Two Tongues for a Dream: A Hermeneutic Study

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TWO TONGUES FOR A DREAM: A HERMENEUTIC STUDY

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ABSTRACT

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Dissertation supervised by Professor Roger Brooke, Ph.D., ABPP.

Although bilingualism is a common feature of clinical work with patients, the specific aspects of working with the dreams of the bilingual patient have not been much discussed. This qualitative study explored the discrepancies that arise in the linguistic expressions of the psychological complexes when dreams are worked simultaneously in the dreamer’s native and second language. The aim was to learn more about the significance of including the bilingual patient’s native tongue when working with dreams in a dreamer's second language. Key concepts on the study of language, dreams, psychological complexes, linguistics and psychoanalysis situated the research using various theoretical perspectives, such as Merleau-Ponty’s and Ricoeur’s understanding of language, Freudian and Lacanian psychoanalysis, as well as Jungian and post-Jungian’s analytical psychology. The focal point was the important role of words, phonetics, and
grammar in the unconscious association process, particularly as it was revealed in the presence of complexes in dreams. This literature review served as a framework for an empirical investigation in which bilingual participants’ dream texts written down in both languages (i.e., Spanish and English) were compared to find linguistic discrepancies between them. The data was collected after the administration of the Spanish version of Jung’s Word Association Experiment to five participants to obtain a map of their psychological complexes. The participants wrote down three personal dream narratives in both their native and second languages, and they included their associations to each dream. The results demonstrated that the mother tongue describes better the dream ego’s experience and brings in childhood and family of origin life, while revealing complexes more straightforwardly. However, for a person who has a life in two languages, both tongues would potentially carry the emotional tone of complexes in dreams. Clinically, these results suggest an analytic attitude that is sensitive to the intrinsic and lively link between words and complexes, and is alert to the sound of words in their polysemy and metaphorical dimensions in bilingual patients.
DEDICATION

I dedicate this work to my dearest Pancho, Victoria and Joaquín, and to all my ancestors who lived a life in two languages.
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LIST OF ABBREVIATIONS

EV English version of dream text
RT Reaction time
SV Spanish version of dream text
Trans. Transliteration version of dream text
WAE Word Association Experiment
Chapter 1

Introduction

1.1 Background

As human beings, we find ourselves “always already in language;” our rhythm of being is manifested through it. Heidegger (1977) states that we do not speak language, rather language speaks us: “Language is the house of Being. In its home man dwells” (p.193). Language articulates and unfolds the meaning of our lived experience and works like an open window into the world of human beings. Without even noticing, we live in a linguistic vessel and take language for granted, and forgetting that, as Freud (1900/1999) stated, we are not masters in our house. Or as Jung pointed out—after his Association Experiments—unconscious “complexes can have us” (Jung, CW8, para.200). Or that even more recently, Lacan (1977) argued that language speaks from the place of the Other, when he states that “the unconscious is the Other’s discourse” (p.312). Thus, language manifests itself out of our unconscious psyche; language has a life of its own putting words in our mouth.

Additionally, we find ourselves living in a world where various possible meanings and the multiplicity of language have been already dictated. In the Book of Genesis, the

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1 Due to possible future translations of this study into Spanish, C.G. Jung’s (1967) references are to the Collected Works (CW) and by volume and paragraph number.
tale of the Tower of Babel tells us that the beginning of language diversification was due to God’s punishment to humans for thinking they could build a tower big enough to touch Him. God said, “Let us go down, and there confound their language, that they may not understand one another’s speech. So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city” (Book of Genesis, 11:7-8). Then, the tower was called “Babel,” a name that in Hebrew means confusion. When we try to understand and learn a new language, the embodied language is renovated; our ears need to adjust to new sounds in meaning, our mouths have to learn how to move differently, our hands move seeking understanding, whereas a mother tongue is carried by an accent that we cannot avoid. Archetypically, this psychological process that includes God’s punishment of spreading mankind over the earth and the splitting up into different languages, implies human development, since it “represents a process of differentiation arising out of original homogeneity” (Edinger, 1986, p.23). The linguistic exile involves the creation of a limit—the crucial condition that allows knowledge—which breaks what is identical, undifferentiated. In other words, in the process of learning a second language, a new consciousness gets ready to be born in and through a new way of naming the world.

As part of my education as a clinical psychologist during my time in America, I decided to resume Jungian analysis. Through this experience of doing Jungian analysis in English—my second language—I faced the subtleties of having two languages to elucidate the unknown in me. Moreover, because dreams constitute an essential tool in Jungian analysis, I have dedicated many analytic sessions to working with my dreams. One day, at the onset of our work together, my analyst suggested that I bring my dream
texts written both in Spanish—my native tongue—and in English. Due to my interest in Jung’s theory, I have tended to pay special attention to psychic images in dreams, taking language for granted. However, confronting two written dream texts opened up a more respectful attitude toward the words’ presence in the understanding of my dreams. As a result, I became very interested in exploring the experience of working with dreams in two languages.

1.2 The Problem to be investigated

Historically, psychotherapy has been baptized by Breuer’s patient Anna O. as the “talking cure.” For Freud, language did not just mean the discursive system in which the subject makes and unmakes himself; rather the body itself speaks, and he founded psychoanalysis starting with hysterical symptoms which he perceived as “talking bodies” (Kristeva, 1989). Kristeva says that the physical symptom is “overdetermined” by a complex linguistic network, which in order to resolve it, should be deciphered in free association. Language and speech have always been involved with psychotherapy—that place where the unspeakable is sought to be represented by the attentive analyst who hears “what is said” as “it is said.”

Accordingly, we might ask: What happens when psychotherapist and patient do not share a common language? Frequently, doing psychotherapy or analytic work in a second language is experienced or imagined as very difficult, if not impossible. Patients may say: “I can’t express my feelings in a second language,” “I don’t feel like myself speaking,” or “there are personal issues that I can talk about only in my native tongue.” It seems that there is a tendency to think that our feelings, or the unconscious, speak in one
language—our own. Ironically, for some patients, the second language—usually learned in adulthood—is a safer place from where to talk and re-experience their conflicts. In fact, the emotionality carried by the mother tongue’s words is diminished by the “safer” or “more detached” second language’s words. In other words, “occasionally a new language represents a life-saving anchor which allows for ‘rebirth’” (Amati-Mehler, Argentieri, & Canestri, 1993, p.108). For these individuals, the experience of being analyzed in a second language constitutes the only possible way to go through that kind of experience.

It is remarkable to note that from the outset, bilingualism and polyglotism—the ability to speak more than two languages—has been part of the psychoanalytic tradition. Cosmopolitanism, polylinguism, and polyglotism—in part due to nationalistic tensions—characterized the Vienna of Freud’s time. Many of the important first psychoanalysts, such as Otto Rank, Karl Abraham, Alfred Adler, Sándor Ferenczi, Margaret Mahler, Melanie Klein, among others, spoke at least two languages, and were analyzed in one of their second languages. Among all these polylingual first psychoanalysts, Ferenczi—in his 1911 essay “On obscene Words”—was the only one who wrote important observations about the use of languages different from the mother tongue in psychoanalytic psychotherapy, particularly when obscene words were concerned (Amati-Mehler et al., 1993). Due to the high interest in psychoanalysis in America and England, even Freud had to work analytically with patients in English. Apart from a few biographical notes—in which Freud states how exhausting it was for him to work in English—Freud’s awareness of the problems presented by switching from one language to another, and his revealing observations about language and the use of
languages, he did not write explicitly on the subject of foreign languages and the clinical experience (Amati-Mehler et al., 1993).

When I lived in America, I had a life in two languages: I spoke my mother tongue at home, while English was the language of my academic and social activities. When I wrote down my dreams, often the Spanish version called to be written first, and at other times, the English version came first, as if each dream had a language of its own. And so, if my dreams had access to two languages, which of the two carried the unconscious message? Both of them? Just one of the two? These questions lead me to wonder: Would it be necessary to include the mother tongue when the analytic work is done in the patient’s second language? If yes, why? Which aspect of language should we take into consideration when we want to understand this phenomenon? How would working with dreams in two languages differ from doing it in the patient’s native tongue or just in one language? As therapists, how would we receive the words of the unconscious of the bilingual patient? In which ways would we treat this analytic situation differently than that of the patient who is communicating in his mother tongue?

In his report on “Bilinguisme et psychoanalyse,” Jalil Bennani argues that the bilingual patient also might ask himself, “Speaking two languages and looking for a psychoanalyst; which psychoanalyst to choose? One who speaks the so-called mother tongue; one who speaks the other language; or one who is able to speak both?” (as cited in Amati-Mehler et al., 1993, p.58). Certainly, Benanni is calling our attention to the important psychotherapeutic phenomenon of transference-countertransference. The latter phenomenon is also vital in analytic work in a second language, particularly if we consider that even dreams occur not in the person of the analyst or patient but in the
interpersonal analytic space (Jung, 1980). However, transference-countertransference is not discussed in the present study, since the focus of attention is the analytic work with dreams in two languages.

A few years ago, I had a dream where I was in my father’s house in the country. In that dream, I was in a new house where I could see the ocean through the window. Since in real life it was not possible to see the sea in the countryside, I found that experience marvelous. So, I told my father that I saw something “like the ocean.” In the Spanish text, which was the original dreamed version, I told my father that I saw something “como el mar.” During the analytic work with the two dream texts, I was faced with two idiomatic possibilities: “like the ocean” and “como el mar.” After a while, I became aware that I had translated “como el mar” into “like the ocean,” maybe because the word “sea” sounds like “yes” (sí) to my Spanish ear. The word “ocean” is closer to “océano.” This simple reflection unlocked possible subtleties that the translated language tends to conceal. Clearly, the narrative of this dream was performed in my psychic Fatherland (my father’s house in the country). However, during the dream interpretation, when the literal releases the metaphorical, I discovered that the apparently senseless phrase, “como el mar” enveloped my Motherland, my mother complex. Exploring that phrase, I was asked if from my actual mother-house on the beach, I could see the ocean. This imaginative exercise posited me sitting at the porch of my maternal house where I actually can see the Río de la Plata, which is a wide river like a sea. In Uruguay, we call this river “rio como mar.” As a result, the geographical/social/historical context of my Motherland was liberated through this Uruguayan culture’s idiosyncratic play on words.
The feeling-tone of my mother complex was activated, and an archetypal realm was opened up.

This linguistic tension of the bilingual patient, who has available two languages for his dreams, holds the central question that I explore in this dissertation: What discrepancies would arise in the linguistic expressions of the psychological complexes when dreams are worked in the dreamer’s native and second language?

Taking into consideration the dream exemplified above, words link us with the unconscious, and the process of writing down a dream involves the translation of a psychic image into a verbal structure, a phonetic script (Kugler, 1983/2002). Hence, “como el mar” is the acoustic image (signifier) chosen by the unconscious to represent the Mother Archetype, and more personally, the mother complex in my psyche. The mother complex discloses itself under a metaphoric mask made up of a “mothering” ‘m’ sound that works as a phonemic pattern. Additionally, “Como el mar” [like the sea], which in the association process was linked to “río como mar” [river like a sea]—the Río de la Plata in Uruguay—becomes a metaphor of the unconscious text. In the metaphor, the meaning of words is displaced and transported, that is, one term stands in for another increasing its value. Therefore, by freeing the literal lexical meaning of the metaphorical discourse of the unconscious, “como el mar” reveals the affect in words, offering a new dimension of meaning.

In another dream segment, the name Angel is given to a feminine figure: “Her name is Angel” (Spanish text: “Su nombre es Angel”). In Spanish, “Angel” is a masculine name, while its feminine version is Angela. This gender complexity is revealed only in the Spanish text and to the Spanish ear, where words have gender identity. As Bachelard
(1969) likes to say, in the passing from one Romance language, like French or Spanish, to another, one painfully experiences the gender being lost. The gender personification of the Spanish word Angel held in a feminine figure was rescued by the bilingual work with dreams; otherwise it would have been lost in translation. The loud repetition of the word Angel/Ángel in each language—through the mouth adjusting to each movement in sound—evokes different images in both archetypal and personal levels that significantly speak to the bilingual patient positioned in between two languages. The acoustic image is given in the particular sound of the word chosen by the psyche.

When Jung was at the Burghölzli Clinic in 1907, he became interested in language and its relationship to fantasies and psychopathology. At that time, he was working on his first major empirical work, the Association Experiments, which empirically verified Freud’s hypothesis of the unconscious. In this remarkable technique, the subject is confronted with the vague, ambiguous, and therefore disconcerting stimulus word, having to react as quickly as possible with a single word (Jung, CW8, para.199). These Association Experiments showed Jung that there is a connection between the sounding of words and the complexes. Jung defined the complex as an autonomous group of associations connected by a common feeling-tone at the core of which there is a psychic image (Jung, CW8, para.201). According to Jung, the complexes are the architects of dreams, symptoms, and linguistic associations (Jung, CW8). Therefore, Jungian work with dreams that is done simultaneously in two languages is an interesting scenario where the subtle connection between language and complexes and dreams can be observed.
In the Jungian community, after Jung published his studies in Association Experiments, a few academic works have been published on the topic of language and psyche. The oldest work, *The alchemy of discourse: Image, sound and psyche*, written by Paul Kugler (1983/2002) gives a new perspective of the inter-relation between image, sound and psyche in the archetypal realm of language. Russel Lockhart (1983) published his book *Words as eggs: Psyche in language and clinic*, on the *poesis* of language in clinical work. Ellen Y. Siegelman (1990) wrote the book, *Metaphor and meaning in psychotherapy*, in which she presents metaphor as the bridging of the conscious and unconscious and its transformative role in the psychotherapeutic process. Mary Lynn Kittelson’s (1996) book, *Sounding the soul: The art of listening* recounts the primacy of the ear through sound and rhythms in the psyche. In the *Journal of Analytical Psychology*, Angela Connolly (2002) published an essay entitled, “To speak in tongues: Language, diversity and psychoanalysis,” in which she discusses the advantages of the polyglot therapist in the “analytic listening.” Connolly stresses a listening attitude toward the analysand’s words not just in terms of the words’ content, but also in terms of their sound; it is only through the hearing of the ‘acoustic image’ that resonates in the ‘poetry’ of the analysand’s discourse, that the analyst can ‘echo’ and co-symbolize with the patient. More recently, Barry Proner (2006) wrote the paper “A word about words,” where he reflects on the effects of the therapist’s words upon the analytic relationship. Unfortunately, beyond these references that address the topic of language and psyche, there is no relevant literature in the Jungian community that discusses in detail what Jungian analysts do when bilingualism enters their consulting rooms.
Written from an Object Relations Theory, the book *The Babel of the unconscious: Mother tongue and foreign languages in the psychoanalytic dimension*, constitutes a central psychoanalytic contribution about polylingualism within the psychoanalytic process (Amati-Mehler et al., 1993). The authors of this book give exhaustive examples of multilingualism in the psychoanalytic setting, particularly within the transferential dynamics, and in the relationship between linguistic structure and the unconscious, as they briefly discuss the particularities of working with dreams in more than one tongue.

In short, my stance is that working with both the mother tongue and second language’s dream texts better reveals the subtleties of each tongue’s polysemic and metaphoric dimensions as they disclose the presence of complexes in dreams.

1.3 Summary

In current times, when multilingualism is part of the clinical stance, much remains to be known about the psychotherapeutic work in the second language of the patient. Within this context, working analytically with dreams in two tongues has not been broadly explored yet, particularly in the Jungian community.

The present study thus is concerned with the linguistic discrepancies that might appear when comparing dream texts written in both the native and second languages of the bilingual dreamer. My standpoint is that working analytically with dreams in two tongues, dream texts better reveal the subtleties of each tongue’s polysemic and metaphoric dimensions as they release the presence of complexes in dreams.

I hope this study would encourage Jungian analysts and psychotherapists to become more sensitive to language nuances. This project endeavors to highlight a
Jungian and phenomenological sensitivity toward language in the analytic work with a bilingual patient; i.e., to be more sensitive to the sound of words in each language, to let each word express and reveal its cultural roots, and so on. This sensitivity would also persuade therapists to invite their bilingual patients to include their mother tongue in the psychotherapeutic session or work with dreams, even when the therapist does not speak that language.

In order to enlighten the clinical implications that spring from the results of this research, the literature review gathers Merleau-Ponty’s and Ricoeur’s phenomenological approach to language, Freudian and Lacanian psychoanalysis, and Jung and post-Jungian analytical psychology. These theoretical perspectives facilitate a dialogue and interrelation between key themes and concepts in the theory of language, the unconscious, complexes and dreams. These academic approaches were chosen because together they construct a meaningful perspective that considers language as an existential, polysemic and metaphorical phenomenon, which its phonetic quality holds a psychic logic that guides us to unconscious complexes in dreams.
Chapter 2

Language, the Unconscious, Complexes and Dreams

2.1 Overview

In this chapter, a selected literature review focused on key themes and concepts in the theory of language, the unconscious, complexes and dreams, and, how all of them are interrelated, is presented. These topics are explained mainly from Merleau-Ponty and Ricoeur’s phenomenological approach to language, Freudian and Lacanian psychoanalysis, and Jung’s analytical psychology.

This literature review is divided in three sections: (1) A phenomenological approach to language; (2) The discourse of the unconscious: Linguistics and psychoanalysis; and, (3) Jung’s Association Experiments: Complexes, words, and dreams.

The first section consists on an overview of Merleau-Ponty and Ricoeur’s general ideas on language. The focus is on Merleau-Ponty’s existential dimension of language, and on Ricoeur’s thoughts on semantics, the polysemy of language and the use of metaphor. In the second section, a brief outline of Freud’s understanding of the role language plays in his premise of the unconscious is presented, principally as introductory to Lacan’s later re-vision of Freud’s theory in the light of structural linguistics. Lacan’s conceptualization of the unconscious structured like a language and the primacy of the
signifier, are also discussed. In the last section, Jung’s Association Experiments and his theory of complexes are explained. The focal point is the important role of words, phonetics and grammar structure in the unconscious association process, particularly as it reveals the presence of complexes in dreams.

2.2 A Phenomenological Approach to Language

“Language is not a system of conventional signs, but a mode of being” 
(Merleau-Ponty, 1964, p. 53-54).

Although there are many authors who addressed the phenomenon of language, here two approaches are briefly outlined. A very succinct introduction to some of Merleau-Ponty’s ideas on phenomenology of language, and a selection of Ricoeur’s further reflections on language as discourse are provided. This discussion is intended to give a basic understanding of the phenomenon of language as speech, in terms of its evocative and creative dimensions. Merleau-Ponty takes into consideration the importance of the phonemic and gestural aspects of speech, while Ricoeur focuses on the polysemic and metaphorical dimensions of language in speech. Merleau-Ponty’s phenomenology of the gestural body provides an excellent underpinning for understanding Jung’s Word Association studies because it situates the concept of the complexes in that ambiguously psychological and embodied organization he calls existence. And Ricoeur’s polysemic and metaphorical dimensions of language connect with Jung’s symbolic understanding of the psyche. In brief, these ideas offer a theoretical understanding for a comparative analysis of the way psychological complexes—by using the gestural, phonemic, polysemic and metaphoric dimensions of language—express themselves in the dream text.
Merleau-Ponty’s Phenomenology of Language

With extraordinary fidelity to our experience as it appears, Merleau-Ponty’s phenomenology brings us back to what we take for granted about human experience, including language. Throughout his book, *Phenomenology of Perception*, Merleau-Ponty (1962) invites us to submerge into the realm of the communion (“dialogue”) between subject and object reminding us that we are always already beings-in-the-world. He gives us no opportunity to flee toward the Cartesian abstract dualism where subject and object lose their reciprocal relationship. At the core of our intrinsic dialogue with the world—and requiring our presence—meaning unfolds. We are always already engaged with the objects which simultaneously “speak” to us of ourselves, such that each time we talk about the world, we still talk about ourselves. Merleau-Ponty states,

This subject-object dialogue, this drawing together, by the subject of the meaning diffused through the object, and by the object, of the subject’s intentions—a process which is physiognomic perception—ranges round the subject a world which speaks to him of himself, and gives his own thoughts their place in the world (1962, p.132).

He clearly portrays the inherent relation between the subject and his surroundings, and he affirms that perception is the primary mode in which we engage the world.

Merleau-Ponty (1962) then writes, “my existence as subjectivity is merely one with my existence as a body and with the existence of the world” (p.408). He does not understand the world as a spectacle and our bodies as corpses because, for him, we are incarnate subjects in the world. For instance, he considers that neither the empiricist nor the intellectualist’s view of humans is satisfactory. For the empiricists, humans are only a
part of the world, and for the intellectualists, humans are a consciousness that constitutes the world (Kockelmans, 1963).

Conversely, through his phenomenology, Merleau-Ponty (1962) tries to explain the very essence of our human condition by means of the notion *existence*, in which the human being is an *ex-sisting* subject, a subject which places itself outside itself, in the world. He proclaims that human existence as a whole is an intention that is completely directed to the world. Consequently, language becomes an *existential* phenomenon.

Merleau-Ponty (1962) argues that language is a form of being-in-the-world, and it extracts the emotional meaning of things. Our speech is our thought, and there is a *gestural meaning* that is immanent in speech, appearing in the meaning of words in a particular context of action, and by taking part in a communal life. Language is always in the context of inter-subjectivity. Human communication happens in a context in which it is evident that the embodied, speaking subject is speaking with others. In other words, “the speaking subject is already a communicative *Mitsein*” (Silverman, 1979, p.178).

Moreover, Merleau-Ponty (1962) stresses that the physical expression with its preverbal behavior is a better place of meaning than speaking. For example, the bodily expression of happiness—without the conceptualization of it—signifies itself, it constitutes meaning. In this way, he introduces his “gestural theory of language,” which springs from the emotional content of the word. He writes, “I reach back for the word as my hand reaches toward the part of my body which is being pricked; the word has a certain location in my linguistic world and is part of my equipment” (p.180). It is significant to note that Merleau-Ponty’s notion of body does not constitute the body that
physicians treat; conversely, it implies the human body to be an anonymous subject (body-subject) which is neither pure matter nor mere mind.

When in *Phenomenology of perception*, Merleau-Ponty (1962) presents the phenomenon of amnesic aphasia in order to explain further his theory of language, he contends that this disorder does not belong to the thinking realm, “but to the sphere of an anonymous subject that is turned toward the world” (Kockelmans, 1963, p.67). The disturbance in aphasia, hence, belongs to what he calls the body. Merelau-Ponty discusses how empiricist and intellectualistic conceptions try to explain aphasia in absolutist terms. On the one hand, empiricist conceptions try to solve the problem solely by means of mechanical schemes of the human brain. On the other hand, the intellectualistic approach tries to explain aphasia in terms of a disturbance of our thinking.

For Merleau-Ponty (1962), however, it is not the words but the attitude out of which the patient speaks that is decisive. Consequently, a solution to aphasia is found only through an existential theory of it. This theory considers thought and objective language as two aspects of one and the same fundamental activity by means of which humans project themselves into the world (Kockelmans, 1963). Merleau-Ponty explains that the word does not have any significance for the aphasic, particularly because his directedness upon the world is altered; that is, he sees and hears words in another way than we do. This conceptualization of aphasia implies that the word is neither a mere conceptual activity, nor a pure motor phenomenon; it involves both “because it is rooted in the body-subject, in its immediate and irreducible directedness upon the world” (Kockelmans, 1963, p.68). For example, in his detailed discussion of the well-known
Schneider case, Merelau-Ponty (1962) concludes that Schneider’s illness is a different way of existence. He explains that Schneider’s perceptual field has lost the plasticity that the normal person has because in his use of language, there is no place for anything new: there is no productivity; although there is expression, there is no creative expression (Kocklemans, 1963). Merleau-Ponty writes,

> It does happen that vocabulary, syntax, and the body of language appear intact . . . but the patient does not make use of these materials. He speaks practically only when he is questioned, or, if he himself takes the initiative in asking a question, it is never other than of a stereotyped kind, such as he asks daily of his children when they come home from school. He never uses language to convey a merely possible situation, and false statements are meaningless to . . . It cannot be held that language in his case has become automatic; there is no decline in general intelligence, and it is still the case that words are organized through their meaning. But the meaning is, as it were, ossified. . . . His experience never tends toward speech, it never suggests a question to him. (p.196)

This way, he affirms how the problem for a theory of aphasia vanishes when we admit the human body as an anonymous subject which is neither pure matter nor mere mind. He thus demonstrates how language is related to the body.

