's not fearful. I think that's significant too, and as we're thinking about that it's like a huge luxury liner. It's not saying it is, but it's like that and it makes me think magnificent because it's got the exclamation marks not question marks.

**286.** Speaker 1: I don't think it's ridiculous. I don't think this is about the absurd. I think it's about something bizarre and over-determined, overly big. On the one hand you could think of it as an orange balloon not to be taken seriously. On the other hand, it's an orca and orcas are whales that you better take seriously because they can bite your leg off if you don't. So it's a bit of both. It's got the comedy but it's also got the tragedy built into it. All of that. Speaker 14?

**287.** Speaker 14: I'm going back to the first paragraph and, in a way, what is the transition between the first, being in the beach calm water, and then the second where these things are floating about, is her talking to this man. So it's that in my mind, it just came that she's open to her unconscious at some point in a festive kind of mood, linked to this male spirit, whether it's a real person or not, and the communication with him brings from the unconscious stuff that she has shaken her and really have to attract her attention. This encounter with this male spirit when she's in this open situation, open position between conscious and unconscious really brings something that’s unavoidable and she has to step back, just step back and hold on.

**288.** Speaker 1: Yes. I think that makes sense. She recognizes that there are huge issues here that have a great deal of meaning. It also, there's a phallic nature to a whale body. It's phallic in shape and the penis becomes huge when it becomes engorged and becomes like a balloon so to speak, enlarged and more phallic. So there may be something phallic about this that she's encountering, and I don't know whether it's about sexuality or about the power of the animus, the power of the masculine spirit that may be in there too.

**289.** Speaker 9: Certain part of the time of year when whales are coming to have kids, somewhere in Hawaii people tend to poach whales. Orientation, bring them to a certain place. So it’s brought her to the place. An orca. So everything seems to be kind of going somewhere. It has some inner kind of meanings towards this particular point where she is right now. I think because the ocean is calm, the weather is nice, the orcas are coming. So it's all kind of leaning towards one part of the time, orcas having kids or some sort of event that's coming, even the festival is at the same time.

**290.** Speaker 1: A great deal of energy I think. I'm suspecting that she is facing some kind of individuation discovery or phase in her life. She's venturing out of a conventional situation. She's not with her husband. She's dealing with the animus, with masculine spirit. And in the process of that she discovers that it's much bigger and much more startling and intense and meaningful than she thought. And she's shocked and surprised at what a big issue she stumbled upon in her own life that she's going to have to deal with. She perhaps thought it was going to be a walk in the park and then it got more difficult than that. More challenging. And I'm suspecting that this is part of her psychological development.

**Subsequent information about the dreamer from the bringer, with our discussion**

[ In the subsequent discussion, the bringer’s information may confirm or disconfirm what we have predicted above. Other class members’ comments may help us to understand the dream, but they are *not* predictions based exclusively on the dream. Speaker 10, because of time-zone problems, joined the class only at this point. Much later she would read the transcript, but at this point she knew nothing of our predictions.]

**291.** Speaker 1: But I want to check, Speaker 10 has joined us, and Speaker 10, I believe you know the dreamer?

**292.** The Bringer, Speaker 10: Yes, I know her.

**293.** Speaker 1: I'm sorry you didn't hear everything we said about this, but can you tell us a little bit about the dreamer now because you know the person who had this dream.

**294.** Speaker 10: She moved to New Zealand with her daughter

**295.** Speaker 1: To where?

**296.** Speaker 10: New Zealand without her husband. Her husband is staying in Japan. Her daughter already moved to Wellington. She is in Auckland. They were in Auckland when they arrived in New Zealand and then lockdown started and then her daughter was to move to a new Wellington graduate school. But she was staying in Auckland until this weekend. This dream has happened a couple of weeks ago. And she was preparing for the move to the Wellington. She was applying to school or job.

**297.** Speaker 1: The dreamer was?

**298.** Speaker 10: Yes. So, first time for her to live in the foreign country by herself. So for her, it's a lot of shift in a way, she had to do it by herself without her husband. Yes.

**299.** Speaker 1: And how does she feel about this? I mean is this something she wanted to do? She's excited about it or it feels like punishment to her or what?

**300.** Speaker 10: No, it's more, I think she's experiencing freedom from the Japanese culture, or her husband, or her mother-in-law, and then I and her are very close. So even though I'm living in Sydney, we are talking almost every day. So I don't know how she takes my presence in her journey, but obviously I'm feeling, I'm part of her journey.

