

Robert, Elizabeth and a Girl on the Beach: Dreams, Hollywood and Mythmaking

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As dreamers, we often seem to relish or fear the occurrence of these nighttime phenomena much as we relish or are frightened by the images that we see projected on a theater screen or television monitor. As I mentioned in a previous essay, dreams might have often inspired the telling of stories around a tribal fire or more recently the writing of a play, choreographing of a ballet or painting of a picture. I have suggested that dreams might hold evolutionary benefits precisely because they provide insights, entertainment and guidance alongside the events of waking life. It is through storytelling, playwriting, choreography and painting that the benefits yielded by dreams are most often realized.

In some ways, movies and television shows provide a benefit that is similar to that offered by these other art forms. In other ways, however, movies and television (amplified by cable communication and digital streaming) have played a unique role in changing the character of our 20th and 21st Century dreams. In his musical, *Sunset Boulevard*, Andrew Lloyd Webber has declared (through his main character) that “we taught the world new ways to dream.” Dreams have included content from movies and television, much has been the case with other art forms. However, movies and television have been able to create images and narratives that go well beyond what is possible in other art forms.

We can tell a story that is a “real whopper” – however it is something else to see this whopper being played out in fully believable form on a large movie screen. We can write a play about the life of a troubled leader but can’t place this person in many settings that extend over a long period of time. We can provide a series of vignettes (snap shots) but not an ongoing narrative (motion picture). With the serialization of these visual products (e.g., a twelve-part series on the life of a famous king or queen), we can spend multiple hours with this leader as they grow older and evolve their perspectives on life.

I remember watching the many BBC episodes of the original *Forsythe Saga* and felt that I had lived the full adult life of Soames Forsythe. When he died in the final episode, I felt like I had lost a long-term friend (even though I often despised him and his actions or in-actions). A novel can provide this same long-term perspective on a lifespan—but it is unable to present a believable, multi-media enactment of this life.

I take my analysis one step further. With the unique capacity of movies and Television to tell a tale in vivid and compelling form, I believe that these two art forms create images that are mythic in form. It is in the extended, graphic portrayal of a powerful protagonist’s life that we most closely approximate the legends told by Homeric poets or Nordic storytellers around tribal fires. These mythic images, in turn, “teach us new ways to dream.”

This essay concerns ways in which we might interpret dreams from this mythic perspective. I begin by offering a dream segment, as I did in my previous essay in this series.

Peter's Dream

Peter is a 45-year-old man—with a rich fantasy life. He loves movies. Peter just re-watched *Cleopatra* with Elizabeth Taylor and Richard Burton for the umpteenth time. He recalls the following dream [with his side comments in brackets].

I began the dream by making love to Elizabeth Taylor [not a bad way to start a dream!]. I was then suddenly walking on a field that extended far into the distance. The field was very hilly. I suddenly came to a crest in the hill that looked down on a deep canyon. Someone joined me. It was Robert Redford. He and I were suddenly reliving the scene from Butch Cassidy when he and Paul Newman were jumping off the cliff and into the river far below. In this case there was no river, but instead a beach leading to an ocean. Fortunately, the cliff was sloped so that Robert and I could slide down the slope to safety. Robert then left me. I was walking on the beach. It became foggy and then from the distance I could see a young woman (in her 20s) walking toward me on the beach. She was beautiful, clad all in Black, with blond hair. Thinly built. [Looked a bit like Kim Novak (though not as shapely) or a young Swedish woman from an Ingmar Bergman film]. As she was walked toward me, this young woman began to smile. It was a radiant smile. She walked up to me and gave me a hug. Then we kissed. I was fully in love. I then woke up. [I immediately realized that it was not Elizabeth Taylor who I held up as the woman I would most cherish. This young woman on the beach was my ideal! Furthermore, this young girl resembles my wife when she was a young woman and I first fell in love with her!]

Initial Interpretations of the Dream

There are multiple ways in which to interpret the meaning inherent in this dream—as is the case with all dreams. That's what makes them so interesting. There are multiple interpretations not only because dreams are often “dense” with regard to details and even contradictory details but also because there often appears to be multiple layers at which the story of the dream is being told. Almost all schools of dream interpretation acknowledge this multi-tiered character of most dreams.

I begin, therefore, by briefly considering several possible interpretations.