In the same vein, when Brooke (2002) describes the phenomenology of the loss of language in Alzheimer’s type dementia, he points out that language and memory hold the world together as a web of references and interrelated stories. He states that with cerebral degeneration the brain loses its world-gathering and functional capacities. The world itself split up, as it fails to cohere in time, space, and language.

According to Merleau-Ponty (1962), then, the normal condition for normal use of language is the openness of our existence, the possibility of surprise, productivity, and creativity: “the spoken word is a gesture and its meaning is a world” (p.184). Language springs from the lived gestural body that allows opening and sharing with others a world.
In this context, Merleau-Ponty (1962) is concerned mainly with the primitive phonemic processes which terminate in the production of words. In his preface to Merleau-Ponty’s book, *Consciousness and the acquisition of language*, Edie says,

Merleau-Ponty’s attitude toward language is quite idiosyncratic for a philosopher and, in this, he is extremely original. He discovers and pays special attention to what no philosopher from Plato on down ever had any interest in, namely, the kind of meaning which exists just on the level of the phonemic patterns that are capable of being accepted (given the natural phonology of that given language) by that language’s native speakers. He calls attention to, and orchestrates, the primordial melody, intonation, and musical contour which characterize the babbling of children as they are learning their first words (Edie’s preface to Merleau Ponty, 1973, p.xvii).

For Edie, this means that through a natural process, the child internalizes the phonological system of his native tongue, which constitutes a necessary part of the formation and production of words. However, he contends that Merleau-Ponty’s principal position is that words, even when they finally reach the ability to carry referential and, ultimately, conceptual levels of meaning, never completely lose that primitive, strictly phonemic, level of “affective” meaning which is not translatable into their conceptual definitions.

The phonological patterns that are contained in words constitute the affective melody of each tongue, which is shared by a community. Merleau-Ponty (1962) writes, “the words, vowels, and phonemes are so many ways of ‘singing’ the world,” and “their function is to represent things not, as the naïve onomatopoeic theory had it, by reason of an objective resemblance, but because they extract, and literally express, their emotional essence” (p.187). He gives the word an essential role in human existence because, in the words themselves, sense and signification are explicitly manifested. The word carries a signification that should be distinguished from the pure concept of the word, that is, the
meaning of the word is not in a fixed relationship to an object, but rather the word is surrounded by a halo of meaning (Silverman, 1979). Therefore, Merleau-Ponty affirms that “we may speak several languages, but one of them always remains the one in which we live,” because each tongue is a way for “the human body to sing the world’s praises” (p.187).

Based on Merleau-Ponty’s ideas on language as an existential phenomenon deeply connected to the body, in her recent book, *The child in the world: Embodiment, time, and language in early childhood*, Simms (2008) stresses that prior to coming across to language as a referential or conceptual tool, human infants are bathed in a linguistic musical substructure within an intersubjective field. The infant prefers her mother’s voice; he knows the musical pattern of her language, which is more than an accidental assembly of vowel and consonant phonemes. The preverbal musical substratum of the mother tongue evokes from the beginning the emotional essence of the world. Mother tongue sings an important verse in the human song to the world’s praises. The music of language, and specifically the mother tongue’s music rooted in the body, becomes central for the theoretical discussion of this study, in which linguistic expressions of psychological complexes in dream texts of the bilingual patient are compared.

In short, throughout the corpus of his work, Merleau-Ponty has not made it his task to develop a broad and comprehensive theory of language. Even though he touches upon the problem of language in numerous places, he explicitly writes on this important problem only a few times (Kockelmans, 1963). For instance, Edie points out that Merleau-Ponty’s conception of language is restricted to the role speech plays in the bodily and perceptual constitution of our lived-world despite all the late linguistic
developments (Edie’s preface to Merleau-Ponty, 1973). Having a similar viewpoint, Ricoeur develops his contributions to the phenomenology of language. 

Ricoeur: The Polysemy of Words and the use of Metaphor

Ricoeur’s approach to language constitutes a supplementary contribution to Merleau-Ponty’s phenomenology of speech. Although he is a close follower of Merleau-Ponty, Ricoeur (1967) points out that the latter’s phenomenology of perception brought the problem of language to the forefront but without any consideration of modern linguistics and of the semiological model developed by Saussure and Hjelmslev. In other words, Ricoeur criticizes Merleau-Ponty for not taking language as an autonomous system. He states, “what was important to Merleau-Ponty was not the dialogue with the linguist but the consequences for phenomenological philosophy of the description of the act of speaking” (p.13). Accordingly, in light of the limitation of Merelau-Ponty’s return to the spoken or living language, which prevents an encounter with the linguistic fact, Ricoeur proposes to confront the language-object in the speech-act (Ricoeur, 1967). 

Ricoeur (1967) stresses that what concerns phenomenology is that the semiological model considers language as an independent entity or structure; that is, as an object. While from a phenomenological viewpoint, language is not an object but a mediation, that is to say, it is the by which and through which we move towards reality (whatever it may be). For phenomenology, language consists in saying something about something: it thereby escapes towards what it says; it goes beyond itself and dissolves in its intentional movement of reference (Ricoeur, 1967, p.16).
Ricoeur emphasizes language as a mediation in and through which we posit ourselves and the world reveals itself. So he proposes to go beyond the contradiction of phenomenology and semiolgy by posing the subject within language and not alongside it.

In this context, Ricoeur’s goal is to connect a phenomenology of speech and a linguistics of language. By reconsidering a semantic unit of language—following Gardiner’s understanding of the word as the unit of language and the sentence as the unit of speech—Ricoeur (1967) states that the task of phenomenology is to show how the sentence is that function of speech in which the language system is reactivated, reconnected into an occurrence, and restored to its role as living mediator. This idea is based on his distinction between semiotics and semantics. The former is the science of signs and considers language as a system where “there are no longer any meanings, there are only values, that is to say relative, negative and opposing magnitudes” (Ricoeur, 1967, p.16). Semiotics cannot deal with meaning. On the other hand, semantics, which is the science of the sentence, is concerned with the communication of meaning. By a genuine dialectic of semiology and semantics at every level of the units of speech, Ricoeur proposes to overcome the dichotomy between language and speech.

Moreover, Ricoeur (1967) stresses that when Saussure separates language from speech, he is saying that the system is neither anonymous nor personal, but results rather from the exclusion of the question: who is speaking? Following Husserl’s predicate that in phenomenology the aim of speech is “to say something,” in which “saying” implies both that someone is speaking and that he is speaking about something, Ricoeur points out that what becomes important “is to tie language and speech together in the process of communication” (p.24-25). He concludes,
The task of phenomenology can now be seen more clearly: this posing itself of the subject, invoked by the whole tradition of the *cogito*, must now be operated within language and not alongside it, or we shall never get beyond the contradiction between semiology and phenomenology. It must be made to take place in the instance or episode of communication, that is in the act through which the potential system of language becomes the actual occurrence of speech (p.27).

Later in his work, Ricoeur (1978) emphasizes the development of a linguistic phenomenology, which is an intersection of the philosophy of ordinary language and phenomenology. Following the American and British school of ordinary language, he stresses that the major task of a linguistic phenomenology may be the recapturing of the intentions of ordinary language experiences, that is, “a phenomenology which would escape both the futility of mere linguistic distinctions and the unverifiability of all claim to direct intuition of lived experience” (p.93).

The philosophy of ordinary language’s contribution is twofold: Firstly, it proved that ordinary language cannot function with the model of ideal language (mathematics and logics), and secondly, ordinary language has preserved expressions which describe human experience, particularly actions and feelings. Considering this, Ricoeur turns his attention to the enduring and fertile conditions of ordinary language, which relies on the variability of semantic values, their sensitivity to context, and particularly, to the irreducible polysemic character of lexical terms.

In his paper, “Power in speech: Science and poetry,” Ricoeur (1985) discusses the polysemy of language. Polysemy “designates that phenomenon of language by which words have more than one signification or meaning,” which is a fact of synchrony (*langue*), but even more, it attains its true purpose in discourse (p.61). In its polysemic quality, words achieve different meanings within different contexts in speech. For
example, the word “frame” refers to the “frame of a picture” that is hanging on the wall, and it can also refer to a “theoretical frame” in the context of a research paper. It is according to the way words are organized in a sentence that words creatively play with their own polysemy. It is the sentence taken as an integral whole that has a signification, while the individual words have a signification only according to their distribution, which coincides with the selection and reduction that discourse effects within the available semantic fields.

Ricoeur (1985) contends that out of the initial polysemy of words, discourses confront the problem of ambiguity: there are some discourses that attempt to limit polysemy, while others promote and augment it. In one extreme is the discourse of mathematics and science, which eliminates ambiguity and strives for precision, even to the point of replacing ordinary words to mathematical symbolism (signs that are read, but not pronounced). Through this strategy against ambiguity, the mathematical and logical discourse breaks the connection with natural languages. In the other extreme, in the position that plays with the polysemy of words and amplifies it through its sonorous form, he places the poetic discourse. Through magnifying the polysemy of words, poetry is able to express unique experiences by its adherence to form to content, to sound to sense.

Following Jakobson’s work on linguistics and poetics, Ricoeur (1985) states that rhyme and sound create a further level of connection between the words creating a “semantic contamination between significations,” which constitutes what we broadly know as metaphor (p.66). In other words, in the metaphoric condition, in which the meaning of words is displaced and transported, a “halo of meaning floats around them
[words], while they are charmed by one another” (p.66). Therefore, the semantic functioning of metaphor, in which we need at least two opposing terms interacting, semantic contamination becomes clearer. For instance, if we say, “this picture is a gem,” in the semantic collision of “picture” and “gem” a new dimension of meaning is created. “Picture” here signifies more than a drawing or representation of something, while “gem” means more than a precious stone; so, an imaginative world opens up. This conceptualization resembles Jung’s (CW8) description of the symbol as something mysterious we cannot define since it points beyond itself to a meaning that cannot be effectively expressed in the familiar words of our language.

Ricoeur (1985) writes, “there are no metaphors in the dictionary” (p.66). It is in the poetic sequence and in the individual’s speech where the metaphoric/poetic dimension of language gains all its creativity. Poetic language, thus, in its production of multiple meaning by the interaction of words, preserves the polysemy of words while maintaining ambiguity. He further concludes that every literary work has a “world,” the world of the work which we can inhabit. We are able, however, to comprehend this unusual sense of the word “world” by recovering imagination, which here “is not the producing of images in the sense of sensorial residues, but the projecting of a horizon of being capable of changing the horizon of our own existence” (p.68). This other world is only a world of feeling because, like music, poetry articulates feelings and affective tonalities. In this sense, feeling becomes the prima materia of poetry, and likewise, “feeling gives rise to speech” (p.68). Moreover, feeling is much more than an emotion (disturbance of the soul); it is a matter of “locating oneself in the world /se trouver au
monde” (p.69). In this way Ricoeur connects the existential human dimension with the semantics of speech, and the dichotomy between language and speech vanishes.

As a result of her integration of phenomenology and linguistics, Simms (2008) stresses that words allow us to leave present things behind, and grammar organizes the perceived and symbolic worlds of experience. Beyond the word, thus grammar enlarges and structures the symbolic and shared world of human experience. Grammar contains spatiality (prepositions), temporality (tense), self and otherness (pronouns), and predetermines basic action forms (subject, predicate, object) in the world. Simms also points out that in his process of language acquisition, the infant does not learn grammar by memorizing what others say, but by experiencing the need to dwell in the shared human linguistic world. So, the word order is entwined with the agent structure of the infant’s experience of the world. In the context of Simms’ contributions, it is interesting to state that in the process of learning a second language, our mother tongue’s grammatical structure imposes its order of words in the new linguistic text. Grammar dwells in the body and structures the way we experience the world.

Summary

Merleau-Ponty’s understanding of language implies an attitude that considers the experience of the speech act in its totality. That is, language is an existential phenomenon, and it extracts the emotional meaning of things. He stresses that there is a gestural meaning that is immanent in speech, which is always in the context of intersubjectivity. The word has an essential role, because in it, sense and signification are explicitly manifested. The word is surrounded by a halo of meaning and the phonological
patterns that are contained in words constitute the affective melody of each tongue that, as Simms states, humans get in the mother’s womb.

This phenomenological attitude that considers the speech act in its totality was central in the administration of Jung’s Word Association Experiment in this study, since it suggests being more faithful to the nuances of the participants’ statements and get a better understanding of each participant’s ways of being-in-the-world. The Word Association Experiment administration is a communicational stance in which the gestural aspect of language and the words’ halo of meaning lead to psychological complexes. And the affective melody of each tongue manifested in phonological patterns links to the presence of complexes in dream texts. Thus, this embodied approach became fundamental for the understanding of the Word Association Experiment results and for the comparison of the sense and signification of words in dream texts that were written in two languages.

On the other hand, Ricoeur’s ideas complement Merleau Ponty’s approach to language. He suggests going beyond the opposition of phenomenology and semiology by posing the subject within language and not alongside it, binding language and speech together in the process of communication. The word becomes the unit of language and the sentence the unit of speech; and he proposes that the task of phenomenology is to demonstrate how the sentence is that function of speech in which the language system is reactivated. Ricoeur focuses on the polysemy of language, where words achieve different meanings within different contexts in speech. Polysemy appears according to the way words are organized in a sentence and opens up toward ambiguity. Further, he brings
back the semantic functioning of metaphor, in which through rhyme and sound, at least two opposing terms interacting create semantic contamination.

In the context of this study, polysemy is an interesting quality of language to keep in mind when we work analytically with dreams, and more so, when we work bilingually with dreams. For instance, in the work with dream texts, ambiguity becomes an obvious characteristic of the language of dreams, which absolutely differs from the scientific and logical discourse. Simms contribution on lived grammar as container of existential structures such as spatiality (prepositions), temporality (tense), self and otherness (pronouns) and so on, becomes significant for the comparison of dream texts in which grammar shows differences in each linguistic version denoting different experiences of the dream ego. In this study, thus, each tongue of the bilingual patient brings in its polysemic richness in metaphorical statements disclosing a world in each tongue’s dream text.

Now that the problem of language in certain areas of Merleau-Ponty and Ricoeur’s work have been discussed, in view of the goal of this study, to compare linguistic expressions of unconscious complexes in dream texts using two languages, it is significant to describe how psychoanalysis has understood the problem of language in light of the unconscious realm of the psyche.
2.3 The Discourse of the Unconscious: Linguistics and Psychoanalysis

“…it is the whole structure of language that psychoanalytic experience discovers in the unconscious” (Lacan 2002, p.139).

The aim of this section is to give a brief introduction on the role language has played in psychoanalysis, particularly in Freud’s and Lacan’s theories. Freud described the psychic dimension of language as a vital element for the understanding of the unconscious. Later, in the second half of the twentieth century, Lacan revised Freud’s theories in structuralist terms, positing language at the forefront of the psychoanalytic scene.

Freud and Lacan’s perspectives have been selected to be part of this study’s literature review, first, because of the fundamental role language plays in the unconscious dynamics, and second because their approach complement the Jungian viewpoint of the unconscious and his complex theory.

This section deals with the discussion of the role language plays in Freud’s approach to the unconscious psyche, and fundamental Freudian concepts are introduced upon which Lacan later has founded his contributions to linguistics and psychoanalysis. To accomplish this, the attention is focused mainly on Freud’s (1900/1999) ideas about the dynamics of the unconscious as has developed in his book, *The interpretation of dreams*. Afterward, there is a summary of Lacan’s major ideas about linguistics and psychoanalysis, primarily drawing from his papers “The function and field of speech and language in psychoanalysis,” delivered in Rome in 1953, and “The instance of the letter in the unconscious or reason since Freud,” written in 1957.
Freud and the Language of the Unconscious: A general Perspective

The role of Language in Freud’s Psychoanalytic Theory

Early in his career, Freud has become interested in language. However, he has not been a linguist, and the object “language” that he has studied does not correspond with the formal field of study called linguistics (Kristeva, 1989). Lacan (2002) points out that linguistic analysis becomes more prevalent in Freud’s work the more directly the unconscious is involved. In the Freudian framework language always remains connected to the unconscious realm.

Throughout his work, Freud (1891/1953) has written about speech pathology, which led him to publish his article, On aphasia. In 1901, he publishes The psychopathology of everyday life, in which he explores verbal behavior such as slips of the tongue, forgetting, misreading, and so on (Freud, 1901/1965). Subsequently, Freud (1905/1960) pays attention to plays on words and their relationship to the unconscious in his study on Jokes and their relation to the unconscious. Through his observations, he realizes that verbal anomalies had a voice of their own, which constitute the subtle and disruptive voice of the unconscious. A few years later, Freud (1909) publishes his famous case history of the “Rat Man,” where he perceives that similar phonetic patterns that thread the Rat Man’s psychological disturbance: “Ratten,” “Raten,” Spielratte,” etc. This means that through the phonetic quality of words, he discovers a psychic logic. And this leads him to confront the difficult task of translating or deciphering psychological meaning into verbal language in symptom formation, in the flow of speech, in the language of the dream, and in the act of free association. For example, as early as 1890, when writing about hypnotism and psychological treatment, Freud states,
Psychical treatment denotes treatment taking its start in the mind, treatment (whether of mental or physical disorders) by measures which operate in the first instance and immediately upon the human mind. Foremost among such measures is the use of words; and words are the essential tool of mental treatment. A layman will no doubt find it hard to understand how pathological disorders of the body and mind can be eliminated by ‘mere’ words. He will feel he is being asked to believe in magic. And he will not be so very wrong, for the words which we use in our everyday speech are nothing other than watered-down magic (Freud, 1890, p.283).

According to Kristeva (1997), the Freudian conception of language is often presented as a simplistic schema. However, she points out that there are at least three Freudian models of language. In the first model—developed in Freud’s early works, On Aphasia (1891) and his unpublished manuscript Project for a Scientific Psychology (1895)—Freud states that there is an imbalance between the sexual and the verbal; sexuality cannot be entirely spoken. In other words, there is no point of convergence between language and sexual desire. Kristeva states that based on this disconnection between body and language, Freud postulates an absent (or inadequate) translation between the unconscious representation and words. This leads him to present a model that she considers “heterogeneous” because of the gap between the representation of words and the representation of things. Thus, to speak, the subject needs two levels of representation that will work together: the word-presentation (centered on the sound-image of speech, and including a reading-image, a writing-image, and a motor-image) and the thing-presentation (centered on the visual image of the word, and including tactile, acoustic images, etc.). In his paper On aphasia, when writing about our learning to speak in the traditional terms of the association of a “sound image” with the “sense” of a word, Freud (1891/1953) states,

A word… acquires its meaning by being linked to a thing-presentation at all events if we restrict ourselves to a consideration of substantives. The thing-presentation
itself is once again a complex of associations made up of the greatest variety of visual, acoustic, tactile, kinaesthetic and other presentations (p.237-238).

In this first Freudian model, language has a heterogeneous representability (thing-presentation/word-presentation), and is at once physical (\textit{phi}) and psychological (\textit{psy}), having an intermediary role between thought and energy (Kristeva, 2000).

Kristeva (2000) states that the second model is considered the truly psychoanalytical model of language, and is essentially worked out in Freud’s (1900/1999) book \textit{The interpretation of dreams}. In his work with hysterics, Freud discovered that one way the drives can be translated into consciousness is through words (mnemic residue). Language becomes an intermediate zone between the unconscious and the conscious, allowing the former to be dominated by the latter (Kristeva, 2000). In other words, for Freud language remains in the preconscious realm; it is situated between the unconscious and the conscious psyche. This intermediate location of language is what makes it a preferred mode for pursuing the psychological cure. The Freudian method of free association is one example of this (Kristeva, 1997). A careful reading of this second Freudian model of language is what leads Lacan (2002) to state that the unconscious functions linguistically; I return to this later.

In the third model, Freud becomes less optimistic: words may also be the source of errors and hallucinations and therefore language can cease to be the solid terrain that leads to truth (Kristeva, 2000). Kristeva concludes that this last model leads Freud to open psychoanalysis to a vaster process of symbolization, in which the analyst no longer deciphers the truth that lies behind the associative train but rather brings to light the possible new meanings that reside within the chain of associations.
Keeping in mind Freud’s ideas about language and the goal of this study, it would be interesting to explore what happens when more than one word-presentation appears for a single object, and to better understand the associative structure in the conscious, unconscious and preconscious of making and breaking the bond between thing-presentation and word-presentation. But these topics went beyond the scope of this study. From a clinical perspective, this phenomenon could provide a possible advantage to the bilingual patient who could alternate his defenses within two different languages.

The Freudian Unconscious and its Dynamics

According to Freud, the unconscious is that part of the psyche that lies outside the fairly permeable boundaries of consciousness, and is constructed partially by the repression of that which is too painful to remain in consciousness. Access to these repressed fears is frequently gained through dream interpretation. These ideas are the basis of Freud’s (1900/1999) significant book *The interpretation of dreams*, which is first published in 1900, inaugurating the new century with its revolutionary paths into the unconscious. The central idea of this book is that dreams, like symptoms, are full of significance and they are the fulfillment of a wish. Freud shows that dream’s hidden meaning can be disclosed through the technique of interpretation, and he called the interpretation of dreams the royal road to the discovery of the unconscious.

In *The interpretation of dreams*, Freud (1900/1999) explains that his interpretative technique differs from popular methods of dream interpretation, such as the symbolic and the cipher methods. The symbolic method visualizes the dream-content as a whole, replacing it by other content that often concerns the future, as is seen in some biblical
dreams. Relying on a “key” that a dream-book suggests for the interpretation of each sign of the dream, the cipher method interprets each part of the dream separately. However, Freud suggests that the dream must be approached piece by piece and not as a whole (en masse) because the dream is a conglomerate of psychic formations. Following the method initiated by Breuer in his work with hysterics, and after imploring his patients to tell him about all their ideas and thoughts, Freud hit upon the method of dream interpretation when his patients spontaneously started to inform him about their own dreams. Freud’s patients taught him that dreams constitute a psychic path into their memory, and thus into their pathological ideas.

This work led Freud (1900/1999) to argue that “the dream is the (disguised) fulfillment of a (suppressed, repressed) wish” (p.124). If dreams are the fulfillments of wishes, they must be disguised in some way. Hence they have to be “interpreted” because their “manifest content” is not the same as their hidden or “latent” content (the underlying “dream thoughts”). Freud describes the manifest content in dreams as the symbolic expression of the hidden or latent content. An internal censorship demands that the wish be transformed, leading to a disguised or symbolic representation. Freud calls this process of dream production during sleep the dream-work, and says that the demands arising from the unconscious are translated into the symbolic objects of the preconscious and eventually the conscious mind. The sources of dream content are lost memories, linguistic symbols, repressed experiences and “archaic” material inherited but not directly experienced. Freud understood dream interpretation as the process of decoding symbols (manifest content) and the recovery of the latent content.
Freud’s theory therefore proposes two levels in the structure of dreams, the **manifest content** and **latent dream content**, which are nevertheless tied together in some way. The dream-work takes the “raw material” of the “dream-thoughts,” and combines it all together into what we call a dream. Freud (1900/1999) describes the following types of transformations in this process of dream-formation that constitute the essence of the dream-work: the work of **condensation** and the work of **displacement**.

In **condensation**, a group of dream-elements (e.g., images, figures, ideas) are combined into one symbolic form consisting of a fusion or superimposition of the latent material. Freud contends that the first thing that becomes clear to anyone who compares the dream-content with the dream-thoughts is that a work of condensation on a large scale has been carried out because dreams are brief, skimpy and succinct in comparison with the variety and wealth of the dream-thoughts. Interestingly, this process does not operate by omission but rather by a process of **overdetermination**. Freud explains that this process has to do with **points of intersection**,

[in which] a great number of the dream-thoughts converge; and because they have many meanings with respect to the interpretation of the dream. The fact at the basis of this explanation can also be put differently: each element of the dream-content turns out to be **over-determined**, to be represented many times and in many ways in the dream thoughts (p.216).

One of Freud’s most clear examples of this phenomenon is his dream image of “Irma,” who appeared in the dream he entitled “Irma’s injection.” He states that many persons (his wife, his eldest daughter, his patient with severe toxic condition, etc.) appear “condensed” in the figure of Irma.