**301.** Speaker 1: And how do you understand these three huge orange floats which seem to be orcas, what do they mean to you in this?

**302.** Speaker 10: I don't know, but somebody said it's some silliness, just the thought, and then when she was talking about this dream, she was laughing at that. So that was exactly her reaction, she wasn't scared. It's just hilariously huge and surprising. So I don't know, she's looking for the next move, but just probably because she's never done that before in her life.

**303.** Speaker 1: So this is a big adventure.

**304.** Speaker 10: Right, she says the orca, it doesn't move independently. It always moves together.

**305.** Speaker 1: The orca always moves in a pack, together.

**306.** Speaker 10: Yes as a pack. So it's just three but it could be more. That she also mentioned, so something is coming.

**307.** Speaker 1: Do you have a feeling that her psychology is going through a big shift or that this is a big challenge to her psychological organization or a big adventure?

**308.** Speaker 10: She doesn't know anything about Yin Yang. So it's just one of the dreams. She doesn't really go into this dream, what it means. So in that case it's really hard to pick it up what the dream is trying to tell you. It's really hard to incorporate this message into the … right? isn't it?

**309.** Speaker 1: So that's an interesting tension as to whether the hyperbole is to try to impress upon her that this is bigger than you think it is. This adventure you've undertaken might have bigger implications than you dreamed of for you. I don't know. I'm not sure.

**310.** Speaker 19: Can I ask a question? Did she feel like she was drowning in the oppression of being in Japan? Is the ocean Japan?

**311.** Speaker 10: I'm not sure. She is, I think, she's content living in Japan. She saw life is like this. She's never thought of living outside of Japan.

**312.** Speaker 19: Is she stepping out of a very traditional understanding of a woman's role by leaving?

**313.** Speaker 10: No, I don't think so. She's an artist, actually. So her, yep, go ahead.

**314.** Speaker 11: I just want to say that orcas and whaling is an extremely important part of Japanese culture. They still whale.

**315.** Speaker 1: We don't have much time. Let's hear more from Speaker 10 because we need to know what she can tell us about this dreamer. Go on.

**316.** Speaker 10: So her mother is religious, but this religion isn't okay. Some type of the religion that my friend doesn't like. I mean she doesn't hate it, but just she really didn't like to be forced to change her religion. So she made it clear when she was marrying. But still her mother-in-law kept telling, you should do, you should do, and your daughter should do.

**317.** Speaker 1: I see. So now in New Zealand, is she happy? Because her mother-in-law is not telling her what to do?

**318.** Speaker 10: Yes, but over the phone. She's still telling her what to do and she's telling that you should come back to do this and this. But it's over the phone so she just...

**319.** Speaker 1: She can just put down the receiver.

**320.** Speaker 10: Right. And then her husband is in the middle. He doesn't say to his mother, “you shouldn't tell her, you shouldn't force her to change the religion.’ He is also in the middle. I mean he doesn't like practicing the things strictly, but in order to be a good son, he does some activities for her mother. That dynamic. But she's free now from that dynamic in New Zealand.

**321.** Speaker 1: She's free from that dynamic. So she's kind of in the dream. It's almost like she's participating in some weird pagan ritual that is not traditional Japanese experience. We've been talking about this as an archetypal ritual experience and it's like it's a blast for her of totally violating the Japanese script, so to speak.

**322.** Speaker 12: Could I ask a question? Yes. Is she getting divorced or separated or?

**323.** Speaker 10: No, that's interesting question. I mean, as a friend I was so with thinking, or it's in my mind that, in one corner of my brain obviously her husband is having affairs. Sometimes he didn't come back home. But she is somewhat ignorant. She says, I think my husband is having affairs,, but yes, she's never talked about the divorce.

**324.** Speaker 12: Oh okay. That's interesting.

**325.** Speaker 10: She never confronted her husband “what's going on?’ kind of thing.

**326.** Speaker 1: So in a way is this, in some ways, I wonder, if she feels like she's on vacation in a foreign country and she has a lot of freedom because she's on vacation,

**327.** Speaker 10: Right?.

**328.** Speaker 1: She can do things she normally wouldn't be able to do.

**329.** Speaker 10: Possible. Yes.

**330.** Speaker 14: Well maybe and maybe by being, sorry...

**331.** Speaker 1: Go ahead.

**334.** Speaker 14: By being a little bit away from where her normal environment is, she may get some big messages about what's happening really.