Wish-Fulfillment

This first interpretation is found in the world of traditional psychoanalysis. It is easy to interpret this dream as a vehicle for fulfillment of a wish. What “virile” man would not want to make love to Elizabeth Taylor or some other beautiful Hollywood woman? What “unbounded” woman would not want to spend a night with Paul Newman or Robert Redford? Actually, the assumed desire of all men and women to “shack up” with someone of the opposite sex who is pleasing to the eye is itself part of the non-reality created by Hollywood.

It is also interesting to note that in recent years the term “dream” has been frequently used to denote not the phenomenon that occurs at night but instead the interest of people in fulfilling a wish. We listen

to a song about how dreams (wishes) can come true and watch Jimmie Cricket sing about having one's heart in a dream—and then the dream will come true. Even on Broadway, we hear Don Quixote sing of the “impossible dream.”

These dreams do not occur at night. They are engaged when we are fully awake and aspiring to something important (and difficult to achieve). This being the case, one might anticipate that our nighttime dreams are infused with wish-fulfilling content: we can dream about achieving something during our dreams. Are there dreams about dreams? Did Peter dream about making love to Elizabeth Taylor during his dream? Perhaps. If nothing else, we can speculate that an emphasis on the dream as a desire to fulfill a wish might influence the content of our nighttime dreams.

While there might be some wish-fulfillment in Peter's dream, I would suggest that his dream is compelling for him because of elements in the dream other than the portrayal and fulfillment of wishes. I turn from Sigmund Freud to more contemporary psychoanalytic perspectives and to the perspective of Carl Jung when offering alternative interpretations of Peter's dream.

Problem-Solving

A second interpretation comes from the perspective of contemporary psychoanalysis. It concerns the operations of the Ego rather than the Id and Superego (as is the case with traditional psychoanalysis). In my previous essay concerning a nightmare (“The Pelican”) I introduced a model of dream interpretation offered by Thomas French and Erika Fromm (1964). They considered dreams to be a means by which fundamental focal conflicts in our life are being addressed. Another approach is taken by Deirdre Barrett (2001) who compares dreams to the convening of a committee where several (often creative) perspectives on a particular challenging issue are being offered.

Could it be that dreams in contemporary life are aided by the concrete “reality” of problems being solved in movies and on T.V.? Are the dreams we have more likely than in the past to be oriented toward finding solutions because T.V. and movies are saturated with successful (or unsuccessful) problem solving that is being played out “before our eyes”? If this is the case, then it is particularly disturbing to suggest that the solution of problems on television and in movies through the use of violence might be particularly influential in our “choice” of content for dreams. Violence and aggression are saturated mid-21st Century media—are they also saturating our dreams?

What about Peter's dream? Does a problem-solving perspective apply? His dream might have served a problem-solving function as he considers the type of woman with whom he would like to spend the rest of his life – or at least look for as a friend. The dream might also be teaching Peter something about what can lead him astray in his life (the temptation offered by Elizabeth Taylor).

At another level, Peter might gain insights regarding how the real world of interpersonal relationships in which he lives relates to a more mythic world. It is in this comparison between reality and myth that we find the pathway of dream interpretation is moving toward a third school (to which I will devote considerable attention). This school was founded by and led by Carl Jung and his students.

Archetypes and Mythic Figures

The third interpretation, coming from the world of Jungian Psychoanalysis, concerns both the Ego and Id (or more accurately Jung's unconscious life). During the first years of the 20th Century, Carl Jung proposed that there are two ways in which we think. There is directed thought that is based on logic and

verbal discourse. Jung sees this form of thought as most directly manifest in science and considers directed thought to be dominant in contemporary Western societies. The second form of thought is defined by Jung as fantasy based. It is a passive enterprise with strong inclinations toward association and imagination. Fantasy thought is founded in mythology and has been dominant in most societies (other than those now dominated by science) since the beginning of human history.

It is this latter form of thought that occupies most of Carl Jung's work and is spectacularly on display in Jung's *Red Book* (an absolutely unique volume that was published many years after it was written by Jung and was kept locked up away from public view). This large book contains not only beautiful and often compelling images painted by Jung but also remarkable handwritten Gothic text through which Jung offered his accompanying narrative. I know of no other published document that conveys such a strong and convincing argument for the power and importance of visual images. The mythic world is truly alive and well in the *Red Book* world created by Carl Jung.

This mythic world is also alive and well in the movies and television shows that prevail in our collective life. Joseph Campbell's description of mythic characters and themes have clearly influenced the stories told by George Lucas in the *Star Wars* movies—as have other renderings of ancient myths been captured in the content of many superheroes portrayed in 21st Century movies. Do not the fantasy movies of the 21st Century provide concrete evidence of the impact which media moguls believe that mythic, caped and masked characters have on imagination and decision to go to see an action-packed movie on a big screen?