According to Freud (1900/1999), the work of condensation can also be grasped in words. He states, “words are often treated as things in dreams, and then they go through
the same combinations, displacements, substitutions and also condensation as the representations of things” (p.227). He gives the following example extracted from one of his dreams: “that is a really norekdal style,” in which the word “norekdal” is a combination of the two names ‘Nora’ and ‘Ekdal’ (p.227). Therefore, in the logic of dreams two signifying units (“Nora” and “Ekdal”) can be found condensed into a single word (“norekdal”), which carries a new and different significance.

On the other hand, important things in the latent dream-thoughts were often represented by seemingly insignificant things in the manifest content of the dream, and vice versa. The dream itself seemed to be about one thing whereas the dream-thoughts showed it was really about something else. Freud writes, “what is clearly essential in the content of the dream-thoughts does not need to be represented in the dream itself at all. The dream, one might say, is centred differently; its content is ordered around a centre made up of elements other than the dream-thoughts” (p.232). The relative importance of the dream elements (the “psychical value” or “cathexis”) could undergo displacement. The intensity associated with an essential idea is detached from it and attached to another idea that carries less value in the dream-thoughts. Freud gives the example of another dream in which the center seems to be “climbing up and down, being up above and down below;” “but in fact, the dream deals with sexual relations with persons of the lower orders, so that only one of the elements in the dream-thought seems to have entered the dream-content, but then to an undue extent” (p.233). This kind of displacement happens all the time in dreams. It is only by using the dreamer's associations that the true intention of the dream can be determined, with all the significant bits in their proper place. He concludes,
The thought suggests itself that a psychical power is operative in the dream-work which on the one hand strips the psychically valuable elements of their intensity, and on the other creates new values by way of over-determination out of elements of low value; it is the new values that then reach the dream-content. If this is what happens, then a transference and displacement of the psychical intensity of the individual elements has taken place; as a consequence, the difference between the texts of the dream-content and the dream-thoughts makes its appearance. The process we are assuming here is the essential part of the dream-work; it has earned the name of dream-displacement. Dream-displacement and dream-condensation are the two foremen in charge of the dream-work, and we may put the shaping of our dreams down mainly to their activity (p.235).

As a result, Freud suggests deciphering the code of the dream discourse by using the method of free association, which is a chain of thoughts, a chain of words.

In brief, dreams and symptoms constitute a language, a system of signs with its own structure—with its own syntax—which always signify something totally different from what they seem to signify at first. The Freudian ideas on condensation and displacement, described as central unconscious activities in dream-work, are taken up by Lacan. He stresses the way that the unconscious processes are dependent on the psychic dimension of language.

Lacan: The Unconscious is structured like a Language

Language is “Other”

Lacan develops his work on both theoretical and practical levels from Freud’s texts. Influenced mainly by Levi-Strauss, Saussure, and Jakobson, Lacan restores the originality of Freud’s insight into the connection between the unconscious and language with his hypothesis: the unconscious is structured like a language (Dor, 1998, p.3). By connecting modern linguistics and the unconscious, Lacan regenerates Freud’s original interest in language, which has largely disappeared from psychoanalysis.
In 1953, in his paper “The function and field of speech and language in psychoanalysis,” Lacan presents for the first time his argument that the most meaningful field for analytic work is speech. Lacan (2002) writes, “whether it wishes to be an agent of healing, training, or sounding the depths, psychoanalysis has but one medium: the patient’s speech” (p.40). The object of the psychoanalytic exploration of unconscious and conscious dynamics is restricted to the laws and structures of the patient’s present words. Later in 1957, in his paper “The instance of the letter in the unconscious or reason since Freud,” Lacan (2002) concludes that “it is from speech that the analytic experience receives its instrument, its frame, its material, and even the background noise of its uncertainties” (p.139). He is faithful to the Freudian idea that human discourse is never one-dimensional. For instance, a slip of the tongue reveals that more than one discourse can emerge from our mouths. Lacan (2002) points out,

In the case of the psychopathology of everyday life, another field consecrated by another text by Freud, it is clear that every bungled action is a successful, even “well phrased,” discourse, and that in slips of the tongue it is the gag that turns against speech, and from just the right quadrant for its word to the wise to be sufficient (p.58).

This means that there is always one discourse that reveals what we try to say, and another discourse which is unintended. The latter is the voice of the unconscious that can take the form of deformed or distorted words.

Thus the psychoanalyst knows better than anyone else that the point is to figure out [entendre] to which ‘part’ of this discourse the significant term is relegated, and this is how he proceeds in the best of cases: he takes the description of an everyday event as a fable addressed as a word to the wise, a long prosopopoeia as a direct interjection, and, contrariwise, a simple slip of the tongue as a highly complex statement, and even the rest of a silence as the whole lyrical development it stands in for (Lacan, 2002, p.44).
However, beyond this intrasubjective element, it should be noted that the patient's discourse is always addressed to an “other,” in this case, the analyst. Lacan (1977) says, “there is no speech without a reply, even if it is met only with silence, provided that it has an auditor…” (p.40). He then writes, “for in this labour which [the subject] undertakes to reconstruct for another, he rediscovers the fundamental alienation that made him construct it like another, and which has always destined it to be taken from him by another” (p.42). In the analytic dialogue, in which disguised desires are expressed in words, the otherness of the analyst represents the Otherness of the unconscious for the patient. This implies Lacan’s (2002) idea that the unconscious is “transindividual;” the unconscious exceeds the boundaries of the speaking subject.

Accordingly, Lacan (1977) contends that “the unconscious is the Other’s discourse” (p.312). Still, language—with its structure—exists prior to each subject’s entry into it (Lacan, 2002). We are born into a world of discourse that precedes our birth and that will persist after our death: all the words and expressions in language that are handed down to us by centuries of tradition constitute the Other of language as Lacan can call it in French (l’Autre du langage), the linguistic Other, or the Other as language (Fink, 1995). When the baby learns a language, the words he is obliged to use are not his own, and do not necessarily correspond to his own particular demands: his desires are shaped by the language or languages he learns (Fink, 1995). As a result, the subject, while he may appear to be the slave of language, is still more the slave of a discourse in the universal movement of which his place is already inscribed at his birth, if only in the form of his proper name (Lacan, 2002, p.140).
Lacan’s statement that the unconscious is the Other’s discourse can be interpreted in the basic mode that the unconscious is, therefore, full of other people’s desires and views that flow into us via discourse (Fink, 1995, p.11). In view of that, according to him, from the beginning of our development, we are alienated in and by language. In Lacan’s theory the human subject becomes a subject in his subjection to speech and language, which Lacan calls the Symbolic order.

Having very briefly sketched out Lacan’s view of the unconscious as the locus of language, next, I succinctly describe a few concepts borrowed by Lacan from linguistics, particularly, that of the signifier.

The Linguistic Sign and the Primacy of the Signifier

According to the Lacanian perspective, Freud is mistakenly thought by many people to have held that feelings can be unconscious, whereas for the most part he contended that what is repressed is what he called the Vorstellungsrepräsentanzen (ideational representatives), which Lacan translates into French as représentants de la représentation (representatives of (the) representation), and concludes that these representatives can be equated with what are referred to in linguistics as signifiers (Fink, 1995). In other words, Lacan (2002) stresses that because what psychoanalytic experience reveals in the unconscious is the whole structure of language, “the idea that the unconscious is merely the seat of the instincts may have to be reconsidered” (p.139). He makes this “reconsideration” of Freud’s texts by introducing the structuralist perspective to language into psychoanalysis by borrowing some principles from structuralist linguistics. For instance, in his paper, “Situation de la psychanalyse en...”

2 The Other here corresponds to what goes by the name of structure in Structuralism (Fink, 1995, p.11).
Lacan (1977) states that the central notion from linguistics that an analyst in training should be familiar with is “the distinction between the signifier and the signified” and he continues by saying, “for which we rightly honor Ferdinand de Saussure, since it is through his teachings that this distinction has now become fundamental to the humanities” (p. 467). He re-interprets the psychoanalytic understanding of the unconscious based on the precepts of structural linguistics, which, as Saussure, Jakobson et al., suggest, stresses that in all languages the value of every element that constitutes a language is determined by its opposition to, and difference from, other elements of that language.

At the beginning of the 20th century, in his *Course in general linguistics* taught at the University of Geneva (1907-1911), Saussure (1966) developed his ideas that shifted the focus of linguistics from a historical angle to the study of language as a *structure*, as a whole. This implies that language is a system of structural relations, not a system of substances. He develops the study of language in its *synchronic* dimension, revealing that language is a system which has operational rules and a given structure, in addition to its *diachronic* dimension. Thus, the current meaning of a word depends on the system of its particular language and not only on the evolution of that word over time.

Saussure (1966) contends that there is an important distinction between language (*langue*) and speech (*parole*). He describes *la langue* as “the social side of language, outside the individual who can never create or modify it by himself; it exists only by virtue of a sort of contract signed by the members of a community” (p. 14). Accordingly, *la langue* is “a system of signs in which the only essential thing is the union of meanings and sound-images” combined according to specific laws, and pertaining to a collectivity.
On the other hand, speech (la parole) is “always individual, and the individual is always its master” (p.13). This perspective observes the individual part of language, speech, and includes phonation. These two sides of language are inseparable. La langue is a precondition for speech to take place; but at the same time, there is no langue without speech (parole). In this context, the relationship between concept and acoustic image (linguistic sign) appears to be stable in the system of la langue, and susceptible to changes (Dor, 1998, p.24). The linguistic sign constitutes one of the essential linguistic terms for our understanding of Lacan’s standpoint of the linguistic structure of the unconscious.

Saussure’s (1966) structural theory of language developed in his *Course in General Linguistics* is based on his understanding of the linguistic sign. The sign does not relate a thing and a name; instead, the sign unites a concept and a sound-image. A sound-image is not the sound itself (“material sound”), but “the psychological imprint of the sound, the impression that it makes on our senses. The sound-image is sensory” (p.66). Therefore, the sign has two sides, which are called the signified (the concept) and the signifier (the acoustic-image). Saussure writes,

I propose to retain the word sign (signe) to designate the whole and to replace concept and sound-image respectively by signified (signifié) and signifier (signifiant); these last two terms have the advantage of indicating the opposition that separates them from each other and from the whole of which they are parts (1966, p.67).

This idea is represented in the following schema,

\[ \text{sign} = \text{concept (signified)} \]
\[ \quad \text{sound-image (signifier)} \]
For example, the sign *woman* is made up of the signified or concept “adult female human being,” and the signifying acoustic-image “woman” (i.e., what we hear when the word “woman” is pronounced aloud). Saussure concludes that

language can … be compared to a sheet of paper: thought is the front and the sound the back; one cannot cut the front without cutting the back at the same time; likewise in language, one can neither divide sound from thought nor thought from sound” (p.113).

The signifier (sound-image) and the signified (concept) are inseparable and they form a whole, in which the signifier brings to mind a signified and the signified requires a signifier.

Lacan eradicates this “encapsulated sign” in which the signifier and the signified do not seem to slip away from each other, and he further believes that there is no mutuality between them, no reciprocal penetration or determination of the one by the other; he rather insists on, “the independence of the signifier and the signified” (Fink, 2004, p.80). Moreover, Lacan (2002) gives a new meaning to the Saussurian bar between signifier and signified. He writes, “the major theme of this science is thus based, in effect, on the primordial position of the signifier and the signified as distinct orders initially separated by a barrier resisting signification” (p.141). With “a barrier resisting signification” he argues against the possibility of considering the signifier and the signified as two sides of the same coin (p.141; Fink, 2004). This relation of opposition reveals a property of the sign that Lacan puts to use: *the autonomy of the signifier in relation to the signified*, which is thus only possible if the signifier and the signified are not in a fixed relation (Dor, 1998, p.25). Lacan (2002) inverts the Saussurian position of the signifier to another in which the signifier dominates the signified, situating it on the
top and the signified on the bottom of the formula. The Lacanian algorithm, thus, looks like this,

\[
\begin{array}{c}
S \\
s \end{array}
\]

Lacan exemplifies this algorithm by the drawing of two identical doors with two labels – one above each door and above the illustration, saying: “Gentlemen” and “Ladies.” The difference between these two doors is not created by an inherent characteristic; rather is it created by the opposed signifiers that hang over the doors. He wants to describe how the signifier in fact “enters the signified” (p.143). Fink (2004) explains,

The signifier enters the signified, or, as Lacan puts it sixteen years later, “[T]he signifier stuffs the signified” (Seminar XX, 37/37). The term Lacan uses there, *truffler*, is a culinary term, the one used to refer to stuffing the Christmas goose with chestnuts, sausage, bread crumbs, and the like. The context there is Joyce’s *Finnegans Wake*, where we find phrases such as ‘how bootiful and how truetowife of her.’ The signifier ‘bootiful’ contains ‘boot,’ ‘booty,’ and ‘full’ and sounds a lot like ‘beautiful’ (indeed, some children pronounce ‘beautiful’ that way). The signified of such a signifier is chock-full or stuffed full of all the meanings of each of these. … [The signifier] makes it [the signified] overfull and overflow: It enters the signified and makes it swell or blow up like a balloon. The more closely we examine any particular signifier, not just Joyce’s, the more its meaning inflates (p.83).

Using Saussure’s notion of the linguistic sign, Lacan develops his algorithm S/s, the most important characteristic of which is that the signifier does not serve the function of representing the signified (Fink, 2004, p.81).

According to Lacan, the signifier’s smallest differential elements are phonemes (e.g., “r” sound), and its largest units are entire sentences (e.g., a proverb) (Fink, 2004). The phoneme can be exemplified when we compare two words, in which the only difference between them is one sound. For instance, in the words “set” /set/ and “met” /met/, the difference between the two is established by the “s” sound in “set,” and the “m”
sound in “met.” This opposition between phonemes (“s” and “m”) is what allows us to distinguish one word from the other. That is, difference in sound can give way to difference in meaning. In a sentence, words are linked in multiple ways, and they form a kind of chain.

Lacan (2002) describes this “signifying chain” as “links by which a necklace firmly hooks onto a link of another necklace made of links” (p.145). The property of the signifier of “combining according to the laws of a closed order” leads Lacan to write that “only signifier-to-signifier correlations provide the standard for any and every search for signification” (p.144-145). In that sense, clearly the signifier carries more “weight” in the signifying chain. Lacan gives the example of sentences such as “I’ll never…,” “the fact remains…,” which can be followed by a “but” (postponement), which will provide a very different signification than an “and.” The “but” will provide opposition (p. 145). Lacan concludes, “it is in the chain of the signifier that meaning insists, but that none of the chain’s elements consists in the signification it can provide at that very moment” (p.145). This particular phenomenon can be related to Lacan’s concept of the “button ties” (point de capiton) (p.145), in which a given signifier has a drastic meaning effect in the rest of the signifying chain (e.g., the effect of the analytic interpretation; a key word that seals a political discourse). In this context, the two more famous formulas that describe the relation between signifiers in the signifying chain are called by Lacan metaphor and metonymy.
Metaphor and Metonymy

Freud understands the dream-work as that which disguises, distortes, and/or condenses the latent dream thoughts. This would seem to support Lacan’s claim that the unconscious is structured like a language. As it has been explained above, condensation and displacement are two of the unconscious mechanisms that disguise the latent dream thoughts. In “The instance of the letter in the unconscious or reason since Freud,” Lacan (2002) states that there is a correlation between the Freudian concepts of displacement and condensation and the linguistic notions of metonymy and metaphor. Lacan borrows the terms “metonymy” and “metaphor” from Jakobson, who, on the basis of his work with two types of aphasia, believed that there are relations of similarity and contiguity between signifiers: one referring to the code (linked to it by similarity – metaphor) and the other to the context (contiguity – metonymy) of the message (Wilden, 1968).

When Lacan (2002) explains metonymy, he gives the example of using the expression “thirty sails” to stand for “thirty ships.” According to Lacan the connection between the part and the whole, between ship and sail, is totally included in the signifier itself: the relationship is one of “word to word” (mot à mot), or of signifier to signifier, not of word to any reality (Wilden, 1968). Hence, metonymy is a displacement from signifier to signifier, one signifier replaces another in a relation of contiguity (e.g., the part for the whole), and it does not create a new meaning altogether.

The other element of the signifying function is metaphor or “one word in place of another one” (un mot pour un autre) (Lacan, 2002). Metaphor happens when one signifier is substituted for another which is metonymically connected to it in the signifying chain. He points out,
metaphor’s creative spark does not spring forth from the juxtaposition of two images, that is, of two equally actualized signifiers. It flashes between two signifiers, one of which has replaced the other by taking the other’s place in the signifying chain, the occulted signifier remaining present by virtue of its (metonymic) connection to the rest of the chain. One word for another: this is the formula for metaphor… (2002, p.148).

For example, the symptom is a metaphor. Metaphor involves the repression of a particular signifier, in which the signifier that has been substituted for remains present. The repressed signifier somehow remains present in the metaphor.

Dreams are Signifiers

Since dream texts were an important aspect of the data analyzed in the present study, it was important to ask: What would be the impact of Lacan’s understanding of the signifier for psychoanalytic work with dreams? Interestingly, the Lacanian notion of the “primacy of the signifier over the signified” is considered by Lacan to be one of the most obvious consequences of Freud’s Interpretation of dreams (Dor, 1998, p.6). Lacan (1977) writes,

The dream is a rebus (says Freud). He did not have to elaborate on this for us to understand that he was referring to the words of the soul. Have the phrases of a rebus ever made the least bit of sense, and the interest we have in deciphering it, doesn’t it come from the fact that the meaning manifested in its images is annulled, having no relevance except to make intelligible the disguised signifier? (p.470).

In other words, Lacan (2002) reminds us that Freud believes that “a dream has the structure of a sentence, or, rather, to keep to the letter of the work, of a rebus—that is, of a form of writing” (p.57). And so, we search for the “disguised signifier” in the dream text. A dream is a rebus and Freud insists that it must be understood quite literally (à la lettre). This is related to the instance in the dream of the same “literating” (in other
words, phonemic) structure in which the signifier is articulated and analyzed in discourse. Once the image in the dream is accepted by the subject as a signifier, metaphorical or metonymical, it will have nothing whatsoever to do with its “objective” signification (Wilden, 1968). Fink (2004) summarizes,

“Dreams are characterized by their nature as signifiers, by their signifier-ness, not by their meaningfulness or their significance. Of course, they are full of meaning and significance once we explore all the latent content. But first and foremost, they are signifiers: texts to be deciphered (p.97).

Fink (2004) indicates that in the “deciphering” of the bilingual/polyglot patient’s dream text, the analyst may find a name or word in one language whose different pronunciation in another language serves as a suitable disguise for the latent dream thought in question. For example, the analyst can look at the spelling of the name, “and then pronounce it in the other language the analysand speaks to get the analysand to see that the latent dream thought is not about a famous movie actor, for example, but rather about the analysand’s own father” (p.97). Hence, this analytic attitude entails being aware of different words and their different pronunciations and meanings in the analysand’s other tongue, usually his mother tongue.

Summary

Throughout Freud’s work, language always remains connected to the unconscious processes. This leads him to translate psychological meaning into verbal language in symptom formation, in the flow of speech, in the language of the dream, and in the act of free association. Freud describes the dream as the royal road to the unconscious. In the process of dream-formation, he names two transformations: the work of condensation...
and the work of displacement. Those ideas are taken up by Lacan in his notions of metonymy and metaphor.

Lacan renovates Freud’s insight into the connection between the unconscious and language with his hypothesis: the unconscious is structured like a language; and contrary to Saussure, he insisted on the independence of the signifier in relation to the signified. This means that difference in sound can give way to difference in meaning. The signifier is the acoustic-image that can sound different in each tongue (e.g., woman/mujer) opening a variety of different meanings. This implied that paying attention to the way the bilingual patient put into words (phonetic sounds) the dream-images became crucial for a better understanding of the dream. All these qualities of the signifier become essential in comparing dream texts in two languages, in which a close examination of the place each signifier has in relation to other signifiers in the signifying chain reveals the concealed meaning.

Thus, the importance of Lacan’s conceptualization of the primacy of the signifier when working with dreams in the two languages spoken by the bilingual patient are: First of all, we should keep in mind that the signifier is the acoustic-image that can sound different in each tongue (e.g., woman/mujer) opening a variety of different meanings. This implies that paying attention to the way the bilingual patient puts into words (phonetic sounds) the dream-images become crucial for a better understanding of the dream. Second, in contrasting the linguistic expressions of complexes in bilingual dream texts in the present study, the Lacanian concept of the signifier and its place in the signifying chain showed to complement Jung’s discoveries about the connection between words, complexes, and dream texts.
2.4 Jung’s Word Association Experiments: Complexes, Language, and Dreams

“Words are really a kind of shorthand version of actions, situations, and things”
Jung, CW2, para. 944.

In this chapter is discussed Jung’s work with the Association Experiments, in which through words he maps the unconscious complexes of his patients. As early as the beginning of the 20th century and without having at his disposal Lacan’s re-reading of Freud, Jung, with the Association Experiments, empirically shows the central role of words in the understanding of the unconscious material (i.e., complexes, dreams and symptoms).

For the present study, in which the way unconscious complexes are expressed linguistically—depending on the tongue we are using—in dream texts are explored, a better understanding of the intersection between psychological complexes and language in the dream text becomes essential. Clinically speaking, in Jungian analysis the work with dreams is mainly a work with complexes, as they are “constellated” in the patient’s intrapsychic life and within the therapeutic relationship.

The complex is one of the core elements in Jung’s theory of the unconscious psyche. Jung describes the complex as a group of associations clustered to a psychic image by a particular emotional tone (Jung, CW2, para.891). Focusing on the affective intensity of the complex, Jung insists that “The via regia to the unconscious, however, is not the dream, as [Freud] thought, but the complex, which is the architect of dreams and of symptoms” (Jung, CW8, para.210). Even more, “complexes structure human existence as a whole” (Brooke 1991, p 514). Throughout his Association Experiments, Jung
experientially demonstrates that through words we can enter and reveal the emotional realm of complexes. Those are the theoretical reasons why I explore the relationship between complex, language, and dream in Jung’s theory.

To accomplish this, first, I describe Jung’s Word Association Experiments, particularly their importance for Jung’s theory on complexes and their contributions to psycholinguistics. Second, I refer in more detail to Jung’s complex theory. And, third, I review the role of the complex in Jung’s approach to dreams.

The Word Association Experiment

Historical background

It is at the beginning of the last century, while Freud’s ideas on the unconscious psyche are already known but not widely accepted in Europe, when Bleuler asks Jung to work with the Word Association Experiments. At that time, Jung is senior assistant staff physician at the Burghölzli Clinic—the prestigious psychiatric clinic of Zurich University—and Bleuler is its director. Under Bleuler’s supervision and with his colleague Riklin as collaborator, Jung develops a laboratory for the Association Experiments.

The study of association processes is not new at the Burghölzli Clinic. Bleuler and his collaborators have begun to give attention to this technique—previously introduced into psychiatry by Kraepelin and Aschaffenburg—with psychotic patients. In this context, Jung decides to collect more material on associations in normal people and study the principal conditions involved in the Association Experiments (Jung, CW2, para.1). The first results of the Association Experiments at Burghölzli are published in 1904, in a

Subsequently, under Jung’s direction, the Zurich School publishes the Diagnostic association studies: Contributions to experimental psychopathology (Diagnostische assoziationsstudien: Beiträge zur experimentellen psychopathologie), which includes contributions by Bleuler, Riklin, Fürst, and Binswanger.

During that time, Freud’s books, Studies on hysteria and The interpretation of dreams, produces a great impression on Jung, who immediately feels attracted to Freud’s revolutionary ideas about the unconscious dynamics of the psyche. However, it is difficult for Jung to accept the idea that the theoretical bases of psychoanalysis grew mainly out of “practical empiricism” and lack experimental verification (Frey-Rohn, 1976, p.ix). In 1906, in Psychoanalysis and Association Experiments, Jung states,

Freud’s psychoanalysis is, in spite of the many valuable experiences given to us by its author, still a rather difficult art, since a beginner easily loses courage and orientation when faced with the innumerable obstacles it entails. We lack the security of a framework that would enable us to seek out essential data… The association experiment has helped us to overcome these first and most important difficulties (CW2, para.663-664).

Subsequently, due to their pioneering research with the Association Experiment, Jung and Bleuler receive Freud’s credentials for having “built the first bridge from experimental psychology to psychoanalysis” (Roazen, 1992, p.226). So, Freud considers Jung’s Association Experiments as corroboration of his psychoanalytic theory (McGuire, 1974, p.3). The results gathered by Jung in his Association Experiments become for Freud an empirical confirmation of his theory of the unconscious.