**335.** Speaker 18: And perhaps at a far enough distance that she's going to fall into the ocean. It's interesting how the dream manifests. Like this revelation she's far, she's so far from the beach, but it's so big that it shakes her chair, but yet she doesn't fall into the water. That's an interesting kind of...

**336.** Speaker 14: Maybe its the realization that her husband is cheating on her. Something that is not in her conscious, but as Speaker 10 said, might be an undercurrent in her unconscious, and maybe being on her own and chatting friendly with herself, in a way with her inner self or the animus brings this up, and she's shaken but she's still alive. She can handle it.

**337.** Speaker 1: Well it seems like Speaker 10, I think she said to you that she recognizes that her husband is having an affair.

**338.** Speaker 14: Oh she did. Sorry, I misunderstood...

**339.** Speaker 1: She is aware of it, but maybe now she's experiencing some of her own libido or her own desire or her own energy.

**340.** Speaker 21: Max, as I originally said, it sounded like an affair to me even before Speaker 10 mentioned it. And I think what's coming up is the fact that now she feels kind of liberated to do the same being that she's not in the country, that kind of bounce out to a certain type of lifestyle. And the fact that, if I can say this, and you can correct me Speaker 10 if I'm wrong, I think the fact of having a friend that is not her husband and she's having fun with him is kind of contradicting to what she's supposed to be formed like. You understand? So I think I stand with what I originally say and now that Speaker 10 said that I think it's a subconscious idea that she wants to have an affair. She wants perhaps to get back at her husband for what he does. But she's restricted because of her culture. Right?

**341.** Speaker 10: Yes. She's having some little bit romantic relationship, kind of, I mean the affection. But she always says, oh this line is dangerous. So she always quickly holds back so things are not happening.

**342.** Speaker 18: The last interesting question is the three. Why three big floats? A three is like a triangle or something like that. It's interesting that those big floats get revealed from the subconscious and her relationship to the floats, the orcas, where she's far enough from them to observe them. That's an interesting...

**343.** Speaker 1: Yes. Do you have any thoughts about the three of them Speaker 10?

**344.** Speaker 10: I have no idea, we have no idea, she didn't have an idea.

**345.** Speaker 1: There's an embarrassment of riches here.

**346.** Speaker 12: Maybe it could be her husband, the mother-in-law, and her mother, maybe.

**347.** Speaker 1: I don't know. I think these are masculine figures. Masculine shapes. I think there's an exaggeration of riches, of possible ... Maybe she could have three romantic relationships. This is probably her one chance in New Zealand.

**348.** Okay guys. So very good, thank you everybody. Thanks for this. We'll see you next week. Please send me some more dreams.

**Further discussion the following week**

**349.** Speaker 1: We had been talking about that dream as being on the beach and therefore about individuation, where the water meets the land, where consciousness meets the unconscious, where big developments and consciousness take place, at that intersection. And I didn't tie that up at the end. This woman who, from Japan, was visiting New Zealand and getting a little bit of at least temporary independence in terms of her relationship with her husband … maybe separated from her husband. And maybe there was some romantic interest from somebody … maybe flirting with some other guy ... she met in New Zealand. Those things tie together because [they] might all have been individuation experiences. She was becoming more independent or more her own person. That's the reason that the setting was so much about individuation, because these experiences represented a chance for her to spread her wings psychologically in a new way and expand her own territory.

**350.** Speaker 20: She meets these huge ships, orcas and she's in the stands and that seems to be her salvation holding on to those stands. What intrigued me was that the ocean meeting the land was natural. But the stands are man-made. So she’s holding onto something man-made for her survival.

**351.** Speaker 1: Yes. Now, how would that fit in what we're talking about?

**352.** Speaker 20: And I was wondering if that could be tradition, it could be her marriage, it could be something along those lines.

**353.** Speaker 1: Well, if we think about a stand, it's a construction. It's a product of the ego, of technical skill and technology to build, the carpentry to build a stand. And it enables her to see. What I'm doing is I'm staying very close to the image. Now you suggested her marriage and something else.