Once again, does the concrete, tangible telling of a mythic tale on a television set in our home or on a screen at a neighborhood movie theater make this tale even more likely to show up in our dreams? Some critics suggest that our own personal myth-making capacity is blunted by its enactment on the screen. If this is the case, then are we likely to borrow these media-created myths when generating our dreams—rather than create our own mythic figures and stories? Does Peter confiscate Elizabeth Taylor and Robert Redford rather than fashion his own protagonists based on people he knows or uniquely fabricates?

Images and Dreams

This emphasis on visual images as direct and compelling conveyors of mythic narratives and narratives is relevant to our exploration of dreams—for virtually all dreams are intensely visual (other than some dreams that tend to occur early in a night of sleep). When looking at the images provided by Jung in the *Red Book* or George Lucas in the *Star Wars* productions, one can't help but be struck by similarities to be found between these images and the images that may have appeared in one's own dreams.

This is not surprising given that many of Jung's images come from his own dreams and Lucas' images come from the study of collective myths. What makes Jung remarkable is his capacity to not only recall these images but also portray them in his drawings and painting (much as some writers can recall and capture the content of their own dreams in their novels and plays). What makes Lucas remarkable is his capacity to translate the oral and written myths of ancient times into contemporary visual experiences.

In moving beyond the *Red Book*, we find that Jung frequently wrote about the powerful, unconscious images that enter our dreams (and our conscious life). These images often find structure and force in basic archetypal themes (such as nurturing mother and heroic journey). Peter's dream provides us with an opportunity to suggest that contemporary figures from movies (and other art forms) might take the

place of ancient, primordial images. Robert Redford substitutes for Achilles or perhaps Jason (the wanderer of Argonaut fame), while Elizabeth Taylor might substitute for Athena or perhaps even a seductive figure such as one of the Sirens who lured Sailors to their death.

There is a chicken-or-egg question to be addressed at this point. Do the archetypal images make the Movie images that much more compelling or are the Movie images helping to bring the archetypal images to the surface. Perhaps there is influence in both directions. Of greatest importance is the function being served by the mythic images to be found in dreams. For Jung, dreams are attempts to solve an individual's moral conflicts. Resolution of these conflicts for Jung is to be found in the work of our Soul. Such work is not found in the now-dominant processes of logical thought and science. Rather, it is to be found in the domain of fantastic thought and the engagement of mythic narrative and figures. The Soul that Jung envisions (and is on display in the *Red Book*) is filled with images: "The wealth of the soul exists in images." (Jung, 2009, p. 232) "He who possesses the world but not its images possesses only half the world." (Jung, 2009, p. 232)

Specifically, we find our way as moral beings in the world by learning from and emulating the hero's journey as it is graphically portrayed not only in narratives but also in visual images. This journey is often portrayed by the son or daughter's individualization (breaking away from the hold of parent, society and/or tradition). The hero (or heroine) leaves home to begin a quest and find a new land ("the New Jerusalem"). The unifying Mandela is broken apart only to be reassembled in a new way (perhaps a cross, star or image of Ying and Yang). The fears of unrealized ambitions are set aside on behalf of a higher purpose and more noble cause ("to dream the impossible dream"). We find the playing out of this noble purpose in the writings of Joseph Campbell (1991) (who was strongly influenced by Carl Jung) as well as in writings about the Arthurian legends, many Greek myths, and even more ancient Vedic legends.

Three Faces of Love

We also see that the mythic structure provides a venue for display of (and sometimes conflict between) the female (anima) and male (animus) sources of energy and direction. The dream offered by Peter can readily be seen as playing out alternative forms of both masculine and feminine energy. The masculine energy is portrayed in his brief "buddy" relationship with Robert Redford. For Peter there seems to be a particular important pull between the feminine energy conveyed powerfully by Elizabeth Taylor and that conveyed by the girl on the beach. Where is Peter to find his own moral stance? In which direction should he turn in his continuing journey toward individuation? Does he model Robert? Can either Elizabeth or the girl on the beach provide him with anima energy (the ancient role of *Muse*).