Jung’s Association Experiments not only contribute to the understanding of neurotic and psychotic symptoms, they also contribute to a further understanding of the “normal psyche.” Jung discovers that psychological complexes in the unconscious have a
powerful influence over dream formation, symptoms, and linguistic associations. His association investigations with “normal subjects” lead him to conclude that complexes are psychic phenomena that are part of psychic life in general. Jung’s Association Experiments offer an interesting experiential illustration of the role of language in psychopathology and in the unconscious life.

Jung’s version of the Word Association Experiment is a diagnostic technique that consists of reciting to a person a sequence of a set of one hundred words, to each of which the subject must respond with the first word that comes to mind. The reaction time is carefully measured by the examiner with a 1/5-second stop-watch, which he starts on the accented syllable of the stimulus-word and stops on the uttering of the reaction (Jung, CW2, para.12). As described by Jung, in the Word Association Experiment, the experimenter calls out a word to the subject, who then says what is immediately called to mind by the stimulus-word. We introduce an image to the consciousness of the subject, and are given whatever further image is brought by this to his mind. We can thus quickly obtain a large number of connected images or associations (CW2, para.868).

The Word Association Experiment is originally invented in 1879 by the British scientist Francis Galton to explore the hidden realms of the psyche. Around the same period of time, Wilhelm Wundt, the precursor of experimental psychology, uses the association experiment more systematically to investigate the association processes (Jung, CW2, para.868). Later, Kraepelin, a pupil of Wundt, uses the Association Experiment in psychiatric research as a diagnostic tool. It is Kraepelin who then developed the repetition procedure, which consists on going through the list of stimulus-words a second time after a short break, in order to check which words are remembered and which not (Kast, 1980). Among Kraepelin’s pupils, who continue to develop his
investigations, Aschaffenburg utilizes the Association Experiment in maniac patients; and, Kraepelin and Aschaffenburg make the essential distinction of internal (semantic) and external (verbal) associations.

The internal associations are associations according to meaning (e.g., human being/boy; attack/defense) (Jung, CW2, para.871). In the external associations, on the other hand, the connecting link is not the intrinsic sense or meaning, but verbal connections and sound (e.g., time/and tide; part/heart). By creating intense fatigue in the subjects, Kraepelin and Aschaffenburg observe that low attention influences their reactions, with the number of external associations increasing, especially sound associations (i.e., wood/good) (Jung, CW2, para.872). Then, in 1900, Ziehen discovers that the reaction time in the Word Association Experiment is longer when the stimulus word is related to something unpleasant for the subject, an underlying representation that he calls *gefühlsbetonter Vorstellungskomplex* (emotionally charged complex of representations or complex) (Ellenberger, 1970). That is, the long reaction time is characterized by a strong emotional tone.

In order to set up the design of the association experiment, Jung and his collaborators initially start from the method of Wundt and Aschaffenburg and then adopt the latter’s classification of associations (Frey-Rohn, 1976). In his Association Experiments, Jung’s main objective is the detection and analysis of complexes according to the original meaning given to this term by Ziehen (Ellenberger, 1970).

The Word Association Experiment and Complex Indicators
The instructions for the Word Association Experiment that Jung and Riklin implement are very simple. The subject is told, “Answer as quickly as possible with the first word that occurs to you” (Jung, CW2, para.942). Although the association task seems uncomplicated, Jung perceives some incongruities in the subjects’ responses. These discrepancies were formerly regarded as mere faults of the experiment (Jung, CW2, para.1350). For example, the school of Wundt has concentrated its investigation on the connection between association and disturbance of attention, believing that the quality of the subject’s reaction is essentially dependent on this factor with the experiment incongruities (that is, responses conflicting with the meaning of the stimulus word) being “mistakes” (Frey-Rohn, 1976; Meier, 1984). Alternatively, Jung and Riklin focus their work on learning more about the indicators of the emotional disturbance. They note that the stimulus word referred to a personal matter, which, as a rule, is of a distressing nature, and they subsequently introduce for this “personal matter” the term complex: a collection of various ideas held together by an emotional tone (Jung, CW2, para.1350). These emotional disturbances are observed in participants’ body expressions, associations, and memory.

Jung realizes that the corporal expression of his patients during the administration of the Word Association Experiment is an additional way for complexes to express their presence in the psyche, revealing a connection between body and language. Indeed, for him, “psyche and body are not separate entities, but one and the same life” (Jung, CW7, para.194). Jung’s Association Experiments show how the emotional tone of complexes is revealed through the embodied quality of language, and how words are the entry to the emotional complexes. Therefore, former neglected “mistakes” become for Jung valuable
tools for a deeper understanding of the psychological complexes of the patient; they become *complex indicators*. Following the association disturbances, Jung then turns his attention to the following complex indicators: “prolonged reaction-time,” “absence of reaction,” “perseveration,” and mistakes in “reproduction of the stimulus-words.”

Jung and Riklin observe a number of unusually prolonged reactions to the stimulus-words. Indeed, this was the more obvious kind of experiment disturbance. They call the reaction-time the “time-interval” between calling out the stimulus-word and the patient’s verbal reaction (Jung, CW2, para.560). Once measuring the time-reaction, Jung and Riklin use two methods of computation: (a) the arithmetical mean and (b) the probable mean (from Kraepelin) (Jung, CW2, para.570). However, they decide that the probable mean (median) is more accurate. Jung explains,

> In view of the fact that excessively long reaction-times frequently occur in the association experiment, the application of the arithmetical mean does not appear advisable in that by this method the high values influence the otherwise quite low average values in a most disturbing and possibly quite misleading manner. This can be avoided by using the method of the probable mean, which consists in arranging the figures in the order of their numerical value and taking that nearest the middle. By this means the influence of excessively high values is eliminated (CW2, para.571).

Consequently, Jung describes the concept of a “prolonged” reaction-time as any time that takes longer than the probable mean (median).

The “faulty reactions” that have been previously understood as disturbances of attention, are considered by Jung from the point of view of affectivity. He writes, “The cause of the failure is usually emotional” (CW2, para.94). The repetition of the stimulus-word is also considered by him as an emotional phenomenon (Jung, CW2, para.95).

*Persevation* is the phenomenon in which the preceding association conditions the next
reaction, and, he considers, that perseveration may be caused by unknown psychophysical factors as well as by specific feeling-constellations (Jung, CW2, para.100). Jung distinguishes two kinds of perseveration: (a) the reaction is an association to a previously used stimulus-word, and (b) the reaction is not an association to a previously used stimulus-word (Jung, CW2, para.100).

In his paper, “The Reaction-time Ratio in the Experiment,” written in 1906, Jung points out that long reaction-time, unusual reaction, failures, perseveration, stereotyped repetition, translation into foreign language, strong language, quotations, slips of the tongue, and assimilation of the stimulus-word are all characteristics of an unconsciously constellating complex (Jung, CW2, para.621). Jung uses the term “constellation” as the fact that an outward situation releases an automatic psychic process which happens involuntarily and cannot be stopped consciously (Jung, CW8, para.198). The constellated contents are the complexes with their own specific energy.

Jung then closely studies the disturbances of reproduction. After finishing the administration of the Word Association Experiment, he applies the reproduction experiment, which consists of letting the subject repeat all his reactions to the different stimulus-words. Jung finds out that the subjects do remember ordinary reactions while they forget some of their responses. He describes the reproduction experiment as follows,

This test consists in making the subject state how he responded to each stimulus-word in the first test. Where memory fails we usually find a constellation through a complex. The reproduction technique also allows a more detailed description of the complex-disturbances (Jung, CW2, para.664).

Forgetting occurs simultaneously or right after complexes are activated. Faulty reproduction is also a sign of the complex because it reveals that even the moods
associated with a complex are subject to be quickly forgotten or replaced (Jung, CW2, para.1352). Certainly, Jung is referring here to what Freud calls “forgetting.” Jung and Rilkin believe that these interferences in the Word Association Experiment verify Freud’s general ideas on repression and the latter’s manifestations in dreams and symptoms (Jung, CW2, para.858-860). Jung and Rilkin demonstrate empirically what Freud (1901/1965) concurrently writes on *The psychopathology of everyday life*. This means that slips of the tongue, slips of the pen, forgetting, errors, etc., constitute a direct path to repressed ideas in the unconscious. According to Freud, to say “I’m *slad* to see you leaving” when we think we want to say “I’m *sad* to see you leaving,” is not unimportant; a mistake like this one holds unconscious tendencies. In Jung’s terms, complexes are responsible for these unconscious intentions that disturb the flow of consciousness.

The Association Experiment and the Phonetics of the Unconscious

Instead of asking questions in the form of sentences, Jung’s Word Association Experiment confronts the subject with a vague and ambiguous stimulus word, and instead of searching for answers, the subject has to react with a *single* word (Jung, CW8, para.199). Jung describes the Association Experiment as a dynamic conversation between experimenter and subject. In his paper “The Association Method” delivered at Clark University in 1909, Jung (CW2) states,

The association experiment, too, is not merely a method for the reproduction of separate word-pairs but a kind of pastime, a conversation between experimenter and subject. In a certain sense it is even more than this. Words are really a kind of shorthand version of actions, situations, and things. When I present the subject with a stimulus-word meaning an action, it is as if I presented him with the action itself and asked him, “How do you feel about it? What’s your opinion of it? What would you do in such a situation? (para.944).
Through these ideas, Jung points out his understanding of language as a shared phenomenon between people. Language is a carrier of emotions when he states that through each word, it is as if he asks the patient, “How do you feel about it?”

Furthermore, Jung perceives language as an incarnate and dynamic human phenomenon, when he writes, “words are really a kind of shorthand version of actions, situations, and things.” In this quotation, Jung clearly points out how the word constitutes a sharp tool that is able to penetrate the emotional world of the complexes. This means that through uttering a set of everyday words, Jung examines how each word provokes different degrees of affective reactions in the subject’s consciousness.

Consequently, Jung posits that inconsistencies in the subjects’ responses related to disturbances in the person’s consciousness are incited by some of the stimulus-words. He writes, “there are certain stimulus-words that denote actions, situations, or things about which the subject is also in reality unable to think quickly and with certainty, and this fact is demonstrated in the association experiments” (Jung, CW2, para.944). Thus, in the Association Experiments, the emotional charge of the activated complex interferes with the intention of the experiment, affecting the abilities to follow the experimenter’s instructions. As soon as a complex is touched by a stimulus-word, it starts to activate an anonymous psychic phenomenon that has the power to disturb consciousness.

Accordingly, the subject can no longer react objectively. Jung points out,

to our ego-consciousness the association-process seems to be its own work, subject to its judgment, free will, and concentration; in reality, however, as our experiment beautifully shows, ego-consciousness is merely the marionette that dances on the stage moved by a concealed mechanism (CW2, para.609).
It is in this way, thus, that the ego-consciousness, believing it is under conscious control, is actually powerless in front of the impulses of the unconscious realm.

In Aschaffenburg and Kraepelin’s association experiments, they investigate the effect of fatigue on associations. By increasing the level of tiredness in the subjects, they are able to observe that the subject’s associations are not influenced by the meaning of the stimulus-word, but by its sound. In other words, the number of sound associations increases with fatigue. Accordingly, instead of giving semantic associations (e.g., wood/tree), subjects start to give more phonetic associations (e.g., wood/good). Later, Jung and Riklin discover that sound associations are due to disturbances in attention (Jung, CW2, para.388). Jung explains this phenomenon as follows,

> When a longish series of associations, say two hundred, is given to a subject, he will, without really becoming tired, soon find the process boring, and then he will not pay so much attention as at the beginning. For this reason we have separated the first hundred from the second in our classifications and have found that in all cases where the subject had become bored there is a clear decrease in internal associations and a proportionate increase in external and sound associations. This observation made us think that the cause of sound associations is not so much muscular stimulation, which is absent in normal boredom, but a lack of attention. …Furthermore, we found an increase in the proportion of sound associations with subjects whose ability to concentrate had been weakened by a recent affect, with people in a somnolent state, and in addition with psychotics whenever their capacity for concentration is reduced. …It can therefore be said that the more the attention of the patient decreases, the more the external and sound associations increase (CW2, para.882).

Moreover, the Word Association Experiment shows that the pure sound associations are repressed under normal conditions.

> There will always be a certain tendency to suppress the sounds; the slighter the distraction of attention the stronger this tendency will be, but the greater the distraction is, the weaker it will be. With increasing distraction the reaction will be more and more influenced by sound, till finally only a sound is associated (Jung, CW2, para.450).
Therefore, the unconscious process of associations is linked to phonetics.

Although the attentive and conscious reaction is not a sound reaction, when the attention weakens—that is, moving the psychic reaction outside the focus of consciousness—then all those associations occur that have been repressed from clearly conscious reaction (Jung, CW2, para.119). Additionally, Jung explores the connection of sound associations and psychic images, which leads him to state that the “subconscious association process takes place through similarities of image and sound” (as quoted in Kugler, 1983/2002, p.28).

In 1908, Jung suggests Eberschweiler (1908) (Zurich school) publish his dissertation on the linguistic component of association, in which he concludes that so-called *vowel sentences* occur in the association experiment; wherein several consecutive reactions have the same accented vowel (Meier, 1984, p.115). That is, after the complex disturbances, there is a definite tendency to ward sound perseveration. This finding shows that the mechanism underlying rhyme and form depends on similarity of sound. Also in the Zurich school, Huber (1917) write a dissertation which demonstrates the psychological implications of how the confrontation with the stimulus-word pronounced viva-voce by the experimenter makes a decidedly more vital impact on the emotionality of the subject than the impersonal process of reading it in print. The conclusion of Huber’s work is that the acoustic transmission of the stimulus-word is more effective than optical transmission (Meier, 1984).

More recently, since the 1980s, the Jungian analyst Paul Kugler has been writing on language and psyche from a Jungian perspective. In his book, *The Alchemy of Discourse*, Kugler (1983/2002) primarily discusses the theories of Freud, Lacan and
Jung, and argues the importance of phonetic associations for a closer understanding of unconscious processes. Kugler points out that groups of associations are connected phonetically and rooted in an archetypal image. He contends that Jung’s Association Experiments offer two major contributions to psycholinguistic theory: (1) speech is dominated by autonomous groups of feeling-toned associations at the core of which is a psychic image, and (2) the unconscious process of association is directed by phonetic consideration. In other words, taking Jung’s discoveries with the Association Experiments, Kugler brings back a reflection on the acoustic aspect of the image. He points out that word-complexes are unconscious meanings, which tend to cluster around elemental units of sound because the unconscious has the tendency to construct images according to phonetic consideration. Kugler states, “On an unconscious level the meaning relation between the complex of phonetically associated words is via the archetypal image” (p.37). In this way, he considers language, in its written and phonetic dimensions, as part of the process of freeing the imaginal in the dream text by “hearing through” the unconscious poetic dimension of the word (p.114). Hence, in a single phonetic pattern multiple possibilities are opened up in the psyche.

In the context of the present study, the link between word and complex raises the question about emotional differences that could exist when words are uttered in the native or in the second language of the bilingual subject. We might ask: Would a particular word that is pronounced in English constellate the same complex in the individual as the same word uttered in Spanish? How would this phenomenon emerge in the work with dreams when both languages are considered? In order to follow up on these questions, in
the next two sections I describe Jung’s theory of complexes and how this theory informs
Jungian work with dreams.

Jung’s Complex Theory

The Complex

   In the initial steps of Jung’s development of his concept of the “feeling-toned
complex,” he describes it as “the sum of ideas referring to a particular feeling-toned
event” (Jung, CW2, p.72 n.18). Then, he extends this definition in 1928 by referring to a
“nuclear element of the complex,” and, in 1934, he completes the definition by
distinguishing between emotional and purposeful aspects (Frey-Rohn, 1976, p.16). In this
context, the complex becomes so important for Jung’s understanding of the unconscious
psyche that he considers calling his approach “complex psychology.”

   Etymologically speaking, the word “complex” is derived from the Latin deponent
verb complector meaning to entwine, encircle, envelop, embrace, take possession of; the
verb compleo means ‘to fill out completely,’ and also ‘to overfill’ or ‘to make complete;’
the noun complexus means envelopment, embracing or mutual entwinement (Meier,
1984). The term complex implies a psychic content that ‘embraces’ us in a container
comprised of associations.

   Instead of describing one central complex (Oedipal complex) as Freud does, Jung
depicts a psyche full of complexes. According to Jung, the number of complexes is high,
but they “are not infinitely variable” (Jacobi, 1971, p.ix). He describes complexes as vital
and dynamic elements of the populated human soul, giving a multifaceted understanding
of the psyche. He stresses,
The psyche is not an indivisible unity but a divisible and more or less divided whole. Although the separate parts are connected with one another, they are relatively independent, so much so that certain parts of the psyche never become associated with the ego at all, or only very rarely. I have called these psychic fragments ‘autonomous complexes,’ and I based my theory of complexes in their existence (Jung, CW8, para.582).

At the beginning of Jung’s work, in his doctoral dissertation, “On the Psychology and Pathology of so-called Occult Phenomena,” in which he tries to understand the somnambulistic behavior of his 15-year-old cousin, he starts to develop his ideas around “the disaggregation of psychic complexes” (Jung, CW1, para.93). Jung explains that in his dissertation he realizes that “in most cases where a split-off complex manifests itself it does so in the form of a personality, as if the complex had a consciousness of itself” (Jung, 1965, p.322). Jung describes the complex as autonomous in his cousin’s psyche. At this point, Jung connects Freud’s ideas on the independent growth of repressed thoughts with the independent existence of autonomous personalities. Thus, from the beginning of his work, Jung observes the autonomous operation of complexes and the divisibility of the psyche.

Taking different paths, Freud and Jung arrive at similar conclusions regarding the nature and effects of the complexes in their descriptions of associative processes and psychopathology. However, by 1913 when Jung publishes his book, Wandlungen und Symbole der Libido (Transformations and symbols of the libido), he develops a different perspective, tracing a clear distinction between a “personal unconscious” (corresponding to the Freudian concept of the unconscious, whose contents consist exclusively of repressed material deriving from individual experience) and a “collective unconscious” (consisting of the typical patterns of human experience and behavior, that is, of the
inherited potentiality of psychic functioning pure and simple) (Jacobi, 1971, p.19-20). Afterward, in the 1934 Eranos lecture, “Archetypes of the Collective Unconscious,” Jung says, “the contents of the personal unconscious are chiefly the feeling-toned complexes, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as archetypes” (Jung, CW9, para.4).

Jung defines the archetypes as inherent a-priori unconscious predispositions of human behavior. That is, the archetype is a “pattern of behavior” (Jung, CW4, para.728), within which exist a priori conditions of actual human experience that gather all potential human behavior. In other words, archetypes constitute the inherited structures that make human beings behave as human beings. Jung writes,

It is much more probable that the young weaver-bird builds his characteristic nest because he is a weaver bird and not a rabbit. Similarly, it is more probable that man is born with a specifically human mode of behavior and not with that of a hippopotamus or with none at all (CW8, para.435).

It is essential to note here that the structures are inherited ones and not representations of them. In his important paper, “On the Nature of the Psyche,” written in 1946, Jung states that the nature of the archetype “is not capable of being made conscious… we must, however, constantly bear in mind that what we mean by ‘archetype’ is in itself irrepresentable, but has effects which make visualizations of it possible, namely, the archetypal images and ideas (CW8, para.417). In other words, the archetypes are known only through their images. In the later edition of Wandlungen und Symbole der Libido, (Symbols of transformation, 1956), Jung calls the representation common to a set of collective and individual representations an original or primordial image (Urbild) (Jung,
He states that this observation was not an isolated case: it was manifestly not a question of inherited ideas, but of an inborn disposition to produce parallel thought- formations, or rather of identical psychic structures common to all men, which I later called the archetypes of the collective unconscious (Jung, CW5, para.224).

Since the pattern of the archetype is hereditarily transmitted, the existential conditions surrounding a particular archetype constellate a particular image. The image, according to Jung, is a quite lively representation because “the term image is intended to express not only the form of the activity taking place, but the typical situation in which the activity is released” (Jung, CW9/1, para.152). Jung therefore understands the psychic image more as an active element rather than just a representation (Humbert, 1988).

The concepts of primordial images and archetypal motifs lead Jung to perceive the nucleus of the complex as an archetypal element, which carries its archaic meaning and instinctual disposition (Frey-Rohn, 1976). In 1934, Jung summarized the “feeling-toned complex” as

the image of a certain psychic situation which is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness. This image has a powerful inner coherence, it has its own wholeness and, in addition, a relatively high degree of autonomy, so that it is subject to the control of the conscious mind to only a limited extent, and therefore behaves like an animated foreign body in the sphere of consciousness (CW 8, para.201).

All these characteristics of the image make the complex a firm psychic phenomenon that can remain unaltered throughout time.

In general terms, the complex is created by a traumatic experience that will attach with emotionally charged energy to a prior archetypal image. Thus, as a result of the trauma, an emotionally charged memory image resides at the center of the complex.

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3 “Transformations and Symbols of the Libido” (1912)
4 “The Psychology of Unconscious Processes” (1917)
where other associated ideas will cluster. The nuclear element of the complex arises from
the clash between the outer and the inner reality of the individual, originating as much
from earlier experiences and the psychic disposition as from forceful environmental
influences (Frey-Rohn, 1976, p.24). For example, we may say that a “mother complex” is
formed by all the experiences related to mothering that one person has. That is, the
mother archetype resides at the center of the complex, and the personal experiences shape
the emotional tone of it. In Jungian terms, we distinguish between a “positive mother
complex” and a “negative mother complex.” A person with a “positive mother complex”
will tend to perceive others and the world mainly as caring and nurturing, while a person
with a “negative mother complex,” will tend to distrust others. Hence, complexes are
electoral centers that color our perception of the environment by evoking contents from
the unconscious, which are products of personal, familiar and cultural conditioning.

As mentioned earlier, Jung contends that the nucleus, the dynamic origin of every
complex, is connected to the collective unconscious. He points out that “the constellating
power of the nuclear element corresponds to its value intensity, i.e., to its energy” (Jung,
CW8, para.19). The feeling aspect of the complex is the “glue” of the associated ideas,
which Jung introduces as the “value intensity” (Jung, CW8, para.19). This “constellating
power” constitutes the energy potential of the complex’s nucleus to assimilate contents
that have an inner relation to it. Jung observes and quantified these value intensities of the
complex in his Association Experiments by the emotional changes of the physiological
effects of the complex. Among these effects, he describes the body expressions of the
changes in respiration and pulse, and skin resistance to an electrical current (Jung, CW8.
para.23-24). Jung registers the intensity of the disturbing cause of the complex because
he considers the affect an essential element of the complex, which endorses the autonomy of the complex. He outlines this idea when he writes,

This points also to the complex and its association material having a remarkable independence in the hierarchy of the psyche, so that one may compare the complex to revolting vassals in an empire. Researchers have shown that this independence is based upon an intense emotional tone, that is upon the value of the affective elements of the complex, because the ‘affect’ occupies in the constitution of the psyche a very independent place, and may easily break through the self-control and self-intention of the individual. The ‘affect-intensity’ of the complex can be easily proven psychophysically. For this property of the complex I have introduced the term *autonomy* (CW2, para.1352).

While discussing the emotional aspect of the complex, Jung states that all our memories have a definite feeling tone, a lively feeling that compromises every “molecule” of the complex such that, whether it appears by itself or in conjunction with others, it always carries this feeling tone with it (CW3, para.80). Thus, the complex is always “feeling-toned,” either positively or negatively, and this emotional element is what makes the complex incompatible with the conscious perspective and remains autonomous. The emotional element of the complex is the one that we can clearly perceive when a complex is constellated. For instance, while we are having dinner with a friend, we smell something that triggers an emotion in us, which incites a strange or stereotyped behavior or verbal response; later, we become aware that our response entailed disproportionate emotion for that particular situation. Hence, we consciously know that a complex has been activated in our psyche. Jung (CW8) clearly states,

What is not so well known, though far more important theoretically, is that complexes can *have us*. The existence of complexes toss serious doubt on the naïve assumption of the unity of consciousness, which is equated with ‘psyche,’ and on the supremacy of the will (para.200).