**354.** Speaker 20: Some tradition, her cultural tradition.

**355.** Speaker 1: But a stand is not a very good image of a cultural tradition. I suppose it is a modern cultural phenomenon, but if she had been in a cathedral it would've been more sense of tradition. A stand is a flimsy thing that you throw up with two-by-fours or metal, and then you take it down again or let it rot, it doesn't preserve. But if you stay close to the image, it's a construction. It's made with conscious will and its purpose is that it enables people to have a good view. And to be protected a little bit from the action that's taking place in the arena, in this case on the beach. And there's even a threat that she might have fallen off the stand and fallen into the water, but she didn't, she managed to hang on. So I think the stand represents consciousness. It represents staying alert, keeping your eyes open, using your knowledge of reality to negotiate individuation experiences. When you're facing dark dreams or terrible dramatic events or huge emotional pressures, consciousness is what enables you to keep human perspective. And it's that relationship that you were getting at; you were getting at that idea of human perspective with your images, but I think it's even more directly suggested in the image of the stand.

**356.** Speaker 20: Okay. Thank you.

**357.** Speaker 1: It's always one foot in and one foot out. We have to immerse ourself in the unconscious, but also keep our eyes open.

**358.** Speaker 20: For the conscious. Right? Thank you. Got it.

[In retrospect there is another repetition here. The dream is contrasting the woman, who is behaving as a single, individual woman and keeping her eyes open on the stand, with the orcas who have no eyes and are not single, but always travel and hunt in a pack, here in a group of three. The orcas represent a collective. Because it is less conscious, the collective can be inhuman and destructive, like a gang.]

**359.** Speaker 1: Any more points? That was a lovely question.

**Dreamer’s notes on The Dream of the Three Orcas.**

[The dreamer began these notes on 12.13.22][[1]](#footnote-1)

**360.** I dreamed of three orange orcas on my birthday in early December 2020. I slipped into living New Zealand and relocated in Auckland just before the first NZ lockdown in late March 2020. I started at a language school to learn English, and my daughter started at a public junior high school. In order to become a permanent resident, I was about to move to Wellington when I had the orca’s dream. My daughter had already moved to Wellington at that time.

**361.** When I had that dream, I was contemplating whether I return to the brand consulting company for which I worked in Japan until I left Japan. Three men with strong characters ran the company. They abused their power, which is typical among Japanese companies, though. In December 2020, the company merged with a U.S.-based major consulting firm. So, I was wondering if the team culture would be improved by this merger. However, my English did not improve fast enough, and was not good enough to use English in business in Japan. I decided to stay in New Zealand to gain more international insight into marketing and sustainability as well as to improve my English. So, the plan that I had when I had that dream was, I move to Wellington to continue studying English. And when it was ready, I study at Wellington’s university’s master degree.

**362.** As for the large ship-like orange orcas, they were as vivid orange as life rafts and made of hard, strong rubber. They were ridiculously overpowering to the people around them, including themselves, but also somewhat cheesy (though not as cheap as the dolphin floats). The sky was overcast, and when the orcas swiftly drifted ashore, there was a huge tremor, and I almost fell into the sea but managed to stay in place. I was standing next to a man I knew but could not identify. The arrival of the orcas was neither frightening nor fun, but just a tremendous shock that made it impossible to hold onto.

**363.** As for the journey that followed the orca’s dream, after spending a full year learning English, I am studying Marketing, Sustainability, and other subjects that brush up my skill at a local university. Looking back, it seems that the three orcas were life-saving rubber boats. When I was still in Japan, the gender gap in Japanese society was huge. My ego was repressed and much weaker. I was not confident in my profession. Since I moved to NZ, I process my dreams with [the bringer] from time to time. I have been fascinated to know what dreams tell me about my conscious life. I have been regaining Self, and I feel that I am moving forward to the next stage of my life.

 **364.** Interestingly, my final marketing assignment at the university is currently re-branding Bluebridge ferry, a shipping company that operates between the north and south islands of NZ. Bluebridge ferry competes with two other companies, the state-owned Interislander and the Cook Strait ferry route. Bluebridge is the loser because the other two completely took a competitive advantage. From the top floor of the university’s building, I observed the Bluebridge ship docked in the harbor with a male classmate who was paired with me to write a paper. The view from the top floor looked exactly like the scene I saw in my dream. The difference is three orange orcas and the blue ferry. Both are huge. Two days after he and I discussed about our paper while seeing that harbor view, for the first time in two years since I had the orcas’ dream, Max’s plan related to the orcas’ dream was brought up. What I see now is not the orange orcas but a rusty blue middle-aged large ship carrying passengers and freight.