There is another way in which anima and animus play out together. It is in the intricate dance of love—a dance that inevitably engages our attention at several stages and in several diverse ways during our lifetime (Bergquist, 2023). Specifically, I wish to introduce a fourth interpretation of Peter's dream that offers a linguistic or epistemological perspective rather than that offered by psychoanalysts. In offering this nonanalytic perspective I consider one of the mythic themes that might be found in Peter's dream. This interpretation concerns the nature of love in Peter's life.

I suggest that Peter's dream portrays three versions of love. Much like the Greeks, Peter (and most of us) embraces multiple versions of love. Unfortunately, there is only one English word ("love") that Peter can use to capture what he means when speaking of (or dreaming about) a loving relationship. This is

not the case for the Greeks—who identify four kinds of loving engagements: *eros*, *philia*, *storge* and *agape*. We can borrow from the Greeks in considering how Peter portrays these engagements in his dream.

Peter’s sexual encounter with Elizabeth Taylor can be placed in the *Eros* category. Eroticism was in full bloom at the start of his dream. This is where we might tip our hat to Sigmund Freud and his proposal that our superego functions take a back seat to our ID during many of our dreams. Peter had the opportunity to live out his desire to make love with Elizabeth—a desire that might have been ignited (or at least kindled) by the love scenes in *Cleopatra* between Lis and Richard. Perhaps it was simply the provocative costumes worn by Elizabeth Taylor or the accompanying music.

I would assign Peter’s short-term relationship with Robert Redford as a tribute to *Philia* – the love among brothers (and sisters). We find the appeal of this form of love in many of the buddy pictures that have been so popular in Hollywood ranging from the two-person cop movies to the movies made by Redford and Newman (notably “the Sting” as well as Butch Cassidy). Many years ago, the noted psychiatrist, Harry Stack Sullivan, observed that young men (and I suspect young women) often establish strong buddy relationship during their teenage years. Sullivan went on to propose that we learn about and explore the nature of true Intimacy when interacting with our buddies—rather than when we interact with the first person with whom we experience “infatuation” (usually as a teenager or adult in our early 20s). I would also note that many of the male buddy pictures involved two men, whereas many of the female buddy movies involve three or more women. Perhaps, those of us who are wired as men lack the capacity to deal with more complex buddy relationships. We can only handle small doses of *Philia*.

Finally, I wish to assign mythic status to the encounter of Peter with the young woman on the beach who was coming out of the fog. This feminine image aligns with Carl Jung’s archetype of *Innocent*. Peter does not make love to this young woman – or at least his dream comes to an end before he is tempted to do so. The young woman remains a “virgin” in the head and heart of Peter (much like the “virgin” in Bergman’s “Virgin Spring”). The image of the young girl on the beach seems to take on an almost spiritual quality I would suggest that this version of Peter’s love is reflective of what the Greeks would identify as *Agape*—the love of two people who share an even greater love for a third entity (God, Liferforce, etc). We might inquire into the current relationship between Peter and his wife: is their loving relationship built at least in part on something that they shared together—such as raising children, creating a lovely home, or engaging together in a community action project (Bergquist, 2023).

With this exploration of several possible mythic themes in Peter’s dream, I expand my analysis by considering the broader myth-making propensities and capacities of human beings and the ways in which these propensities and capacities are manifest in our dreams.

Homo Mythos

Johan Huizinger (2008) wrote about the propensity of human beings to engage in play. He coined the term *homo ludens* when describing this propensity. In my previous essay on the nature and function of dreams (Bergquist, 2022) I wrote about how dreams can help us engage this *homo luden* propensity. I wish to add another term to our lexicon about human propensities. This propensity is closely aligned with *homo ludens*. I propose that human beings can also be aligned with the phrase *homo mythos*.

We are myth makers—as Joseph Campbell (1991) and many other observers of cultures throughout the world have observed. In this capacity we are not just story tellers but also those who infuse our stories with mythic images and narratives. By introducing these cosmic images and narratives we elevate the stories to a level of eternal verity: they become relevant and valid for all times and places. These stories derive from and are linked to Jung’s archetypes. They might also be addressing the focal conflicts identified by French and Fromm. Even Freud’s dynamic warfare between Id, Ego and Superego may be repeatedly portrayed in ancient myths—and in the contemporary versions of these myths to be found in Hollywood productions.

Personal Myths

Our analysis can even go deeper. With our proclivity to emulate *homo mythos*, we might even be in the business of creating personal myths about ourselves. Carl Jung asks himself: What is the myth I am living? He explores the answer to this question in the many images he produces in the *Red Book*. I would expand his question by asking: what is the myth I have created and am now living? If we do create our own personal myth, then it would seem to be important that we better understand how our personal myth relates to and is energized by a collective myth. We might find that our dream is one of the domains in which this relationship is established and represented. Our dreams might even serve as an essential bridge between personal and collective myths.