Consequently, not all complexes can be fully integrated into the ego. That is,
psychological health relies on the ability of the ego to remain the center of consciousness while maintaining connected to the unconscious aspect of the psyche. Jung, however, also highlights the autonomy of the complex. When complexes become independent from the ego, they can take possession of it and they may determine behavior: we just “act out” and we are not aware of what is going on. It is in this situation when the ego is unable to assimilate or integrate the complex. In the Middle Ages this experience is called “possession” (Jung, CW8 para.204). The ego becomes engulfed by the complex, which “forms, so to speak, a miniature self-contained psyche” within the large spectrum of the psyche (Jung, CW16, para.125). According to Jung’s observations in the Association Experiments, the pathological complex has an abnormally strong affective content that obeys its own laws. He states, “every psychogenic neurosis contains a complex that differs from normal complexes by unusually strong emotional charges, and for this reason has such a constellating power that it fetters the whole individual. The complex, therefore, is the *causa morbi*…” (CW2, para.665). In certain psychotic states, an autonomous complex can even have a personal ‘voice’ of its own: the ego is possessed by the archetypal world. In neurosis, the ego has become detached from its archetypal roots.

On the other hand, complexes constitute an essential and ordinary part of the psyche, helping to unfold human experience. For example, complexes are “activated” in our everyday interaction with others: “What happens in the association test also happens in every discussion between two people” (Jung, CW8, para.199). Jung states, “I am therefore inclined to think that autonomous complexes are among the normal phenomena of life and that they make up the structure of the unconscious psyche” (Jung, CW8, para.218). In other words, complexes are nodal points of our psyche.
Complexes are not restricted to pathological expressions. Although they are painful, this is not a proof of pathological disturbance. Jung contends, “suffering is not an illness; it is the normal counterpole to happiness. A complex becomes pathological only when we think we have not got it” (Jung, CW16, para.179). Thus, complexes are not merely distressing factors; they are also necessary organizing centers for normal functioning of psychic life.

Jung conceives the ego as one complex among others. The ego is the center of consciousness, while the nucleus of the ego complex is also connected to the collective unconscious. Consciousness can have four different attitudes toward the complex: total unconsciousness of its existence, identification, projection, or confrontation. Only confrontation can help the ego to come to grips with the complex and lead to its resolution (Jacobi, 1971, p.18). Therefore, conscious attitude plays a decisive role in the development and freeing process of the complex.

Another feature of the complex is that its inner connection with the impersonal psyche brings both suffering and creativity to consciousness. As Jacobi (1971) points out, “the material deriving from the collective unconscious is never ‘pathological;’ it can be pathological only if it comes from the personal unconscious, where it undergoes a specific transformation and coloration by being drawn into an area of individual conflict” (p.25-26). Hence, the complex carries a paradox: it leads to psychic injuring while it also offers new paths of integration. The complex becomes a threshold where suffering and feeling stuck are transformed. Here, Jungian thought is considerably different from the first Freudian idea of repression, according to which the contents of the repressed complexes where at one time conscious. For Jung, some of the contents of the
complexes may have been conscious and then repressed, but many of them have never been conscious.

Complexes thus are also the backdrop of psychic life with creative and potential connotations. Complexes are for Jung “the living units of the unconscious psyche,” and it is through them that we can deduce the unconscious’ existence and its constitution (Jung, CW8, para.210). The unconscious becomes conscious through our acknowledgment of the complexes and their manifestations. The complexes are the link between the realm of archetypes and the ego, allowing the archetypal material to become personal. Hence, the emotional content of the complex carries the possibility of psychic transformation, which is ultimately the purposeful task of the complex.

It is also in this way, thus, that by becoming consciously aware of the complexes, the latter can be corrected and transformed. Complexes “slough off their mythological envelope, and, by entering into the adaptive process going forward in consciousness, they personalize and rationalize themselves to the point where dialectical discussion becomes possible” (Jung, CW8, para.384). In the process of becoming more conscious, complexes offer a concrete and embodied path to relate to the unconscious realm. And, a new distribution of the psychic energy may result.

The conscious path of integrating the unconscious elements that are stuck in complexes is effectively worked through the analytic process. And, it is there where the work with dreams comes to complement the Jungian approach to psychological complexes.
A Jungian Approach to Dreams and the Role of Complexes

The Dream in Jung’s Theory

Throughout his work and personal life, Jung considers dreams as decisive in the relationship between the conscious and the unconscious psyche. Originally, Jung’s approach to the dream is influenced by Freud’s work on dreams, first, as a model to follow, but later, as a model to react against and to amplify. Unlike Freud, Jung has never been dogmatic about dreams. Jung describes dreams as very complex phenomena, avoiding any preconceived idea about them: “I do not know how dreams arise. And I am not at all sure that my way of handling dreams even deserves the name of a ‘method’” (Jung, CW16, para.86). Jung develops a new and original approach to the dream phenomenon within the psychoanalytic tradition.

Contrary to Freud, who understands the dream essentially as a wish-fulfillment of repressed, forgotten or infantile wishes, Jung believes that the dream is a “direct expression of unconscious psychic activity” (Jung, CW16, para.295), which shows diverse aspects of the current moment of the patient’s psyche. For example, according to Jung, dreams can manifest fears as well as wishes or they can anticipate an event. Hence, Jung does not accept Freud’s distinction of the manifest and latent content of dreams but declares that the manifest is the dream itself. He approaches the dream “as it is,” without considering the censor or dream-work that Freud describes.

Accordingly, Jung argues that “the dream is a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious” (CW8, para.505). This implies that “the dream is specifically the utterance of the unconscious” (Jung, CW16, para.317). However, it is only through further conscious integration of the contents of the dream that
their potential can add to the current conscious psychological situation, since they are essential to the acquisition of a different point of view (Jung, CW8, para.469). Jung writes,

In each of us there is another whom we do not know. He speaks to us in dreams and tells us how differently he sees us from the way we see ourselves. When, therefore, we find ourselves in a difficult situation to which there is no solution, he can sometimes kindle a light that radically alters our attitude (CW10, para.325).

Accordingly, Jung stresses that the unconscious, as it is manifested in our dreams, is an unknown “other” that complements our conscious perspective. “Dreams are part of nature, which harbor no intention to deceive, but expresses something as best it can… but we may deceive ourselves, because our eyes are shortsighted” (Jung, 1965, p.161). The unconscious tries to express truthfully what happens in the psyche, while consciousness remains more restricted of it. Following his understanding of psychic homeostasis, Jung describes dreams as performing a compensatory function for the conscious perspective (Jung, CW8, para.487). This capacity, however, also entails a difficult process for consciousness because the dream text is not easily understood, requiring thus interpretative work.

Jung’s approach to the dream relies on his understanding of the unconscious as a creative and spontaneous phenomenon. This creativity comes principally from the realm of the archetypes, that is, from the collective unconscious. In this way, the description of an ancient collective psyche leads Jung to add a new level for the understanding of dreams. He defines the dream as

a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was any ego-consciousness, and which will remain psyche no matter how far our ego-consciousness extends (CW10, para.304).
Studying how throughout history primitive and different cultures have undertaken the dream phenomenon as revelatory, Jung recaptures this old tradition in light of modern psychology. He argues, “in ancient cultures… man always resorted to dreams and visions as a source of information” (Jung, CW8, para.672). Indeed, in the revelatory aspect of the dream, a fascinating wisdom is distributed from the hidden depth of the psyche. The work with dreams implicates both the personal and the collective aspects of the psyche. The dream illuminates and informs the personal situation as a means of revealing the archetypal content of the dreamer’s psyche.

A dream never expresses itself in a logically abstract way, but always in the language of parable or simile (CW8, para.474). The content of the dream is always symbolic. When working with the dream, Jung imposes the amplification method, which circumambulates the symbol in the dream, instead of following the Freudian association method that is more linear. Jung maintains a clear distinction between sign and symbol; whereas the sign is a product of convention and agreement, the symbol is more complex and mysterious, pointing to something unknown. Every psychic product is regarded as a symbol. The symbol in Jung’s theory possesses a collective and cultural dimension, in addition to its individual and subjective ones. Jung says,

By a symbol I do not mean an allegory or a sign, but an image that describes in the best possible way the dimly discerned nature of the spirit. A symbol does not define or explain; it points beyond itself to a meaning that is darkly divined yet still beyond our grasp, and cannot be adequately expressed in the familiar words of our language (CW8, para.644).

Additionally, in his book, *Symbols of Transformation*, Jung (CW5) distinguishes the language of dreams (symbolic representation) from the language of conscious thinking
(“thinking in words”), pointing out that the symbolic aspect of language carries a transformative potential for the individual and culture.

Through revitalizing the archaic element of the psyche, Jung brings back the image-creating aspect of the unconscious. He states, “in the dream, the psyche speaks in images” (CW15, para.351). And yet, Jung understands the psychic image beyond the visual realm, describing “acoustic images” and “audio-verbal types,” among other types (CW8). He points out, “the image is a condensed expression of the psychic situation as a whole, and not merely, or even predominantly, of unconscious contents pure and simple” (Jung, CW6, para.745). Throughout Jung’s work, the terms image and symbol are used as synonymous, but it seems that he conceives the image as both prior and larger than the sum of its symbolic components (Samuels, 1986, p. 72).

In clinical terms, Jung proposes a reverential attitude toward the psyche and dream, staying with the image as a way of recognizing the psychic substance as it is in the here and now. This includes considering the dream from a standpoint of finality, which Jung contrasts with the causal standpoint of Freud. He criticizes Freud for being causalistic and for focusing his attention on the repressed dream-wish, where everything could have the same meaning. Instead, he posits a finalistic approach toward psychic expressions in general, including dream material. According to Jung, we understand the psyche finalistically when we look for an intrinsic value in it, for example in the dream image. We can, thus, perceive that there is a goal, a purpose, an intention. Jung proposes an attitude toward the dream that includes questions like, “What is the purpose of this dream? What effect is it meant to have? (Jung, CW8, para.462). Jung outlines his finalistic approach as follows,
The causal point of view tends by its very nature towards uniformity of meaning, that is, towards a fixed significance of symbols. The final point of view, on the other hand, perceives in the altered dream-image the expression of an altered psychological situation. It recognizes no fixed meaning of symbols. From this standpoint, all the dream-images are important in themselves, each one having a special significance of its own, to which, indeed, it owes its inclusion in the dream. … we can see that from the final standpoint the symbol in the dream has more the value of a parable: it does not conceal, it teaches (CW8, para.471).

Thus, adopting a finalistic viewpoint, dream images have an intrinsic value of their own, since “the significance lies precisely in the diversity of symbolical expressions in the dream and not in their uniformity of meaning” (Jung, CW8, para.471). However, Jung is aware that a combination of both points of view can give a more complete conception of the nature of dreams (Jung, CW8, para.473).

Briefly, dreams are for Jung natural and spontaneous expressions of the unconscious psyche independent of our conscious intentions; their language is symbolic; and they have both a compensatory and a purposive function, helping to promote psychic balance.

Because in this research project I explore the linguistic discrepancies between dream texts that are written in two languages, the correlation between language and complexes as they appear in dream texts is a central theoretical tool. For that reason, the role of the complex in Jung’s approach to dreams is explored next.

Complexes and Dreams

It is part of the Jungian tradition to actively work with the patients’ dreams in the analytic process. Not only do dreams constitute a central clinical tool for diagnosis and comprehension of the current situation of the patient’s unconscious, they posses the most
common manifestation of personified complexes in that they have free capacity for action, thereby constituting the true *via regia* to the unconscious. As Jung posits, dreams are comprised of images coming from the realm of complexes, which are “the architect[s] of dreams and of symptoms” (Jung, CW8, para.210). Therefore, by examining the images and themes in a person’s series of dreams we are able to perceive his network of complexes. Furthermore, Jung writes,

We do not feel as if we were producing the dreams, it is rather as if the dreams came to us. They are not subject to our control but obey their own laws. They are obviously autonomous psychic complexes which form themselves out of their own material. We do not know the source of their motives, and we therefore say that dreams come from the unconscious. In saying this, we assume that there are independent psychic complexes which elude our conscious control and come and go according to their own laws (CW8 para.580).

According to Frey-Rohn (1974), the affinity between the autonomous complex and the dream becomes a rich source for Jung’s further discoveries. Like the complex, the dream represents a psychic entity, with its elements also grouped around a nucleus. She also says that the dream has an affective and emotional tone, which manifests itself as a constellating power and as an influence determining the total character of the dream.

In his thesis of 1902, Jung explains the significance of feeling-toned ideas as the fundamental cause of dreams (Jung, CW1, para.119). Later, in his paper, “Association, dream, and hysterical symptom,” the dream, as a natural phenomenon, makes an extract of the complexes and brings them to consciousness in an unrecognizable and therefore harmless form (Jung, CW2, para.822). In other words, complexes that regulate the associations of waking life also constellate the dreams. In this paper, Jung shows through a clinical case, that responses to the association experiment can be linked with dream material. He explains how a “sexual complex” triggers his patient’s dreams, associations,
and hysterical symptoms. Consequently, dreams can provide additional lively substance about a complex that is initially revealed in the Association Experiments.

In 1934, in his relevant paper, “A review of the complex theory,” Jung gathers together his previous thoughts on the significance of the complex for dream research. He contends that, in dreams, complexes appear in personified shape and their effects are presented in “dramatic form,” making the dream a self-representation of the complex. He says that dreams show complexes come out in personified form when there is no “inhibiting consciousness to suppress them, exactly like the hobgoblins of folklore who go crashing round the house at night” (Jung, CW8, para.203). In dreams, complexes can express themselves more “freely.” And through the work of understanding dreams, it is possible to map out the complexes as they go into action; the theatre of the inner psyche can be perceptible.

According to Jung, a dream’s structure can be considered similar to a classical Greek drama: exposition, peripeteia, crisis and lysis. These phases of the dream drama are usually called setting, development, crisis, and outcome. The setting includes a statement of place (e.g., “I’m at my house and my family is with me”), and sometimes also of time (e.g., “it’s winter time”). The development gives the plot of the dream (e.g., “we are having dinner together”). The third phase is the crisis, when something decisive happens (e.g., “and suddenly, a bird enters the room”). In the fourth phase, a solution or result generally occurs (e.g., “the bird ended up being my grandma’s parrot, and she gives it to me as a gift”). Moreover, Jung contends that “a dream is a theater in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, and the critic” (Jung, CW 8, para.509).
The dream is always told to an “other,” in the analytic setting to the analyst, and in this study, to the researcher; and it always constitutes a lived experience for the dreamer. As Jung states,

On paper the interpretation of a dream may look arbitrary, muddled, and spurious; but the same thing in reality can be a little drama of unsurpassed realism. To experience a dream and its interpretation is very different from having a tepid rehash set before you on paper. Everything about this psychology is, in the deepest sense, experience; the entire theory, even where it puts on the most abstract airs, is the direct outcome of something experienced (CW7, para.199).

Within the Jungian community, there are Jungian analysts who consider that the dream narrative should not be written down because the spirit of the dream could be bypassed. Instead, they believe that it is in telling the dream where the psychic image remains alive. Other Jungian analysts, on the other hand, think that the dream text is the primal source for dream interpretation. For example, Kugler (1983/2002) suggests that in the analytic practice it is not the dream as dreamed that is worked with, but rather, the dream text because it is the language of the complexes that is placed at the center of analysis, not the complexes as such. The meaning of the dream should be found in the dream text itself. This approach would help to reduce the influence of the analyst’s interpretative presuppositions, while the dreamer’s words would be allowed to speak for themselves through their inherent polysemy.

In this study, in which I search for linguistic discrepancies in bilingual dream narratives, Kugler’s suggestion to follow the polysemy of the words is appropriate, while simultaneously remaining faithful to the understanding of the dream as lived experience that is told to an “other.” This research attitude is based on Jung’s Association
Experiments, which clearly show the inherent and lively connection between words and complexes.

Summary

Through the intersection of language and image, Jung’s Association Experiments leads him to conceptualize psychological complexes as fundamental components of psychic life. The visual aspect of language and the acoustic realm of the image are present in Jung’s Word Association Experiments, and they influence his early understanding of dream formation and unconscious fantasies.

Jung’s Association Experiments offer an interesting experiential illustration of the role of language in psychopathology and in the unconscious life, and they show how the word constitutes a sharp tool that is able to penetrate the emotional world of complexes. This means that through uttering a set of everyday words, Jung examines how each word provokes different degrees of affective reactions in the subject’s consciousness, revealing that the unconscious process of associations is linked to phonetics.

Dreams are natural and spontaneous expressions of the unconscious psyche and their language is symbolic. Dreams have both a compensatory and a purposive function, helping to promote psychic equilibrium. Complexes manifest in dreams with liberty, so, dream texts constitute a perfect scenario to perceive complexes in action and to compare how they manifest in each linguistic version of the bilingual dreamer’s dream texts.

In order to accomplish this study, these conclusions were followed in the administration and analysis of the Word Association Experiment. The Association
Experiment results were used as background for the participant’s complex network of which later were recognized in each linguistic dream text.
Chapter 3

Method

3.1 Overview

This method chapter is divided into three sections that outline the nature and description of the method, the research design, and the analysis of the data.

In order to explore the discrepancies in the linguistic expressions of the psychological complexes when dreams are worked in the dreamer’s native and second language, I worked with five bilingual participants (i.e., Spanish was their native language and English their second language). First, I administered to the participants Jung’s Word Association Experiment to obtain a map of their psychological complexes. Second, I asked the participants to write down three personal dream narratives in both their native and second language, and include their associations to each dream transcript. Third, I contacted the participants to collect further associations to some images of their dreams.

Having gathered all this data, I started my interpretative analysis of the dream texts: I compared the two dream linguistic versions highlighting the words and linguistic expressions that showed any kind of difference between them. Considering the participants’ spontaneous associations, the results of the Word Association Experiment, and the guided associations to some of the images, I searched for some differences in the
way each participant’s main psychological complexes appeared in each text. Finally, I took the results of this interpretative analysis and discussed them in the light of the selected literature review, providing a reflection on the clinical implications of working with dreams in two languages.

3.2 Nature and description of the methodology

Given that the nature of this dissertation dealt with the understanding of dream texts, a hermeneutic method served as the best approach. The term hermeneutics comes from the Greek word *hermeneuein*, which means “to interpret.” From its etymology, hermeneutics suggests a “process of ‘bringing to understanding,’ especially as this process involves language, since language is the medium par excellence in the process” (Palmer, 1969, p.13). Hence, hermeneutics proposes an understanding that entails language in the process of meaningful interpretation.

Ricoeur points out that hermeneutics is the appropriate methodological position for the human sciences, and he proposes that the researcher is like the reader of a text: The problem is to understand the meaning of the text (Polkinghorne, 1983). This process of interpretation, writes Madison (1988), “is always a creative business; it is, as Gadamer says, ‘not a reproductive but always a productive activity’” (p.34). In this study, the procedure of understanding the Word Association Experiment results and the discrepancies between two linguistic dream texts sprang from the synthesis of my previous theoretical understanding of language, unconscious dynamics, complexes and dreams, along with the meaning of the associations and dream texts in what they revealed about the dreamer’s psychological complexes. In my interaction with the text, my
interpretation was not merely a representation; it became a new synthesis. Madison
(1988) states,

the object of understanding, textual meaning, has a temporal mode of being, which
is to say that it is ever in the process of becoming and thus (like Merleau-Ponty’s
“Being”) never fully is. It is not something fully determinate, unchanging, timeless,
eternally the selfsame (p.34).

Hence, in the act of interpretation my perspective endlessly altered what I read in the
dream texts, and vice versa. However, the text was the one that provided the limits to the
creativity of my interpretative work.

On the other hand, because my theoretical pre-understanding had always involved
some prejudice (Gadamer, 1994), I repetitively went back to the dream texts to be faithful
to the material I was describing. Therefore the phenomenon showed itself in deeper and
more subtle ways. I checked my interpretations and avoided imposing my own ideas on
the material maintaining the discipline of the hermeneutic circle, always referring back to
the text to look for possible corrections or modifications of my interpretations. This
disciplined method was maintained both through the analysis of the Word Association
Experiment and the dream texts analysis.

The prejudices that constituted the understanding of the dream texts sprang from
my particular historical-social-cultural and educational context. Since Spanish is my
native tongue, I tended to pay special attention to my personal perspective rooted in this
language and socio-cultural-historical context. For example, when reading words in
Spanish, my personal historical understanding of the significance and context of a
particular word would have been projected toward the text, restraining other possible
meanings. Reading the word “árbol” in a text sounds very different to my ear than the
word “tree.” My prejudice that English sometimes cannot express the realm of the unconscious as the way Spanish can do it, would have had affected my reading and understanding. Likewise, I had the prejudice that English, as a second language, would have been a “safer” language for the dreamer to reveal his/her dreams.

Additionally, my personal experience as patient and psychotherapist working analytically with dreams—both solely in my native tongue or second language, and in two languages—constituted another standpoint that would have structured my assumptions when I analyzed the participants’ dreams transcripts. In a deeper level, this implied the act of being conscious of how my psychological complexes would have been projected onto the text or disguised behind my theoretical prejudices.

Theoretically speaking, I mainly took into consideration Jung’s approach toward psychological complexes and dreams. This Jungian viewpoint implies an understanding of these psychic phenomena as autonomous and pregnant with meaning. Jung states, “We do not feel as if we were producing the dreams, it is rather as if the dreams come to us. They are not subject to our control but obey their own laws” (CW8, para.580). This means that in the language of dreams, the unknown is autonomously revealed under laws that are foreign to the conscious mind. In this context, when working with dreams, Jung tended to focus on dream images. Because I was eager to learn more about the linguistic particularities of the dream texts, I paid particular attention to the use of words in the written dream texts. However, this task challenged my Jungian tendency to “stick to the image,” in terms of visual image, when reading a dream text.
3.3 Research design

This section outlines the strategy for collecting the data for this study. There were three phases of data collection. The first was the administration of Jung’s Word Association Experiment to five participants. The second was the collection of three dream texts, each of which was transcribed by the participants in both languages (i.e., Spanish and English), plus their spontaneous associations to each dream narrative. The third was the gathering of the participant’s associations to selected images of each dream text.

I met once with each participant for the purpose of administering them the Spanish version of the Word Association Experiment (see Appendix 3). During this meeting, after I had informed the participant about my project, I administered the Word Association Experiment as it was developed by Jung in his book, Experimental researches, published in volume two of his Collected Works. I chose to work with Jung’s Word Association Experiment, principally because it is a diagnostic instrument that helps to define psychological complexes using words. I decided to administer this experiment in the participants’ native tongue (i.e., Spanish), which in this case was the main language spoken in their childhood. It is assumed that the native tongue is closer to the core of psychological complexes than a second language (i.e., English) that has been learned later in life.

At the end of this meeting, I reminded the participants to send me by mail three dream transcripts alongside their spontaneous associations to each Spanish and English version of the dream texts. I asked the participants to send their dream narratives to me

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5 Because there was no Spanish version of the Word Association Test, I used my own translation.
by mail within approximately a period of a month. I also mentioned to the participants that each dream that they would have sent me, should have been dreamed in a different day (i.e., they cannot be segments of one single dream). I asked the participants to transcribe each dream text in one of their two languages first, and immediately, without checking the content of this first dream text, they would have written the dream down in the other language. This helped to limit possible translations or transliterations of the first linguistic dream transcript into the other.

Following the guideline of the National Institutes of Health, there are a number of practical and ethical aspects that need to be attended to. There are four considerations here: (1) Participants (2) Search for participants (3) Interviews with participants and (4) Protection of participants.

Practical Considerations

Participants

I planned to meet with six participants to administer them the Word Association Experiment. After I administered the Word Association Experiment to twelve participants, it happened that some of the participants were not able to provide material for analysis (e.g., they did not send dream texts). This meant that the final analysis had been done using the data provided by a smaller number of participants than the originally proposed. The total of participants ended up being five.

I met with each of the participants individually. I gave the participants a period of approximately a month in which they selected three of their dreams, wrote each dream in both Spanish and English, and wrote spontaneous associations to both linguistic texts.
All participants should have met the following criteria: (a) they should have been eighteen years or older; (b) Spanish was their mother tongue and they had been raised under a culture in that language; (c) English was their second language (which had been learned after 6 years of age), and they had at some time lived in a predominantly English speaking country; (d) they were willing to reveal through the material personal issues with me, the researcher; (e) they were willing to have the Spanish version of the Word Association Experiment administered by me, the researcher; (f) they were willing to share the texts of three dreams, with me, the researcher; (g) they were willing to write three dream texts down in both languages (Spanish and English) and send them to me, the researcher by mail; (h) they were willing to provide associations to each dream text and share them with me, the researcher; (i) they were not affiliated with Duquesne University; (j) I was not currently acquainted with them; (k) they gave consent to be part of the study.