**365.** Also, when the story of publishing Three Orange Orcas was brought up to me, a conflict with my daughter, my husband, and my mother-in-law was simmering up. My daughter, 16 years old, was staying in Japan for the first time in two years and nine months since we moved to NZ. The mother-in-law's living was manipulative. At the first place, she refused to physically contact or be with my daughter because she got lung disease and is vulnerable to coronavirus infection. However, one day, when she fell, she called my daughter to come and help her walk to her home. She could have taken a cab and got home in 3 min. Instead, they walked for 30 minutes My daughter was late to meet her friend to go to Disneyland because of this. My husband also urged my daughter to spend as much time as possible with her grandmother while she was in Tokyo for three weeks. This does not make sense because she did not want any contact because of the coronavirus reason. Her repeated contradictory statements and actions have always been creating nervous and confused feelings among the family members.

 **366.**  This distorted relationship is consistent among us. Since I married and till I left Japan in March 2019, my husband and I had to go to her house before the new year to clean the house every year. This ritual was not just for visiting her. Despite the fact that I refused to join their religion when marrying, I had to participate in religious events. I had to contribute to religious activities. Her husband passed away when I was marrying. For her, her elder son was always her hero and favorite since they were little, while her younger son, my husband, was always an inferior one to her. In order to keep the balance, my husband, daughter, and I stay with my mother-in-law, please her and take care of her at best. My husband (and indirectly I) was always compared with her older son and his family and made to feel guilty. The elder brother got a high academic achievement and secured high ranking position in the religious community. On the other hand, my husband went to art school. He does well working for a design company, but he does not involve in religious activities as much as his brother. The mother-in-law looked down on my husband, and she always had my daughter and me to get involved in a religious activity as much as possible.

**367.**  When I escaped from such a toxic family circle and moved to NZ was the time that my mother-in-law sold her house, which she inherited from her parents, and moved to my neighborhood without consulting my husband. It was all scripted by his older brother and her. She is so obedient to her older brother. She was always needy, always angry, and frustrated. Their plan was obvious. They forced us to take care of her late life. I still remember the excitement and relief that I felt when I, with my daughter, was able to escape from that.

 **368.** Our escape from Japan dramatically changed our family dynamics. A few days after I had the orca's dream, I had another dream in which I was reminded of my husband's constant ban. I was exploring an old Japanese structure. He constantly told me I should not see inside the room, or should not go to that area, etc. I began to decode the dream’s message by talking with Isamu. I started using the dream to understand myself and my situation. I started making an effort to change my behavioral pattern or thoughts. I understood how I had been trapped in the concept that this is a "must." I was unable to say I didn't want to. I also started realizing how women's intelligence and right were denied and looked down upon in Japan's gender inequality society and how women were forced to work and behave under men.

**369.** In contrast, NZ has the 4th most advanced gender equality index in the world. By placing myself in a foreign environment where many people have chosen to live in a way that does not discriminate between men and women as a matter of course, I felt a healing and liberation of an essential part of myself has been occurring. It was as if what I had only guessed had been proven correct.

**370.**  Since I moved to NZ, my husband has been financially and emotionally supportive of me and my daughter's studies. My mother-in-law sometimes forced me to be a "good and righteous wife" by e-mail or phone, but my husband began to tell her to stop it. Most importantly, I can now tell my husband what I don't want to do or don't like.

 **371.**  I don't know if the Oedipus Syndrome-like element between my husband and my mother-in-law was part of the orange orcas. Looking back on it now, I don't intuitively feel that there is a connection. Instead, more than six months after the orca's dream, a small, hard, spherical self suddenly appeared in a dream. The inflated orange life preserver-like boat turned into a Chinese lantern, which peeled off, cracked, and shrank. an orange fruit revealed, and I felt it was the image of my Self. The orange symbols in my dream ended there. Now, a year and a half later, I am facing the middle-aged blue ship.

 **372.**  The assassination of a former Japanese prime minister in June 2022 shocked Japanese society. The murderer was a middle-aged man raised by a mother whom a religious group brainwashed. She donated all her inherited money to the religion, was always away from home, and neglected him, his fatally sick older brother, and younger sister. He killed the prime minister because the prime minister politically supported that religious group. The incident, oddly enough, exposed the suffering of a number of religious victims and the distortion of the social structure caused by religion. With this external tailwind, I facilitated conversations with my husband and daughter. I could completely reject my mother-in-law’s religion of my own free will. I became freer from a sense of guilt.