How, for instance, is the role played by Robert Redford in Peter’s dream related to Peter’s personal myth. Hollywood’s image of Robert Redford is certainly a component of our collective myth regarding masculinity (the animus source of energy). Does Peter’s dream provide a bridge between his personal myth and the collective myth conveyed through Robert Redford? Does Peter somehow envision himself as being (or wanting to be) something of the rogue and risk-taking persona that is portrayed by Robert Redford in *Butch Cassidy* and other movies? Can Peter leap off the cliff with Robert because he knew that somehow Robert will always avoid serious injury in his movies? Is the Redford inside Peter someone who should be able to take a risk because he also will always come out without serious injury (and with eventual success)?

Carl Jung asked himself about the myth that he is living. Peter might similarly inquire about his life as a Redford-like risk-taker. How is he living this myth or is he living it at all? He might ask: do I really take risks—or do I just talk the game? Do I need someone to hold my hand before I leap off my cliffs? Is there a beach (and beautiful young woman) waiting for me—to cushion my fall and offer me some reward (or at least a moment of personal benefit and beauty)? There may be a related question: as a Robert Redford-type person, how do I (Peter) relate to women in my life?

At a fundamental level, Peter might ask: am I just a dreamer or am I a doer? A dream can be very helpful in this regard—and might serve an important Ego-based (adaptive) function. As a regressive process, dreams (like other creative processes) play a significant role in our life. Heinz Hartman and other Ego psychologists write about regression in the service of the ego (Hartman, 1958). In this case, regression is serving the interest of Peter’s ego in asking several challenging questions. In its myth-making capacity, Peter’s dream might be infusing his world with meaning and rich imagery. Rather than resolving a focal conflict (French and Fromm) or managing Id impulses (Freud), Peter’s Ego is producing images in his dream that challenge, inform and help to create an enduring personal myth.

Homo mythos may be fully in operation when we are dreaming—and with this myth-making purpose in mind, we can readily turn back to Carl Jung and other Jungians. However, we need not be Jungians or more broadly psychoanalytically inclined interpreters of dreams to find good reasons for the speculative identification of mythic structures in our dreams. I offer a linguistic-based perspective regarding our myth-making capacities and proclivities. This perspective further expands and enriches our appreciation for these capacities and proclivities.

Semantic Differential

The noted psychologist and psycholinguist, Charles Osgood (1957) presented a model many years ago of linguistic categorization that he labeled the *Semantic Differential*. Osgood proposed that we tend to view the world through three categorical lenses: good/bad, active/passive, and strong/weak. He provides compelling evidence of this three-part categorization in the factor analyses that he conducted. Recently (Bergquist, 2021) I have proposed that we might be using these three categories not only in providing structure for the semantic processing of our waking world but also in organizing our amygdala template when confronting a threatening situation. I now suggest that these categories, in addition, might be providing the foundation for our production of myths.

For instance, the distinction between Good and Bad could serve as the foundational for many myths regarding the struggle between benevolent forces and malevolent forces. There are Good and Bad people in most myths—and not many figures in gray hats. There is the hero and the villain. At the cosmic level there is God and Satan (or the equivalent in non-Christian cultures). Battles are being fought between these two contradictory forces.

We find that the Active/Passive dimension is foundational for many myths regarding journey. The protagonist takes action rather than allowing some injustice to remain unaddressed. The central figure in a myth decides to leave the comforts of home and venture forth to do battle or begin a quest for some desirable object (the holy grail) or location (Valhalla). Activity is also represented in physical actions – such as dance and song—which tend to enhance the myth (even if this activity does not move the narrative forward). Without action there is little that can be said about a hero's purpose or ultimate achievement. There is only contemplation of what might be and what decisions should be made to bring about and direct action (“To be or not to be . . .”)

The third category identified by Osgood is Strong/Weak. This category provides the foundation for myths about the emergence of super-power – such as the Gods of Greek legend or modern-day superheroes. The superheroes may already have this power but keep it hidden until it is needed to serve humankind. A costume is usually donned when the superhero emerges as a very strong force. Superman, Batman, Wonder Woman and Spiderman come to mind. Alternatively, a transformation occurs whereby the superhero no longer is weak but now is strong. This began with the transformation (Shazam!) of Billy Batson into the original Captain Marvel. It continues with the mythic narratives concerning transformation of Bruce Banner into the Hulk and (at the opposite extreme) Scott Lang into Antman.