Search for Participants

In order to contact possible participants for my project that I was not acquainted with them, I used the word-of-mouth approach. I distributed a letter of introduction outlining the nature of my study (see Appendix 1) to people that I knew have acquaintances who were originally from Spanish speaking countries and they had at some time lived in a predominantly English speaking country.

Meeting with Participants

I met once with each participant. At the outset of this meeting, I discussed the nature of my research project with the participants and discussed with them the consent to
participate in this study (see Appendix 2), where ethical issues, such as confidentiality had been discussed. I explained to the participants that I was interested to learn about the differences that might appear when we compare the linguistic expressions of the psychological complexes in dream narratives that were written in both the native and second language of the dreamer. Additionally, I let them know all the steps that their participation in this research project involved: having the Word Association Experiment administered by me and the submission of three dream texts in Spanish and English with their associations.

Further, I explained to the participants that the Word Association Experiment is a technique that helps us map our psychological complexes, and I described to them their role during the administration of it. I stated that psychological complexes are those organizing clusters of experience that carry significant meaning and feeling for us. For instance, our experience of being mothered and mothering others pertain to the same complex: the mother complex. I also requested the participants to write three dreams down in its both Spanish and English versions, including their associations to each linguistic dream text. I said to the participants that they would write down the first linguistic version of each dream in the language of their preference and immediately, without checking it, they would write the second linguistic version. I asked the participants to send their dream narratives and associations to my postal address.

In relation to the spontaneous associations to the dreams, I mentioned to the participants that their associations to the dreams were very important to me in order to have a full and rich text to analyze. Because the participants might not have had the experience working with their dreams, I explained to them what I meant by dream
associations. I suggested them to look at each image in each dream text, and ask themselves questions that would promote their association process; for instance: (1) What does this image in the dream bring to mind? (2) Let’s say the dream image is a cow, I would ask myself: What is a cow? What do I know about the cow? How do I like cows? (3) How do I feel about this image? (4) Does this image remind me of a person or of something else? (5) If I imagine the dream is a painting, or a poem, or a drama, what would be the purpose of this image in this particular situation? (6) Like a mirror, what is this image trying to tell me about myself? Afterwards, I gave each participant a copy of these questions, and I stated that they would feel free to use them or not as a guide. I also said to them that I would probably contact them to revise those associations together. All participants sent one general association to each dream instead of an association to each linguistic version of each dream. Thus I contacted them, and by phone, I asked them to associate to different images that appeared in their dreams.

Administration of Jung’s Word Association Experiment

After all these practical issues had become clear, I administered the participants the Spanish version of Jung’s Word Association Experiment (see Appendix 3). Before that, I let the participants know that the Word Association Experiment would not have been tape-recorded; I took notes as we proceed. Then, I gave the participants the Word Association Experiment instructions in Spanish, “Responde lo más rápido posible con la primera palabra que se te ocurra” (“Answer as quickly as possible with the first word that occurs to you”), and I checked that it had been understood. Then, I started reading aloud to them one hundred words. As I pronounced the first accented vowel of the
stimulus word, I simultaneously released my stopwatch, which I stopped it again the moment the participant pronounces the first sound of his reply. Thus, I measured the reaction-time (in fifths of a second) of each response given, and I wrote it down. Afterwards, I wrote down the participant’s complete response.

Having recorded the one hundred reactions, I told the participants that I would read again the same stimulus-words, and ask them whether they still remember their former associations. I let the participants know that in that case I did not measure their time-interval; hence, they could have allowed themselves to take the time that they would have needed to recall their original responses. This section of the Word Association Experiment is known as reproduction experiment (Jung, CW2, para.664). I wrote down the “failure,” “correct,” and “new” reactions that the participants gave. I recorded a correct reproduction on the scheme of stimulus-words by entering a plus sign after the reaction, or a minus sign in case of failure to recollect, and, where there would have been a wrong reproduction, I entered this new wrong reply in the appropriate column (Meier, 1984). Technically speaking, at that point, the Word Association Experiment was completed.

Yet, a more psychological part had been added: the discussion of the experiment experience (Meier, 1984). Therefore, and lastly, I asked the participants to talk briefly about their experience of having the Word Association Experiment administered. I asked them if they had been conscious of any kind of disturbance in uttering the desired reply, or if they knew at what places in the experiment (i.e., at which stimulus-words) they had experienced inhibitions in replying spontaneously and quickly (Meier, 1984). It happened that the participants had been aware of some disturbances in the experiment. When this
happened, the participants explained to me the process in which the disturbance had occurred, and they even gave an explanation to it. I recorded these explanations as part of the Association Experiment material. On the other hand, it also happened that the experiment disturbances had not become conscious for the participants. At that point, I read to the participants some of their disturbances and discussed these with them. Due to time limitations I could not discussed all the participants’ disturbances in the Association Experiment with them.

This last section of the meeting was not tape-recorded either, though I took written notes of the participants’ statements. This meeting took approximately one hundred and twenty minutes. Since the administration of the Word Association Experiment had brought emotionally charged memories to participants, I maintained a therapeutically sensitive attitude, without, however, turning the interview into a therapy session.

The meeting with the participants was undertaken in English; only the instructions and the list of words of the Word Association Experiment were given in Spanish. By speaking in English, I avoided my translation of the participants’ discourse into English, which kept the material accessible to English speaking readers.

For the meeting, the participants and I found a day and time that was convenient for both parts and occurred in a reserved room at the “C. G. Jung Analyst Training of Pittsburgh” (4527 Winthrop St., Pittsburgh, PA 15213).
Ethical Considerations

This research project had been approved by Duquesne University’s Institutional Review Board.

Protection of Participants

It was my responsibility as a researcher to take all necessary steps to avoid harm or risk of harm to the participants. Below I describe the procedures that are in accordance with the National Institutes of Health.

Firstly, participants were asked to sign a consent form (see Appendix 2), which detailed the nature and purpose of this research project; what was required of them in terms of their participation; the risks and benefits that their participation brought; and the steps I had taken to protect them. Explaining this consent form to a potential participant and answering any questions that he/she might had have ensured that the consent arranged was an informed one.

Due to the nature of this study that dealt with psychological material (psychological complexes and dreams), participant’s anonymity and confidentiality required particular consideration. The participants’ names did not appear in the project, or in any data or research instruments, or in any presentations or publications that emerged after the study. I changed these names to pseudonyms. I also changed any other identifying information, such as place names or name of significant others. In addition, I did not disclose to any mutual friend/acquaintance that these persons were part of the study. I stored all written material (Word Association Experiment responses and dream
texts) and consent forms in a locked file cabinet in my home. I destroyed all materials at
the completion of the study.

There was a possibility that the administration and discussion of the Word
Association Experiment and the work with dreams might have been distressing for some
participants. Therefore, I let the participants know that if that had happened they should
have contacted me, and I would have provided them a professional referral in case it
would be necessarily. Fortunately, this was not necessarily.

3.4 Analysis of the Data

After all the corpus of data was collected—results of the Word Association
Experiment and dreams texts with associations—I started my interpretative analysis. My
first task was to analyze the group of associations provided by the participants during the
administration of the Word Association Experiment. I followed the standard method of
analysis of the Word Association Experiment as it is explicated in Jung’s book
Experimental researches (CW2). Additionally, I followed C.A. Meier’s (1984) guidelines
with regard to the Association Experiments. C.A. Meier was one of Jung’s closest
associates and founder of the C.G. Jung Institute in Zurich; he broadened and deepened
the uses of Jung’s association method in his clinic in Zurich.

The objective of the Word Association Experiment is to evoke in the subject a
reaction to an external condition, which in this case is a group of one-hundred “everyday
life words” (Jung, CW2, para.6). In his practice of using stimulus-words and allowing the
subjects to react to them, Jung discovered irregularities in the experiment such as length
of intervals, repetitions of the stimulus-word, slips of the tongue, several reaction-words
instead of one, etc. (Jung, CW2, para.1350). Jung and his colleague Riklin focused their attention on these experiment “failures,” which are related to a personal matter that as a rule is of a distressing nature, and is always a collection of various ideas held together by an emotional tone common to all; they give to this “personal matter” the name of complex (Jung, CW2, para.1350). Therefore, following the stimulus-words and the strongest disturbances in the consciousness of the participants during the experiment (complex indicators), I was able to describe each participant’s main complexes.

Jung described several complex indicators: (1) Prolonged reaction-time; (2) Repetition of the stimulus word by the subject; (3) Mishearing the stimulus-word; (4) Expressive movements (laughing, twitching of the face, etc.); (5) Reaction with more than one word; (6) Strikingly superficial reaction (purely mechanical, according to sound, etc.); (7) Meaningless reaction (lacking of connection between the meaning of the stimulus-word and the reaction); (8) “Failure” (failing to give a reaction); (9) Perseveration (disturbing influence on subsequent reactions); (10) Defective reproduction (i.e., the subject does not remember the reaction); (11) Slips of the tongue (stammering, etc.); (12) Use of foreign words (Jung, CW2, para.1363). Following Meier, I added (13) Stereotypes (repetition of the same reply) (Meier, 1984).

In the assessment of the results of the Word Association Experiment I paid attention to the presence of all these possible disturbances; however, I started by evaluating the reaction-time scores, which were the most important criterion (Jung, CW2; Meier, 1984) and I organized the responses according to their reaction-time length.

Jung defined the prolonged reaction-time as that one that is longer than the probable mean for the subject concerned (Jung, CW2, para.601). Jung preferred to use
the probable mean—introduced by Kraepelin—rather than the arithmetic mean as measurement method. The probable mean is what we currently call the median. Jung states that the probable mean (median) “consists in arranging the figures in the order of their numerical value and taking that nearest the middle (Jung, CW2, para.571). Meier (1984) gives the following example: to obtain the median of the reaction-times for a series of 10 reactions, we write down all the reaction-times in arithmetical succession, beginning with the shortest. We thus obtain the following sequence:

5 - 6 - 6 - 7 - 7 / 7 - 8 - 8 - 10 - 15

The median value is to be found in the middle of a series. This means that in our series of 10 reactions it comes between the 5th and the 6th reaction-time, so that in their case the median is 7 (i.e., 7/5 seconds). The median plus 2 (tolerance) is 9, so that all reaction-times of 9 or above in this series are to be regarded as prolonged and can be assumed to be complex indicators (Meier, 1984). In this study, I followed this calculation of the median for a series of 100 reaction-times.

Once the median had been calculated, and the responses organized under each complex indicator, I was ready to start the interpretative analysis of the experiment results. During the assessment, I kept in mind that this exercise was as a dynamic conversation between experimenter and subject, although this was a conversation carried in telegraphic mode (Jung, CW2, para.944; Meier, 1984). Hence, the interpretative work amplified the psychological meaning of the relationship between the stimulus-word and reaction. Meier explains that

in the vast majority of cases stimulus-word and reaction stand in a specific relationship to one another, which we may compare, for example, with the relationship between the components parts of a sentence. Thus the stimulus word may be the subject and the reaction the predicate or object (Meier, 1984, p.79).
Moreover, I considered Meier’s suggestion to group all the disturbed reactions together, including incorrect reproductions, and try to combine them in such a way that a kind of short story can be constructed out of these isolated words (Meier, 1984). This method helped me to have a better perspective of the more unconscious aspects of the complexes. For a better understanding of the participants’ more conscious complexes, I also considered the spontaneous comments the participants gave about their disturbances after the administration of the experiment.

The next step of the data analysis was to transliterate the Spanish version of each dream narrative provided by the participants into English, for a better understanding for the English reader. Then, I started a careful reading of each linguistic set of dream texts. Without checking the participants’ spontaneous associations neither their guided associations to the dream, I compared the Spanish transliterated version into English with the English version, in order to perceive words and linguistic expressions that showed any kind of significant difference. Subsequently, I considered the guided associations provided by the dreamer, the participant’s spontaneous associations to the dream, and the results of the Word Association Experiment to search for the presence of the participant’s psychological complexes in each dream text. Because within the structure of the dream texts and the word associations, words are used to interpret each other, just as dream images could be used to interpret each other (Jung, CW18). Further, I took the results of this interpretative analysis and discussed them in the light of the selected literature review. A final reflection on the clinical implications of working analytically with dreams in two languages was also included.
Chapter 4

Results

4.1 Overview
A summary of all participants’ Word Association Experiment results and of the interpretative analysis of their three dream texts is outlined in this section. For further information and full explanation of these results, see Appendix 4.

4.2 Participant 1 (Ann)

Biographical Information

Ann is a 37 year-old woman who was born in a Latin American country. Her native tongue is Spanish, and she learned how to speak English when she was 12 years-old. She lives in the US with her husband and her little daughter, and she has a teaching position at a university. When she was 16 years-old, she undertook psychotherapy for at least one year. Ann’s experience of life has been influenced by being the daughter of an exiled father during the military government in her country. She feels a special attraction towards politics, humanities and social justice.
Summary of Word Association Experiment Results

First, Table 4.1 outlines the responses with higher value of complex indicators that sprang from the administration of the Word Association Experiment to Ann, plus the corresponding complexes. Second, the interconnection of complexes is laid out and explained.

Table 4.1: Summary Word Association Experiment Results and Complexes – Participant 1

<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Response</th>
<th>Reproduction</th>
<th>Sum of complex indicators</th>
<th>Complex indicators</th>
<th>Complex name</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Pueblo</td>
<td>casa</td>
<td>(-) *</td>
<td>3</td>
<td>RT 43** (2)*** + amnesia</td>
<td>Identity</td>
</tr>
<tr>
<td>18</td>
<td>Enfermo</td>
<td>mundo</td>
<td>(+)</td>
<td>3</td>
<td>RT 43 (2) + stereotype</td>
<td>Negativity</td>
</tr>
<tr>
<td>19</td>
<td>orgullo</td>
<td>malo</td>
<td>(+)</td>
<td>3</td>
<td>RT 41 (2) + stereotype</td>
<td>Criticism</td>
</tr>
<tr>
<td>69</td>
<td>Parte</td>
<td>conocer</td>
<td>(-)</td>
<td>4</td>
<td>RT 36 (2) + amnesia + mishearing the stimulus word</td>
<td>Identity</td>
</tr>
<tr>
<td>70</td>
<td>Viejo</td>
<td>todo</td>
<td>nueva</td>
<td>3</td>
<td>RT 18 + stereotype + incorrect reproduction</td>
<td>Belonging</td>
</tr>
<tr>
<td>84</td>
<td>Temer</td>
<td>vida</td>
<td>vivir</td>
<td>4</td>
<td>RT 37 (2) + incorrect reproduction + stereotype</td>
<td>Fear</td>
</tr>
<tr>
<td>88</td>
<td>Besar</td>
<td>querer</td>
<td>(-)</td>
<td>6</td>
<td>RT 63 (3) + hand mov. + amnesia + stereotype</td>
<td>Controlling</td>
</tr>
<tr>
<td>95</td>
<td>ridiculo</td>
<td>mundo</td>
<td>(+)</td>
<td>4</td>
<td>RT 35 (2) + hand mov. + stereotype</td>
<td>Authority</td>
</tr>
</tbody>
</table>

Note

*(-) amnesia; (+) correct reproduction
** RT: reaction time
*** Times higher than the median (median = 17).
The responses with complex indicators of value 3 or more are presented in Table 4.1. A selection of responses with a value of 3 or more was done in order to highlight central complexes. For example, the first association: “13. *pueblo* (town) – *casa* (house) – (-),” gathered a total of 3 complex indicators. The RT (reaction time = 43) doubled the median (median = 17), so it received a total value of (2). Also, one more complex indicator was present in this association: amnesia (1). All summed a total value of 3.

A total of seven complexes came up from the Word Association Experiment administered to Ann. Their names are: Identity with a total value of (3); Identity (4); Negativity (3); Criticism (3); Belonging (3); Fear (4); Authority (4); and Controlling (6). Identity complex showed up twice. These names emerged from their link to the stimulus word, (e.g. No. 84. *temer* (to fear) – *vida* (life) – *vivir* (to live) = fear complex (4)) or from Ann’s spontaneous comments or reflections when we discussed some of her associations (e.g. No. 70 *viejo* (old) – *todo* (all) – *nuevo* (new) = belonging complex (3); she stated, “Negative perspective. I’m trying to find a school for my daughter…, and I feel dislocated here.”

When the reproduction experiment was done, Ann spontaneously stated, “It was hard to find words, like *besar* (kiss). I wonder if it is because I’m very controlled. I was wondering how my daughter would appear, and she appeared in the negative side, with the word *tegaña* (to punish). There are some others that are more cultural; it is something learned, I think. I used a lot of opposites. It may be that because I’m ‘opposite,’ I said opposites. The culture here is not very critical, I feel as critical. It was hard. It is really hard to me to let it go.”
According to the values of complex indicators and her spontaneous comments, an outline of Ann’s complexes interconnections is presented next:

Complexes Interconnections

enfermo (sick) – mundo (world) (3) > parte (part) – conocer (to know) - ? (4) > viejo (old) – todo (all) (3) 

pueblo (town) > casa (house) - ? (3)

temer (to fear) – vida (life) – vivir (to live) (2) > besar (to kiss) – querer (to love) - ? (6) > ridicule (ridicule) – mundo (world) (4)

orgullo (pride) – malo (bad) (3)

Through the WAE responses, Ann’s central conflict appeared connected to the words kiss, fear and ridiculous. She spontaneously related the word besar (kiss) with her tendency to be “very controlled.” Therefore, a controlling (kiss - to love – (-)), authoritarian (ridiculous - world) and criticizing (pride - bad) attitude would lead Ann to experience a fear to live (fear - life); like when she said, “It’s very exaggerated… is like … is political, although I have fears.” Ann’s fears moved her to project outside her own difficulties (sick -world and stereotype todo/all: negativity) that could not be integrated in a whole (part - to know – (-)), and hence would not allowed her to have a better sense of identity (town – house – (-)). This situation was intensified by experiencing cultural dislocation (old – all - new) in her life (belonging), as when she stated, “political decisions affected all my life.” Thus, “not finding a place,” not knowing clearly from where she belongs has been a central struggle for Ann.
Summary of significant Differences between Dream Texts: Dream 1

The significant differences between Spanish and English versions of this dream that came out from the analysis are presented in Table 4.2.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish</td>
<td>Estoy revisando unos bolsos en una tienda. Hay varios bolsos y adentro encuentro ropa de Jeff.</td>
<td></td>
<td>The first image appeared at the beginning and at the end of the SV where the dream-ego was in a “checking attitude” (revisando/checking).</td>
</tr>
<tr>
<td>Trans.</td>
<td>I’m checking hand-bags at a store. There are a few hand-bags, and I found Jeff’s clothes inside them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>(The EV version does not start with this image).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td>Antes de eso entro en el centro comercial que no es muy grande, pero tiene como un portero.</td>
<td>Shopping center: “something bigger, centro comercial is smaller.”</td>
<td>In Spanish the word centro comercial sounded smaller than shopping center to the dreamer.</td>
</tr>
<tr>
<td>Trans.</td>
<td>Before that, I enter a small shopping center, which is not very big, but it has like a doorman.</td>
<td>Top but not pants: (silence)… “it is evident that I’m not a male. That wouldn’t be something that… Not having pants it’s obvious that I’m not a man. It’s typically for women that you have to cover your breasts” (identity complex).</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>I enter a small shopping center wearing only my underwear, I have a top but not pants.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td>…, pero tiene como un portero.</td>
<td>Portero (doorman): “there is some control of who enters. A person who stands by the door and checks, like a police person… In Uruguay, there are a lot of places where a portero watches the door” (controlling complex).</td>
<td>There was a clear difference between portero (doorman) and doorman. The first connects to control, while the other “more like greeting.”</td>
</tr>
<tr>
<td>Trans.</td>
<td>…, but it has like a doorman.</td>
<td>Doorman: “like someone who watches the entrance, but I think he doesn’t have</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>At the door there is a man standing talking to a group. He seems to be a kind of doorman.</td>
<td></td>
<td>In the SV doorman was preceded by the word “pero” (but)…</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Spanish          | *Paso rápido y voy a una tienda para tratar de conseguir algo que ponerme.* | the connotation of security or police. More like greeting.”
Man: “it’s different than the SV. Here there is a connection between the men.”
“pero tiene como un portero/but it has like a doorman”). The word “pero/but” suggested that the doorman is felt or perceived out of place. |
| Trans. | I go through fast and go to a store in order to find something that I can put on. |
| English | I walk by the stores but trying to find a place to buy some clothes. |
| **Pantalones** (pants): | “covering, maybe masculinity, power, control. There is an expression in my country: “*quien tiene los pantalones?*” (who wears the pants?), that is, being in control or being in charge. I think that in my family when there is a woman who has the confidence and strong personality, you are kind of taking over men. In my family they always say that I should be nice to Jeff; they think that I’m too overpowering (authority complex). If I’m strong I’m not respecting the place of the male. My mother, for example, she thinks that she is feminist, but she thinks like that! My grandma is also like that…!” Controlling complex |

The intentionality in the SV was different than the EV; the psychic energy moved differently. In the SV the dreamer went “in order to find,” while in the EV she walked “but trying to buy.” The word “but” separated the walking experience from “trying to find,” which sounded more stressful.
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
</table>
| Spanish Trans.   | *Las tiendas están todas cerradas.*  
The stores are all closed. | *Fiesta* (party): “like a celebration, people working there, celebrating, sharing a moment but it’s not open. They are not doing their job. Through the window I can see them.”  
Party: “(...) it would be more people around, not a big group around the table. It’s not... I see more drinking, and talking...less connected to family. It is different from *fiesta* in the sense that it’s bigger, more decoration...”  
*Familia*: “it seems that is a close relationship. I associate my parents and siblings; husband and daughter are my second association. It’s like a very emotional connection positive and negative at the same time.”  
Family: “I think of Jeff’s family, which is more the relationship, is not as close as my family. They provide more space for people. There are not close contact.” | In the EV “party” sounded more connected to a big celebration, while in the SV “*fiesta*” was closer to a family gathering.  
When associating to “*familia*” (family) and “family” the difference of the dreamer’s experience of family in her country and in the US showed up. And each word connected her to opposite emotional experience with people (“very emotional”/ “not close”). |
| English          | …, but the stores seem all to be closed. |               | than the SV (“in order to find”). |
| Spanish Trans.   | *Nadie me ve o parecen no darse cuenta que estoy ahí.*  
Nadie me ve (nobody sees me): “It’s not recognized, they can’t really see who I |               | |
<p>| English          |               |               | appear in the EV. |</p>
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trans. English</td>
<td>Nobody sees me, or they seem not to realize that I’m there. (The English version did not include this image).</td>
<td>I feel like that in my family: They think they know who I am. In gatherings like that, there is no space to change, to notice different positions, or different things.”</td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Luego llego a un lugar donde hay como una plaza interior con plantas y un escenario donde la gente está mirando una especie de espectáculo.</td>
<td>“Plantas (plants): “a lot of green, flowers.”</td>
<td>In the SV there were more elements; the scene was more descriptive. In the SV the dream ego arrived to a place first, and then, the description of the place opened up, while in the EV, the dream ego arrived to the plaza immediately. The sense of time was different in each version; the SV showed a slower sense of time than the EV.</td>
</tr>
<tr>
<td>Spanish English</td>
<td>Then I arrive to a kind of plaza where there is a show going on.</td>
<td>Algo (something): “anything, whatever. It’s also a duality, I’m in control, in power, but I feel weak, so they don’t know that I’m not in control.”</td>
<td>In the SV the dream ego was more focused; she started to search for something.</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>(…) empiezo a buscar algo (…)</td>
<td>Controlling complex</td>
<td></td>
</tr>
<tr>
<td>Spanish English</td>
<td>(…) I start to search for something (…)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Trans.</td>
<td>(…) I look through them (…)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cómoda (cabinet): “like a dresser, a place to put clothes… In my family we keep everything in. I don’t throw things away.”

Cabinets: “something like a closet, it’s a different kind of furniture…Bigger. Here everything is bigger, there is more space, comparing to Uruguay. More distance.”

Cómoda (cabinet) referred to Ann’s family.