 **373.** After returning from Japan, yesterday, my daughter told me that this "free will" was the biggest difference she experienced in Japan this time. Having distanced myself from the distorted parent-child relationship between my husband and mother-in-law, I am now solemnly trying to recover, strengthen, renovate, connect with others, and transform myself for the next voyage.

**Further dreamer’s notes added on 12/29/22**

 **374.** The most significant change that occurred after the orange orcas’ dream [two months after] was that I came to confess to Isamu about a rape I had suffered when I was 9 years old. At that time, and even to this day, I have never been able to confide in my parents. The only person I have told was my husband and ex-BF in college.

 **375.** A man around 20 some years old walked around in my neighborhood and detected my house. Then, he stopped me. I was on my bicycle on my way to the library. He threatened me by saying he knew where I lived and that I could not escape. He took me to an abandoned house in the neighborhood and sexually assaulted me. At the time, the news of the repeated kidnapping and murder of a total of four girls provoked social fear. I remembered the testimony of the fifth girl who was not killed. She said that she was not killed because she had remained quiet. Therefore, I remained quiet for survival while being just trapped and did not try to escape. The aggressor forced me to perform sexual acts as if he was playing a doctor-patient role-play with me, who was absolutely powerless and weaker than him. It was as if he was enjoying a pseudo-lover relationship. In the beginning, I was horribly frozen, but then gradually became filled with a sense of disdain for the man. There was also a sense of giving up. Finally, I was released from the sexual act and ordered to come back tomorrow. At that moment, I was no longer had the slightest fear that I would have to obey so, and went home. I was tormented by a feeling of regret that I could really have escaped. I was convinced that I had been too ignorant and stupid to prevent it. After returning home, I did not tell my parents about it and kept it to myself.

 **376.** About a year or two after the incident, I was riding my bicycle and saw the aggressor in the passenger seat of a white car with a slumped expression on his face. Next to him was a woman, not quite old enough to be his parent, but older than the man, driving with an angry expression on her face. Suddenly I felt a surge of anger as if I had reached a boiling point and was tempted to climb onto the car with my bicycle and smash the window. But the man noticed my gaze and stared back at me angrily. At the time, I did not have "the courage to go public." I did not know "expressing my feelings" could be justified and possibly give me strength. In front of him, I became a coward in order to protect myself from being physically killed. I thought that because of my lack of intelligence and because of my carelessness, I allowed such a stupid guy to defile me.

 **377.**  Two months after Orcas' dream [about 2.5.21, *after* the class in whichIsamu told us about the dreamer and *after* Isamu then told the dreamer about the class], crying, I confided this story to Isamu over the phone. Then, for the first time in my life, I experienced the liberation of the self. Through talking with her, I realized how much I had lived my life trapped by assumptions and envy of women's intelligence. I questioned the value of the image of so-called ‘good women’ and ‘women’s intelligence’ in Japanese society. Can these values be a lifesaver or protector for me? I asked myself what my need was when I hysterically forced my daughter to study hard, telling her that "women must be smart or you will be exploited, played with, and unable to live freely’?

 **378.**  The Orcas’ dream navigated me to talk about the trauma, which let me take the first step toward freeing myself from the years of oppression that had continued since I was a girl. I started regaining my freedom. Lastly, I would say this writing process brought me a future image of myself. I would like to become a woman like the Bluebridge Ferry that can cross the rough seas of Cook Strait so that people from both islands can be connected by carrying people and cargo, rather than looking for or becoming a fake intelligence like the orca’ lifeboat that can't carry people or save people. (Of course, with the rust off.)

1. The chronology: 3/2019 dreamer left Japan for NZ; 3/2020 moved to Auckland; 12/1/2020 in Auckland deciding whether to return to her corporate job in Japan, had dream; 12/11/20 we interpreted dream and Isamu told us about dreamer; 2/5/21 dreamer reported rape to Isamu; 12/10/2022 lead author got permission to write up dream and asked Isamu if dreamer could give more information; 12/13/2022 and 12/29/2022 dreamer wrote her own account of the events. [↑](#footnote-ref-1)