It is interesting and perhaps informative to consider the differing messages conveyed by these two versions of superhero power. On the one hand, we have heroes who possess power that is kept hidden until needed. This suggests an *appreciative perspective*: we have the power and only need to recognize this power and use it when appropriate. There is an internal locus of control underlying this appreciative

myth: we are in control of our life! For young people, this first version suggests that they possess power that will be fully acknowledged and engaged when the boy or girl “grows up.” “Just wait and see is the message” (very timely for the young person who is feeling powerless).

By contrast, the transformative myth provides a more *aspirational perspective*: something will happen in my life that enables me to become powerful (probably for the first time). This perspective is based on an external locus of control: I have to wait for something to happen for me to feel powerful. It might be that new job, “lucky break”, or “instant stardom”. Hollywood provides many aspirational examples of this transformational version of power. The young starlet is “discovered” at a Hollywood diner. The starring lady breaks her leg and a low-level cast member gets the chance to become the new star on Broadway and leave behind her more modest aspirations (“Allentown!”). The middle-aged aspiring actor is working (temporarily?) as a stuntman in a Western movie. He suddenly is asked by the director to take on a small speaking part. Soon his name is on the marquee of every movie theater in America! For the young girl, this means that one has only to “wish on a star” or look for a Fairy God Mother in order to prepare her invitation to the Ball. For the young boy the message is clear: take the “hard knocks” (as a stunt man) and hang in there. Fame will come . . .

Quite different messages are being conveyed in these two types of mythic narratives—much as is the case with the categorization of good and bad. This categorization can produce quite different stories about the lives of those who become good or bad. The distinction between nature and nurture is critical. Are the mythic figures born good or bad? Is it in their genes or birth right (as the child of royalty)? Does it instead require some event to bring about parting of the ways between right and wrong, good and bad? Similarly, the categorization of active and passive is based on something occurring at a tipping point. A specific incident or decision makes all the difference. Do I stay or leave? Do I sit back or move forward? This traumatic (or challenging) event has just occurred—what do I do about it? What is it that leads the protagonist to tip in one direction or the other? Is it fate (external locus of control) or willpower (internal locus of control)? Do the events of the day lead me to act courageously (external locus) or is the courage found within me (internal locus)?

Conclusions

Myths have a remarkable ability to address these deep fundamental issues residing inside (and outside) the human psyche. Movies and television have done nothing more than make these mythic narratives and figures more compelling and more directly related to our immediate life. Actually, this is no small accomplishment—and it certainly relates to the influence of contemporary media on the content of our dreams. While our dreams may make use of the mythic themes to help us solve problems and find immediate (if fanciful) gratification of our wishes, they may engage these themes in an even more important way by providing us with both meaning and direction in our waking life. The dreams can be both appreciative and aspirational. They can enforce an internal locus or external locus of control. They can offer us a hopeful vision of fate or an empowering version of will power.

The mythic theme and mythic figures thus enter our dreams and help to enrich the life we live in our dreams. We engage our *homo mythos* proclivities during the day and at night. In a previous essay on dreams (Bergquist, 2023), I offered a description of how unconscious material can enter our waking state and dreams. This description was based on Georg Klein’s (1967) model of Peremptory Ideation. He suggests that we create ideational streams in our mind that gain power and pick up material from multiple mental sources—much as an avalanche gains power and picks up debris (along with rocks and

trees) as it courses down the mountain side. Klein proposes that this ideational stream has exceptional (peremptory) though rarely acknowledged influence over our waking thoughts and feeling. I proposed in this previous essay that this peremptory ideation might also influence the content of our dreams.

I wish to expand on this proposal in the current essay. We could be picking up mythic themes in our ideational stream. These themes, in turn, could enrich and further motivate the ideation--or provide a narrative structure for the ill-formed ideation. Mythic themes from movies or television programs that we are watching may help to trigger the ideation, as can the themes of books we are reading. Even music that provides narrative (programmatic music) such as that composed by Berlioz, Wagner or Richard Strauss can trigger the ideation. For Peter, it might have been his repeated watching of *Cleopatra*. It might instead have been a night of television, viewing a rerun of Butch Cassidy or an old foreign movie portraying a beautiful and beguiling girl on a beach. Hollywood meets Freud meets Jung meet Osgood meets Klein. And the results . . . a beautiful and beguiling dream.

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