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Summary of Complexes in Linguistic Versions of Dream Text 1

In Table 4.3 a summary of the complexes highlighted in each language version of the dream text 1 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.

**Table 4.3: Summary of Complexes in each Linguistic Version and Associations to Dream text 1 - Participant 1**

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portero (doorman): “there is some control of who enters. A person who stands by the door and checks, like a police person.”</td>
<td>Controlling complex</td>
<td>Top but not pants: (silence)... “it is evident that I’m not a male. That wouldn’t be something that… Not having pants it’s obvious that I’m not a man. It’s typically for women that you have to cover your breasts”</td>
<td>Identity complex</td>
</tr>
<tr>
<td>Pantalones (pants): “covering, maybe masculinity, power, control. There is an expression in my country: “quien tiene los pantalones?” (who does wear the pants?) that is, being in control or</td>
<td>Authority complex</td>
<td>Controlling complex</td>
<td></td>
</tr>
</tbody>
</table>

---
In this first dream, Ann’s tendency to control (controlling complex: kiss - to love – (-)), authority complex (ridiculous - world) and identity complex (town – house – (-)) appeared clearer and more often in the SV. Following Ann’s associations and comparison of both dream versions, interesting differences appeared in the way Ann’s dream ego experienced in the dream. For example, in the EV, the dream ego arrived to the plaza immediately, giving a different sense of time. In general, the SV brought up more closeness to the dreamer’s family, that is, to her primary objects, while the EV brought up emotional distance for her. For example, cómoda (cabinet): “like a dresser, a place to put clothes… In my family we keep everything in.”
Summary of significant Differences between Dream Texts: Dream 2

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.4.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td><em>Voy por una autopista donde hay una congestión de tráfico.</em></td>
<td><em>Autopista</em> (highway): it’s connected to California. I lived there like five years, and the cars drive very fast. You have to hurry up when you have problems; you have to move very quickly all the time. In Uruguay there are no <em>autopistas</em>.*</td>
<td>The spatial experience of the dreamer appeared differently in each language version. In the SV the dreamer went “through a highway where there is traffic congestion.” In the EV the dreamer was already “in a traffic jam.” The SV gave more information where the dreamer was.</td>
</tr>
<tr>
<td>English</td>
<td>I go through a highway where there is traffic congestion.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>Yo voy como en una bicicleta y estoy tratando de pasar a ciertos autos.</em></td>
<td><em>Bicicleta</em> (bicycle): that’s like I’m out of place. I’m not in the right kind of vehicle. You do not suppose to be in a bicycle in an <em>autopista</em> (...) <em>Identity complex.</em></td>
<td>The image of the dreamer riding a bicycle appeared first in the SV.</td>
</tr>
<tr>
<td>English</td>
<td>I am in a traffic jam…</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>Pero es difícil.</em></td>
<td></td>
<td>SV described a quality of the dreamer’s experience “<em>pero es difícil</em>” (“but it is difficult”).</td>
</tr>
<tr>
<td>English</td>
<td>But it is difficult.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td></td>
<td></td>
<td>EV described how the traffic moved: “very slowly.”</td>
</tr>
<tr>
<td>English</td>
<td>…and it is moving very slowly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Creo que el conductor de ese auto se molesta porque lo pasé</td>
<td>Conductor (driver): the driver, the person in charged. The people I interact. Conductor de orquesta (orchestra director), the líder, the director, the boss.</td>
<td>Only the SV brought up the anger of the driver (el conductor de ese auto se molesta/the driver of this car is angry). Authority complex</td>
</tr>
<tr>
<td>English</td>
<td>This image did not appear here.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rapidísimo (very fast): out of control, very fast, that is inappropriate for a bicycle. Going really fast: like very fast, high speed. Rapidísimo is faster, is like an extreme; going really fast but is not the fastest.</td>
<td>“Rapidísimo” with the ‘r’ and the ‘s’ sound was able to describe better how fast the dreamer went in her bicycle. In the participant’s free associations to this dream, she wrote, “The sound of the word “rapidísimo” signals the feeling of speed and lack of control.”</td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Ahora es como que empiezo a volar y voy rápido como fuera de control hasta un lugar donde parece haber una celebración.</td>
<td>Fuera de control (out of control) I don’t have control over the speed or the destination. I think in this case, like in my life I’m a lot out of control. I don’t know if this is the right job, if this is the right place where to live... In the job where I have more work, and expectations, what you need to do it’s always something else. My family is also demanding. In the past they were always looking what you didn’t do. They recognize what I did and they want more. Criticism complex. Don’t have control:</td>
<td>The participant associated fuera de control (out of control) with her family.</td>
</tr>
<tr>
<td>English</td>
<td>… after a while it seems I am flying. I don’t have control, I’m moving very fast. Then the road seems to get to a place where there is a celebration.</td>
<td></td>
<td>In the SV the dream ego was the one that went towards a place. In the EV the road took her to a place.</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant's associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>----------------------------</td>
<td>-----------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish</td>
<td><em>Es un evento especial como la celebración de un evento político o una reunión de algo político.</em></td>
<td><em>Celebración de un evento político:</em> maybe a type of situation that can be recognition or hope. When like the party or the … you work for is successful. When the party won the elections, but in my political participation, I didn’t have… In 1995 democracy, they have these parties in the street. More connected to Uruguay. Political gathering: it’s like a group of people, and it has to do with some political cause. Not necessarily a political party.</td>
<td>In the SV there was “un evento especial” (a special event) like the celebration of a politic event while in the EV there was “some sort of political gathering.” The dreamer recognized a connection of “celebración de un evento político” with her country of origin. In the SV Ann used twice the word “político” (“politic).” In the WAE results, she stated in (WAE no. 95. ridículo (ridicule) – mundo (world): “The fear that I’m not doing enough. The choices. When in many times, decisions of my family where to live I didn’t have the…</td>
</tr>
<tr>
<td>Trans.</td>
<td>It is a special event like the celebration of a politic event or a meeting about something politic.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Some sort of political gathering.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

S: it’s something that I don’t like, it’s not good. I can’t see what happened.
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant's associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
</table>
| Spanish Trans.   | *Me parece que reconozco a alguna gente y el lugar, pero no puedo parar/bajar, sigo yendo rápido y como sobrevolando todo.* | *Reconozco alguna gente* (I know some of the people): I don’t remember anyone… I think that I recognize someone. I don’t know who they are. There is a connection. Recognition in a different way.

Something I recognize: it’s not people, it is something, is more distance. *Lugar* (place): Like “Un Lugar en el Mundo.” (“A Place in the World”) that movie, your place…the people are trying to find the place in the world is a lot how much I feel. It’s so hard to find your place and your project. You are trying to find yourself and be honest with yourself. And |
| English          | It is of something I recognize, but I can’t stop, I continue moving fast and flying over it. | SV brought up a connection with the people and the place (“I believe that I know some of the people and the place”). In the EV there were no people, and the connection was not very clear (“It is of something I recognize”). The word place did not show up in the EV. Contrary, in the SV “lugar” (place) opened up her experience in exile and need to find a place where she could belong. Belonging complex; identity complex

Likewise, in the WAE 70. viejo (old) |
Summary of Complexes in Linguistic Versions of Dream text 2

Table 4.5 summarizes the presence of complexes in each language version of the dream text 2 and associations. At the end, a brief paragraph recapitulates the chief results.

Table 4.5: Summary of Complexes in each Linguistic Version and Associations to Dream text 2 - Participant 1

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bicicleta (bicycle): that’s like I’m out of place. I’m not in the right kind of vehicle. You do not suppose to be in a bicycle in an autopista (…)</td>
<td>Identity complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conductor (driver): the driver, the person in charged. The people I interact. Conductor de orquesta (orchestra director), the líder, the</td>
<td>Authority complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spanish version of dream text and associations</strong></td>
<td><strong>Name of complex</strong></td>
<td><strong>English version of dream text and associations</strong></td>
<td><strong>Name of complex</strong></td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>---------------------</td>
<td>--------------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>director, the boss.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Fuera de control</em> (out of control) I don’t have control over the speed or the destination. I think in this case, like in my life I’m a lot out of control. I don’t know if this is the right job, if this is the right place where to live... In the job where I have more work, and expectations, what you need to do it’s always something else. My family is also demanding. In the past they were always looking what you didn’t do. They recognize what I did and they want more.*</td>
<td><strong>Criticism complex</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ann used twice the word “<em>político</em>” (politic). In the WAE results, she stated in (WAE no. 95. ridículo (ridicule) – mundo (world): “The fear that I’m not doing enough. The choices. When in many times, decisions of my family where to live I didn’t have the choice to decide. That was authoritarian. In reality, at home, now I am an adult, and they are still authoritarian. Just saying something is not enough.”</td>
<td><strong>Criticism complex</strong></td>
<td><strong>Authority complex</strong></td>
<td></td>
</tr>
<tr>
<td><em>Lugar</em> (place): Like “<em>Un Lugar en el Mundo,</em>” (“A Place in the World”) that movie, your place...the people are trying to find the place in the world is a lot how much I feel. It’s so hard to find your place and your project. You are trying to find yourself and be honest with yourself. And sometimes a place is important, but in that movie, the place is important. It has to do with exile; I’m the daughter of exiled. That part of not finding a place. I’m not totally Uruguayan, I’m not Venezuelan; my connection to place is problematic. I feel like I need to find a space where I belong, to put all my energy and my hope, and invest a lot in a place.*</td>
<td><strong>Belonging complex</strong></td>
<td><strong>Identity complex</strong></td>
<td></td>
</tr>
</tbody>
</table>
In this dream, Ann’s experiences of “being out of place” (identity complex), of being part of an “authoritarian family” (authority complex), and her needs to “find a space where to belong” (belonging complex) appeared only through the SV. In the SV the action of the dream ego was more defined and active than in the EV (e. g., the dream ego is the one that goes towards a place). Also, Spanish words congregated more energy, therefore, connected to complexes. For example, the word lugar (place), which the participant associated with an Argentinean film on exile and place in the world. Similarly to Ann’s first dream, the associations to her family appeared in the SV. For example, the participant associated fuera de control (out of control) with her family.

Summary of significant differences between Dream Texts: Dream 3

The significant differences between the Spanish and English versions of this dream that came out from the analysis are presented in Table 4.6.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Voy caminando por un parque en el que hay unos cafés o restaurantes.</td>
<td>I’m returning home after work.</td>
<td>The expression “I’m returning home after work” gave a sense of time. It did not appear in the SV.</td>
</tr>
<tr>
<td>English</td>
<td>I’m walking through a park in which there are some coffee shops and restaurants.</td>
<td>I’m returning home after work.</td>
<td>In the SV the activity of the dream ego sounded more contemplative and relaxed: “I’m walking through a park…” In the EV, the activity of</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Spanish Trans.</strong></td>
<td><em>Es como que estoy en mi camino de vuelta del trabajo pero no se parece al camino de verdad.</em></td>
<td></td>
<td>the dream ego sounded more assertive: “I’m returning home.”</td>
</tr>
<tr>
<td><strong>Spanish Trans.</strong></td>
<td><em>Luego nos separamos y yo sigo caminando por el parque hacia una calle principal.</em></td>
<td><em>Calle principal: main road, important, getting out of the park and going to the park; is more like a big street that has a lot of people, a lot of life; like Forbes Ave. or 18 de Julio Ave.</em></td>
<td>The experience of walking back from work appeared differently in each linguistic version. The SV brings up a doubt: the way “does not look as the real one.” There is a doubt if the way that takes her home is the real one. <strong>Belonging complex.</strong></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>This image is mentioned before.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spanish Trans.</strong></td>
<td><em>Unos chicos a los que cruzo me dicen algo sobre la mochila.</em></td>
<td><em>Chicos: young men. A group, something like fear of being robbed. In big streets there are a lot of people, you have to be careful, watch out. People can rob you.</em></td>
<td>The word <em>chicos</em> was associated to some kind of fear, fear of being robbed. <strong>Fear complex.</strong></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>On my way there are a couple of children, adolescents, they say something to me about my backpack.</td>
<td><em>Adolescents: like an age that I like, that I fear too, they don’t follow the rules, so it’s hard to know how they react. I like that.</em></td>
<td>In the EV, the word “adolescents” opened up the tension between being simultaneously rebellious and creative.</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td><em>El conductor dice que sí tiene ruta, pero que ha tenido que desviarse un poco.</em></td>
<td>Only the EV brought up a connection between the dreamer and the street: “The bus goes down a street I recognize.”</td>
<td></td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>The driver says that he has a route, but he had to deviate a little bit.</td>
<td>In the SV “the driver says that he has a route.”</td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>The driver says there is a route, but that he has had to modify it a bit.</td>
<td>In the EV “the driver says there is a route.”</td>
<td></td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td><em>Yo sólo observo y luego que baja la mujer sigo en el autobús.</em></td>
<td>Only the EV stated that it was snowing.</td>
<td></td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>I just observe and when the woman gets off I am still in the bus.</td>
<td>In the SV there was a woman who got off and appeared as someone who did an opposite action of the dream ego (“when the woman gets off I am still in the bus”). This image did not appear in the EV.</td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Outside it is snowing. I don’t remember more. But I don’t seem to participate, I only observe from the outside.</td>
<td>The context of this dream was in USA, in the real path from work to home. This was the only dream of the three that this person wrote spontaneously associations to the EV: “After writing the second part in English I made a connection with my job and the way I participate in the department.”</td>
<td></td>
</tr>
</tbody>
</table>

*Autobús*: “it is like a transportation that is comfortable, with more people, company, so it’s more secure. It’s something I like; if it’s available, I use it.”

*Bus*: “like a form of transportation. It sounds different from *autobús*. It’s a public transportation.”

*Bajar* (get off): *Mafalda*’s line, “stop the world that I want to get off” as a way of “being out of control, you can’t control, and you want to get off.”

*Controlling complex.*
Summary of Complexes in Linguistic Versions of Dream text 3

Table 4.7 outlines the presence of complexes in each language version of the dream text 3 and associations. To finish, a brief comment encloses a summary of the main results.

Table 4.7: Summary of Complexes in each Linguistic Version and Associations to Dream text 3 - Participant 1

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>SV:</em> Es como que estoy en mi camino de vuelta del trabajo pero no se parece al camino de verdad.</td>
<td>Belonging complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T: It is like I am in my way back from work but it does not look as the real one.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Chicos</em> (boys): young men. A group, something like fear of being robbed. In big streets there are a lot of people, you have to be careful, watch out. People can rob you.</td>
<td>Fear complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Bajar</em> (get off): <em>Mafalda</em>’s line, “stop the world that I want to get off” as a way of “being out of control, you can’t control, and you want to get off.”</td>
<td>Controlling complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ann’s need to find a place in the world (belonging complex) (e.g., “It is like I am in my way back from work but it does not look as the real one”), her tendency to control (controlling complex), and her fears to live (fear complex) (e.g., “feeling of being robbed”) appeared in the SV of this dream. It was very interesting to observe the description of space and time that the EV presented (e.g., “I’m returning home after work...”), which gave a sense of time that the SV did not show. The EV showed an
environment that was familiar to Ann’s dream ego (e.g., “The bus goes down a street I recognize”). And, the action of the dream ego in the SV appeared less assertive than in the EV. As it had stated above, this dream seemed to be an “English dream” since the context was part of the dreamer’s life in the US, and the participant spontaneously associated for the first time to the EV. However, complexes came up clearer in the SV.

4.3 Participant 2 (Rose)

Biographical Information

Rose is a 36 year-old woman. She lives in the US with her husband –who is working toward a Ph.D. – and her two little sons. Rose practiced her profession for some years before she moved to the US from her home country in South America. Currently, she dedicates her time to taking care of her children and to doing housework, and she is not dedicating time to her professional interests. Her native tongue is Spanish, and she started to learn English at the age of seven. When she was 30 years-old she underwent individual psychotherapy for one year because she had some communication difficulties with her husband. Besides Rose has a stepsister from her father’s first marriage, she grew up as “the only child” of her mother and old father.

Summary of Word Association Experiment Results

First, Table 4.8 outlines the responses with higher value of complex indicators that sprang from the administration of the Word Association Experiment to Rose, plus the corresponding complexes. Second, the interconnection of complexes is lay out and explained.
### Table 4.8: Summary Word Association Experiment Results and Complexes - Participant 2

<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus word</th>
<th>Response</th>
<th>Reproduction</th>
<th>Sum of complex indicators</th>
<th>Complex indicators</th>
<th>Complex name</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>libro (book)</td>
<td>(-) *</td>
<td>3</td>
<td>RT<strong>32 (2)</strong>* + amnesia</td>
<td>Questioning</td>
</tr>
<tr>
<td>42</td>
<td>tonto (silly)</td>
<td>torcido (angled)</td>
<td>inseguro (insecure)</td>
<td>4</td>
<td>RT42 (2) + foot movement + incorrect reproduction</td>
<td>Silly</td>
</tr>
<tr>
<td>44</td>
<td>despreciar (to despise)</td>
<td>confuso (confused)</td>
<td>odiar (to hate)</td>
<td>3</td>
<td>RT 40 (2) + incorrect reproduction</td>
<td>Despise</td>
</tr>
<tr>
<td>50</td>
<td>injusto (unjust)</td>
<td>escalera (stairs)</td>
<td>verdadero (truthful)</td>
<td>3</td>
<td>RT 42 (2) + incorrect reproduction</td>
<td>Unjust</td>
</tr>
<tr>
<td>58</td>
<td>triste (sad)</td>
<td>pena (sadness)</td>
<td>compasión (compassion)</td>
<td>3</td>
<td>RT 18 + incorrect reproduction + foot movement</td>
<td>Sadness</td>
</tr>
<tr>
<td>62</td>
<td>querido (dear)</td>
<td>Luis (her husband)</td>
<td>amada (lover feminine)</td>
<td>3</td>
<td>RT 16 + incorrect reproduction + foot movement</td>
<td>Lover</td>
</tr>
<tr>
<td>81</td>
<td>conducta (behavior)</td>
<td>persona (person)</td>
<td>comportamiento (behavior)</td>
<td>3</td>
<td>RT 41 (2) + incorrect reproduction</td>
<td>Good girl</td>
</tr>
</tbody>
</table>

**Note**

*(-) amnesia; (+) correct reproduction

** RT: reaction time

*** Times higher than the median (median = 15).

Rose’s responses with complex indicators of value 3 or more are presented in Table 4.8. A selection of responses with a value of 3 or more was done in order to
underline main complexes. For example, the first association: “12. preguntar (to ask) – libro (book) – (−), gathered a total of 3 complex indicators. The RT (reaction time = 32) doubled the median (median = 15), so it got a total value of (2). One more complex indicator was present in this association: amnesia (1). All summed a total value of 3.

A total of seven complexes came up from the Word Association Experiment administered to Rose. These complexes are: Questioning with a total value of (3); Silly (4); Despise (3); Unjust (3); Sadness (3); Lover (3) and Good Girl (3). The complexes’ names emerged from their link to the stimulus word, (e.g. No. 58 triste (sad) – pena (sadness) – compasión (compassion) = sadness complex (3), or from Rose’s spontaneous comments or reflections when we discussed some of her associations (e.g. No. 42 tonto (silly) – torcido (angled) – inseguro (insecure) = silly complex (3); she said, “this is hard for me to imagine. Maybe I don’t want to be tonta (silly) or something like that. I’m feeling that I lost my intelligence for being at home raising my children.”

When the reproduction experiment was done, Rose spontaneously said, “mountain, rock, something hard. Not hard only in the image, but also the sensation. When you mentioned words related to water, swimming, sea or something with water, I feel freedom in all the liquid things that you mentioned. All about home and being comforted is all related to house, bread, food.”

According to the values of complex indicators and her spontaneous comments, an outline of Rose’s complexes interconnections is presented next:
Complexes Interconnections

*injusto (unjust) – escalera (stairs) – verdadero (true) (3) --- querido (dear) – Luis (her husband) – amada (lover feminine) (3) --- conducta (behavior) persona

(person) comportamiento (behavior)

tonto (silly) – torcido (angled) – inseguro (insecure) (4) --- preguntar (to ask) – libro (book) – ? (3)

despreciar (to despise) – confuso (confused) – odiar (to hate) (3) --- triste (sad) – pena (sadness) – compasión (compassion) (3)

According to Rose’s statement, not practicing her profession has affected her self-concept and self-esteem. Following the WAE results, she perceived herself as silly (*tonto* (silly) – *torcido* (angled)) in her capacity of questioning (*preguntar* (to ask) – *libro* (book)) herself (“I don’t have the time to question myself with the kids and the house”) for living the unjust (*injusto* (unjust) – *escalera* (stairs)) situation in which her lover (*Luis* (her husband) – *amada* (lover feminine)) was the one who work and study, while she took care of their children as a good girl (*conducta* (behavior) - *persona* (person) - *comportamiento* (behavior)). This low self-esteem leaded her to despise (despreciar (to despise) – *confuso* (confused)) herself and therefore, feel sad (*triste* (sad) – *pena* (sadness) – *compasión* (compassion)). She said, “It sounds very aggressive (*puñete*/punch) and then very passive (*triste*/sad) waiting for someone to beat me. It’s related to my aggressiveness, but I do not show it very easily. My way of being aggressive is passive.”
Summary of significant Differences between Dream Texts: Dream 1

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.9.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish</td>
<td><em>Era una casa como en Providencia con una terraza con barandas de madera.</em> Es nueva y muy linda. Es de noche y estamos con unas personas que me son familiares y queridas.</td>
<td><em>Terraza</em> (deck): a place where you can breathe fresh air. <em>Barandas de madera</em> (wood handrails) something where you feel safe. Wood, something made of wood that prevents from falling.</td>
<td>SV started with a picture of the house. The EV started showing the time of the day.</td>
</tr>
<tr>
<td>Trans.</td>
<td>It was a house like in <em>Providencia</em> with a deck with handrails made of wood. It is new and very nice. It is nighttime and we are with people who are familiar and dear to us.</td>
<td></td>
<td>A more detailed description of the house appeared only in the SV: The house had “a deck with wood handrails. The house was new and very nice” where, according to Rose’s associations, “you can breathe fresh air” and “feel safe” because the handrails “prevent from falling.” The description of the house gave further elements of the experience of the dream ego. For example, the possibility of falling appeared in the associations to the SV. The verb <em>caer</em> (to fall) was in WAE: No. 48. <em>caer</em> (to fall) – <em>suave</em></td>
</tr>
<tr>
<td>English</td>
<td>It's nighttime. We are in a nice new house in <em>Providencia</em> with people I know and love.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.9: Significant Differences between Spanish and English Versions of Dream 1
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Spanish</strong></td>
<td><em>Trato de salir pero me da pánico y me paralizo (son juguetes de guagua, un catre de madera). Me decido y salgo a buscar las cosas y deja de llover.</em></td>
<td><em>Catre de madera (camp bed): the wood is a sign of warmth. Something that makes you feel at home. I think this <em>catre</em> (camp bed) is very similar to the one I used to have when I was a little girl. When I was a girl I used to have a dream in which I fight with something evil, with a very bad person or thing. It was very scary and in this dream I have the same feeling. But, in this dream it wasn’t exactly like that. It was dark, and I didn’t want to be there because of this darkness.</em></td>
<td>(soft) – <em>claro</em> (clear) / “I have a picture of a road that goes up the hill. It is hard and also soft. In a way, I’m enjoying my life in the US.” This association opened up the doubt how “enjoyable” is Rose’s life in the US. In WAE No. 50. <em>injusto</em> (unjust) – <em>escalera</em> (stairs) – <em>verdadero</em> (truthful). Which could be the connection between “to fall” and her life in the US? Unjust Complex.</td>
</tr>
<tr>
<td>Trans.</td>
<td><em>I try to get out but I feel panic and I am paralyzed (they are baby toys and a camp bed). I decide to go and pick the stuff up and it stops to rain.</em></td>
<td><em>Bed: something to rest. I’m thinking about a bed with a pillow and a comforter that is soft. It invites you to rest. It is not something made of wood that is hard like the <em>catre de madera</em>.</em></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td><em>It's dark outside and there are some things to be rescued: baby toys and a bed. I decide to go and suddenly the rain stops.</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

122
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(camp bed made of wood).</td>
<td>enumerated the things.</td>
<td>In the SV, the dreamer “picks the stuff up.” In the EV, she “rescues” them.</td>
</tr>
<tr>
<td></td>
<td>Vecina (neighbor fem.) I don’t know the neighbor, but she is familiar to me, somebody I can count on. She is older than me, but not too old. Maybe five years older than me. She is close to me, but not someone I know. In the dream she is somebody I say hello, somebody I can count on. She can help me.</td>
<td>In associations: Her neighbor was described as “not nice.” The neighbor appeared as a shadow figure: she is a woman, a foreigner, and she has two children (equal to the dreamer). The van is a family car. This is the car the neighbor (shadow figure) drives. Rose and her shadow figure carry all their family. Unjust complex.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Neighbor: I actually have a neighbor here in Belfast who has a van,…. and I don’t like her! She has two little kids. She is not nice. Sometimes she doesn’t say hi when I run into her. She is a foreigner, too… This is different than the Spanish version. It appears like a different dream! The association is different. It is funny because I thought the spontaneous associations I wrote before where the same for the Spanish and the English versions. I make the switch; I started to think in English and to think about my situation here. In Spanish is easier for me to recall my past in Chile. In English I can tell you something about my reality here in the US. This neighbor is my current neighbor here in the US.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
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<td>------------------</td>
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<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Summary of Complexes in Linguistic Versions of Dream Text 1

In Table 4.10 a summary of the complexes highlighted in each language version of the dream text 1 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.

Table 4.10: Summary of Complexes in each Linguistic Version and Associations to Dream text 1 - Participant 2

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>A more detailed description of the house appeared only in the SV: The house had “a deck with wood handrails. The house was new and very nice” where, according to Rose’s associations, “you can breathe fresh air” and “feel safe” because the handrails “prevent from falling.”</td>
<td>Unjust complex</td>
<td>Neighbor: I actually have a neighbor here in Belfast who has a van,… and I don’t like her! She has two little kids. She is not nice. Sometimes she doesn’t say hi when I run into her. She is a foreigner, too…</td>
<td>Unjust complex</td>
</tr>
<tr>
<td>Barandas de madera (wood handrails) something where you feel safe. Wood, something made of wood that prevents from falling. In WAE No. 50. injusto (unjust) – escalera (stairs) – verdadero (truthful). Then, the verb caer (to fall)</td>
<td>Unjust complex</td>
<td>Her neighbor was described as “not nice.” The neighbor appeared as a shadow figure: she is a woman, a foreigner, and she has two children (equal to the dreamer). The van is a family car. This is the car the neighbor (shadow figure) drives. Rose and her shadow figure carry all their family.</td>
<td>Unjust complex</td>
</tr>
</tbody>
</table>
In this first dream, the SV revealed a more complete description of the
surroundings of the dream, and a higher connection with Rose childhood’s world. For
example, catre de madera (camp bed) lead Rose to a reiterative dream of her childhood.
Both linguistic versions showed up Rose’s unjust complex (injusto (unjust) – escalera
(stairs)) from different contexts. However, the EV was more precise and closer to the
dreamer’s current life in the United States, and her struggles of perceiving herself as silly
for living the unjust situation in which her husband worked and studied, while she took
care of the children. The figure that personified the unjust complex was the current
neighbor, who equally as the dreamer, was a foreigner and mother of two children.

Summary of significant Differences between Dream Texts: Dream 2

The significant differences between Spanish and English versions of this dream
that sprang from the analysis are presented in Table 4.11.
Table 4.11: Significant Differences between Spanish and English Versions of Dream 2

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish</td>
<td>Estamos en el jardín de Pedro (Rosemount). Lo he ido a buscar.</td>
<td>In SV, the dream ego was already at her son’s pre-school. In the EV, the dream ego came to her son’s pre-school.</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>We are at Pedro’s pre-school (Rosemount). I’ve gone to pick him up.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>I come to Rosemount to pick Pedro up.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td>Lo veo con su curso. Son niñitos pobres. Están jugando con arena y le están tirando en la cara a Pedro.</td>
<td>Outside: I don’t remember if my dream was in summer or winter time, but now when you say “outside” I think about winter time, and it is very cold. So, I am worried because it is too cold for Pedro; even though he is having fun. Sort of feeling unprotected. Due to his condition, he is very sensitive to extreme temperatures.</td>
<td>In the SV: The dream ego saw her son (“I see him”), she was inside the scene. In the EV: She firstly described the scene: “he is playing outside with the kids,” and then, she entered: “I see him…”</td>
</tr>
<tr>
<td>Trans.</td>
<td>I see him with his class. They are poor boys. They are playing with sand and they are throwing sand to Pedro’s face.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>He’s playing outside with the kids. I see him standing in the playground; they are throwing sand to his face.</td>
<td></td>
<td>SV: Added the information that the boys were “poor.” She associated being poor with being unprotected: Not having enough “clothes.”</td>
</tr>
</tbody>
</table>
|                  |                                                                             |                                                                                  | Her son was “playing outside.” The English word “outside” opened up an association with low temperature and how bad this was for her “unprotected” son: “I think about winter time, and it is very cold.” In the WAE stimulus word No. 32 pinchar-hielo-dolor (to pierce-ice-pain) she states: “I don’t
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Yo les grito “NO.” Abrazo a Pedro y lo acojo, como “salvándolo.”</td>
<td>I scream to them “NO.” I give Pedro a hug and hold him, as “saving” him.</td>
<td>In SV: As soon as the dreamer screamed NO she hugged her son as a way of “saving” him.</td>
</tr>
<tr>
<td>English</td>
<td>I shout “NO” and then felt sorry for shouting at them.</td>
<td></td>
<td>In EV: Right after shouting NO, Rose felt sorry for what she had done. Good Girl Complex.</td>
</tr>
</tbody>
</table>

Playground: I see him standing alone, he is in the middle of the playground and all the kids running. It has to do with my life in the US. I usually spend lots of time in playgrounds. I usually take Pedro to playgrounds and spend time there. It is part of my history. When I will come back in the future I would love to see those places again.

In the associations to the EV, the participant stated that the word “throwing” gave her the sense that her son was not playing with the sand as it happened in the SV.

EV: Brings up the word “playground” that connected with the feeling of being alone in the middle of the playground while other kids run (e.g., her husband and others) that is also associated with Rose’s life in the US. Unjust Complex.

know why something frozen is the same for me as feeling hurt. I hate being cold. I made the association with feeling alone and sad.” Sadness Complex.
### Summary of Complexes in Linguistic Versions of Dream Text 2

In Table 4.12 a summary of the complexes highlighted in each language version of the dream text 2 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.
Table 4.12: Summary of Complexes in each Linguistic Version and Associations to Dream text 2 - Participant 2

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Pido ayuda” (ask for help): “I do not feel that I have the skill enough to talk to the children. I don’t know how to talk to them.” Additionally, in Rose’s general association to the dream, she states, “I was able to talk to the kids just because I could ask for the teacher’s help.”</td>
<td>Silly complex</td>
<td>Her son is “playing outside.” The English word “outside” opened up an association with low temperature and how bad this is for her “unprotected” son: “I think about winter time, and it is very cold.” In the WAE stimulus word No. 32 pinchar-hielo-dolor (to pierce-ice-pain) she stated: “I don’t know why something frozen is the same for me as feeling hurt. I hate being cold. I made the association with feeling alone and sad.” Outside: I don’t remember if my dream was in summer or winter time, but now when you say “outside” I think about winter time, and it is very cold. So, I am worried because it is too cold for Pedro; even though he is having fun. Sort of feeling unprotected. Due to his condition, he is very sensitive to extreme temperatures.</td>
<td>Sadness complex</td>
</tr>
<tr>
<td>Brings up the word “playground” that connects with the feeling of being alone in the middle of the playground while other kids run (e.g., her husband and others) that was also associated with Rose’s life in the US. Playground: I see him standing alone, he is in the middle of the playground and all the kids running. It has to do with my life in the US. I usually spend lots of time in playgrounds. I usually take Pedro to playgrounds and spend time there. It is part of my history. When I will come back in the future I would love to see those places again.</td>
<td>Unjust complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Right after shouting NO, Rose feels sorry for what she has done.</td>
<td>Good girl complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Besides the SV of this dream added some information that did not appear in the EV, the location of this dream was in the US. Three complexes showed up more clearly in the EV: the good girl complex (e.g., when Rose felt sorry for what she had done); unjust complex (e.g., when Rose felt alone in the middle of the playground while other kids run); and sadness complex when her son was “playing outside,” and when she stated, “I think about winter time, and it is very cold.” The latter statement connected to the WAE stimulus word No. 32 pinchar-hielo-dolor (to pierce-ice-pain) when Rose said: “I don’t know why something frozen is the same for me as feeling hurt. I hate being cold. I made the association with feeling alone and sad.” On the other hand, just one complex visibly emerged in the SV: the silly complex (e.g., when Rose pointed out, “I do not feel that I have the skill enough to talk to the children. I don’t know how to talk to them”).

Summary of significant Differences between Dream Texts: Dream 3

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.13.

**Table 4.13**: Significant Differences between Spanish and English Versions of Dream 3

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant's associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Voy manejando muy contenta y siento el viento en mi cara; estoy con Luis</td>
<td>SV: Began with the action the dream ego was performing (“I am driving…””) and how she felt (“…very</td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
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<td>---------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>and the air fresh. I feel good and happy.</td>
<td>happy…”). EV: Started describing the surroundings (“It’s a beautiful sunny day…”).</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>SV) De repente, anuncian que el río se va a salir, es el Mapocho. (T) Suddenly, it is announced that the river will flood, it is the Mapocho. (EV) Suddenly I hear on the news that there’ll be a flood.</td>
<td>EV: The dreamer heard on the news. SV: Did not state who announced that the river will flood. SV: Named the river (Mapocho).</td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Veo como el camino se va llenando de agua color café. Teo va atrás, envuelto en una frazada. (T) I see how the path is getting flooded by brown colored water. Teo goes in the back mantled with a blanket. (EV) I see the river grow and grow as the road gets narrow, but I continue driving. Teo is in the rear seat, wrapped in a blanket.</td>
<td>SV: Described first how the path is getting flooded. The path, as the dream ego, passively was getting flooded. The path was where the dream ego was. EV: Firstly focused on how the river grows. The image looked a little more distant from the dream ego, since the river grew and she continued driving. There was more action. The energy was more active. SV: Brown colored water. This image did</td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>--------------------------</td>
<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>El camino cada vez se inunda más y es más pequeño, pero yo desafío la inundación y sigo manejando. En un segundo el auto es tragado por las aguas y me hundo con él.</em></td>
<td>When Rose associated to the Spanish word “auto,” Rose stated, “I am afraid because I am falling in the water, but I’m in peace because I gave my best:” <em>Good Girl Complex.</em> Then, she adds, “Even though, it was not enough to keep us safe in the river:” <em>Despise Complex.</em></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Suddenly the car is sinking;</td>
<td>“I realize that Luis’ car is not behind me.” The dream ego realized that her husband was not behind her anymore, and when she associated to “auto de Luis (Luis’ car),” she said: “a part of me. Something is missing. Which part? Confidence.” Rose’s husband was far away: <em>Lover Complex.</em></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>Me doy cuenta que el auto de Luis no está detrás mío. Debajo del puente de metal me encuentro con mi cuñado Carlos y me cuenta que Luis me está buscando en otro lugar.</em></td>
<td>This image (“I realize that Luis…”…) did not appear in the EV.</td>
<td></td>
</tr>
</tbody>
</table>
When associated to the word Carlos, in the SV, Rose gave more information about her brother in law. In addition to his capacity to comfort the dreamer, she stated that he was a kind of spokesman, an intermediary in the family. That is, he was described as having a role like a “bridge,” and in the SV he appeared right “below a metal bridge.”

### Summary of Complexes in Linguistic Versions of Dream Text 3

In Table 4.14 a summary of the complexes highlighted in each language version of the dream text 3 and associations is sketched out. At the end, a brief paragraph recapitulates the central results.

**Table 4.14**: Summary of Complexes in each Linguistic Version and Associations to Dream text 3 - Participant 2

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>When associates to the Spanish word “auto,” Rose states, “I am</td>
<td>Good Girl complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In this third dream, Rose’s experience was slightly different in each linguistic version, since the SV provided some images that did not appear in the EV (e.g., brown colored water). In other words, the SV appeared closer to the dream ego experience, since it was more descriptive. For example, the SV gave more information about the context where the dream ego was: “below the metal bridge,” which was a “familiar place” for Rose. Also, in the SV, the context showed up as Chilean through the name of the river (Mapocho), while in the EV is just a flood. This contrast might evoke different feelings in the dreamer. Similarly, when describing her brother in law, Rose gave more details about him. Three of Rose’s main complexes, then, were easily perceived in the SV. Those complexes were: good girl complex, despise complex and lover complex.

4.4 Participant 3 (John)

Biographical information

John is a man of 37 years-old who was born in a southamerican country. His native language is Spanish, and he learned English when he was 6 years-old. He earned a professional degree in his home country, and got a Masters of Arts from an American University. He was “many times” in psychotherapy: when he was a child “due to bad
behavior,” and twice when he was living in the US. John suffered depressive episodes and he was physically abused by his parents. Nowadays, he lives in his native country with his wife and his daughter; and, he works as a teacher in a university. He enjoys his profession very much, but he struggles with money and with his personal relationships.

Summary of Word Association Experiment Results

First, Table 4.15 outlines the responses with higher value of complex indicators that sprang from the administration of the Word Association Experiment to John, plus the corresponding complexes. Second, the interconnection of complexes is lay out and explained.

<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Response</th>
<th>Reproduction</th>
<th>Sum of complex indicators</th>
<th>Complex indicators</th>
<th>Complex name</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>absurdo (absurd)</td>
<td>(-)*</td>
<td>5</td>
<td>RT <strong>66 (4)</strong>* + amnesia</td>
<td>Insecurity</td>
</tr>
<tr>
<td>22</td>
<td>melévolo (malicious)</td>
<td>asunto (issue)</td>
<td>diábolo, no me acuerdo (diabolo, I can’t remember)</td>
<td>3</td>
<td>RT 13 incorrect reproduction + meaningless reaction + stereotype</td>
<td>Aggression</td>
</tr>
<tr>
<td>29</td>
<td>pan (bread)</td>
<td>diábolo (diabolo)</td>
<td>(-)</td>
<td>4</td>
<td>RT 21 + amnesia + meaningless reaction + perseveration</td>
<td>Home</td>
</tr>
<tr>
<td>30</td>
<td>rico (rich)</td>
<td>rico? desayuno (rich? breakfast)</td>
<td>(-)</td>
<td>3</td>
<td>RT 22 + amnesia + repetition of stimulus word</td>
<td>Home</td>
</tr>
<tr>
<td>33</td>
<td>compasión (compassion)</td>
<td>vela (sail)</td>
<td>(-)</td>
<td>3</td>
<td>RT 18 + amnesia + meaningless</td>
<td>Compassion</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Response</td>
<td>Reproduction</td>
<td>Sum of complex indicators</td>
<td>Complex indicators</td>
<td>Complex name</td>
</tr>
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<td>---------------------------</td>
<td>--------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>38</td>
<td>nuevo (new)</td>
<td>asi (this way)</td>
<td>(-)</td>
<td>3</td>
<td>RT 8 amnesia + stereotype + meaningless reaction</td>
<td>Newly</td>
</tr>
<tr>
<td>42</td>
<td>tonto (silly)</td>
<td>asunto (issue)</td>
<td>(-)</td>
<td>4</td>
<td>RT16 amnesia + meaningless reaction + stereotype + expressive movement.</td>
<td>Low self-esteem</td>
</tr>
<tr>
<td>48</td>
<td>caer (to fall)</td>
<td>al raz del suelo (close to the floor)</td>
<td>(-)</td>
<td>3</td>
<td>RT 23 + amnesia + reaction with more than one word</td>
<td>Surviving</td>
</tr>
<tr>
<td>63</td>
<td>vidrio (glass)</td>
<td>dálmata (Dalmatian)</td>
<td>(-)</td>
<td>3</td>
<td>RT 24 + amnesia + meaningless reaction</td>
<td>Abused</td>
</tr>
<tr>
<td>83</td>
<td>hermano (brother)</td>
<td>cósmico (cosmic)</td>
<td>(-)</td>
<td>3</td>
<td>RT 21+ amnesia + meaningless reaction</td>
<td>Solitude</td>
</tr>
<tr>
<td>92</td>
<td>elegir (to choose)</td>
<td>rumbo (course)</td>
<td>(-)</td>
<td>3</td>
<td>RT 20 + amnesia + perseveration</td>
<td>Insecurity</td>
</tr>
<tr>
<td>93</td>
<td>pasto (grass)</td>
<td>dos (two)</td>
<td>(-)</td>
<td>3</td>
<td>RT 18 + amnesia + meaningless reaction</td>
<td>Insecurity</td>
</tr>
<tr>
<td>95</td>
<td>ridículo (ridiculous)</td>
<td>comunicación (communication)</td>
<td>(-)</td>
<td>3</td>
<td>RT 22 + amnesia + meaningless reaction</td>
<td>Ridiculous</td>
</tr>
</tbody>
</table>

**Note**

*(-) amnesia; (+) correct reproduction
** RT: reaction time
*** Times higher than the median (median = 16).

The responses with complex indicators of value 3 or more are presented in Table 4.15. A selection of responses with a value of 3 or more was done in order to highlight central complexes. For example, the first association: “12. preguntar (to ask) – absurdo (absurd) - (-)),” gathered a total of 5 complex indicators. The RT (reaction time = 66) quadrupled the median (median = 16), so it received a total value of (4). Also, one more complex indicator was present in this association: amnesia (1). All summed a total value of 5.
A total of eleven complexes came up from the Word Association Experiment administered to John. Their names are: Insecurity with a total value of (5); Aggression (3); Home (4); Home (3); Compassion (3); Newly (3); Low self-esteem (4); Surviving (3); Abused (3); Solitude (3); Insecurity (3); Insecurity (3); Ridiculous (3). Home and Insecurity complexes appeared twice in two consecutive responses due to perseveration. These names emerged from their link to the stimulus word, (e.g. No. 95 ridículo (ridiculous) – comunicación (communication) – (-) = ridiculous complex (3)), or from John’s spontaneous comments or reflections when we discussed some of his associations (e.g. No. 48 caer (to fall) – al ruzz del suelo (close to the floor) = surviving complex (3); he stated, “when I was in a psychiatric clinic due to a suicidal attempt, I have the sensation of going down in a hole made of bricks. There was no floor. I practiced martial arts and I learned how to fall down. I learned how to navigate rather than to crash.”

When the reproduction experiment was done, John spontaneously said, “I have a visual mind. Anyway, I do write a lot, I write poems and short stories. When I started this exercise I was nervous observing myself. It was difficult to translate the images. Then, there were associations very much tide up to common places. I criticized concrete answers. When I was nervous I went to common places. When I relax, I get into some place or state of mind similar to trance, not to daydreaming. That happened to me during this exercise. This is the way I experience a lot of images in the back of my mind. It is hard to translate an image.”

According to the values of complex indicators and his spontaneous comments, an outline of John’s complexes interconnections is presented next.
Complexes Interconnections:

preguntar (to ask)- absurdo (absurd) - ? (5) --- elegir (to choose) – rumbo (course)(3)---
pasto (grass) - dos (two) - ? (3)

melévolo (malicious) – asunto (issue) - ?(3) --- vidrio (glass) - dálmata (Dalmatian) - ? (3)

hermano (brother) – cósmico(cosmic)(3 ) --- ridiculo (ridiculous) - comunicación
(communication) - ? (3)--- tonto (silly) – asunto (issue) - ?(4) ---

compasión (compassion) – vela (sail) - ? (3)

pan (bread) - diábolo (diabolo) - ?(4) --- rico (rich) - rico? desayuno (rich? breakfast) -
? (3)

cae (to fall) - al raz del suelo (close to the floor) - ? (3)--- nuevo (new) – así (this way) –
? (3)

The WAE results showed that for John, one of his central conflicts was to ask (to ask – absurd) and to choose (to choose – course) connected to a primal pain for being physically abused by his parents when he was a child (glass – Dalmatian and malicious – issue). In other words, John’s painful experiences as a child affected his integrity and his self-knowledge that would allowed him to know better what he wanted for himself.

Accordingly, new challenges in life (new – this way) put him in a surviving mode (to fall – close to the floor). As a consequence, solitude (brother – cosmic), a feeling of being ridiculous (ridiculous – communication) and low self-esteem (silly – issue) brought up a difficulty to make himself at home (bread – diabolo and rich – breakfast), and a profound need to have someone feel compassion for him (compassion – sail). However, all this pain often made him react aggressively (malicious – issue), even to the point to commit suicide. In short, John’s main complexes have been related to being physically abused by
his parents; feeling abandoned, and struggle to structure his own identity (e.g., “When I started this exercise I was nervous observing myself”).

Summary of significant differences between dream texts: Dream 1

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.16.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Escena en la oscuridad.</td>
<td>SV: Started with an open statement: “scene in the darkness.” It gave the sense that the dream ego did not know very well where he was, since it was dark and it did not specify where he was: it was a “scene.” Home complex and Insecurity complex.</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Scene in the darkness.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The action takes place in complete darkness.</td>
<td>EV: The beginning of the dream was different since an “action takes place.” Besides there was no specification about what kind of action was, there was an action. Energy was moving without a clear intention and “beyond your limits.” Insecurity complex.</td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>----------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td><strong>El espacio está compartimentado en habitaciones conectadas. Las arañas e insectos caen desde arriba. No es agradable, provoca angustia.</strong></td>
<td>The association to the word “araña” (spider) connected John directly to his mother’s fears.</td>
<td>SV: Brought up a personal judgment about the experience: “it is not pleasant.”</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>T: Something activates the generation of many insects and hairy spiders, scorpions, etc.</td>
<td>The word “insectos” was associated with a concrete fearful personal experience with a spider, in which John and the spider tried to defend their own space: Home complex. The word “insects” was associated with insects.</td>
<td>SV: “The experience provoked anxiety.” It was a more general statement, maybe more autonomous and detached from the dream ego.</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td><strong>EV: Something activates the generation of many insects, spiders, scorpions, etc.</strong></td>
<td>When John associated to “habitaciones conectadas” (interconnected rooms), appeared clearly an experience of not having an inner private place where to dwell: “… that is a short story of a person dreaming that each room is possessed, and the person has to leave the space.” Home complex. John’s association to the word “angustia” called a past experience of feeling rejected by his first love. In WAE no. 40: rezar (to pray) – ahondar (to deepen) – (amnesia), John states, “(…) I prayed a lot when I was punished by my parents, and when I felt alone at sixteen in society because the girl I loved rejected me,” and in WAE no. 44: despreciar (despise) - angustia (anxiety) - (amnesia), he controlled his feelings.</td>
<td>EV: The dream ego stated how he feels: “I feel extremely anxious.”</td>
</tr>
</tbody>
</table>
### Summary of Complexes in Linguistic Versions of Dream Text 1

In Table 4.17 a summary of the complexes highlighted in each language version of the dream text 1 and associations is sketched out. At the end, a brief paragraph sums up the main results.

**Table 4.17: Summary of Complexes in each Linguistic Version and Associations to Dream text 1 - Participant 3**

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>SV: Started with an open statement: “scene in the darkness.” It gave the sense that the dream ego did not know very well where he was, since it was dark and it did not specify where he was: it was a “scene.”</td>
<td>Home complex</td>
<td>EV: The beginning of the dream was different since an “action takes place.” Besides there was no specification about what kind of action was, there was an action. Energy was moving without a clear intention and “beyond your limits.”</td>
<td>Insecurity complex</td>
</tr>
<tr>
<td>The word “insectos” was associated with depression during childhood and torturing insects.</td>
<td>Aggression complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Abused complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When John associated to “habitaciones conectadas”</td>
<td>Home complex</td>
<td>“Spider” was associated with a concrete fearful personal</td>
<td>Home complex</td>
</tr>
</tbody>
</table>
Considering John’s associations and both dream versions, the SV of this dream presented more connections to his childhood and to past personal experiences. For example, John associated the word “insectos” with depression during his childhood and with torturing insects. On the other hand, solitude complex and aggression complex showed up in the SV when John’s association to the word “angustia” (anxiety) called a past experience of feeling rejected by his first love. As well, in the WAE stimulus word number 40: rezar (to pray) – ahondar (to deepen) – (amnesia), John stated, “(…) I prayed a lot when I was punished by my parents, and when I felt alone at sixteen in society because the girl I loved rejected me,” and in WAE number 44: despreciar (despise) - angustia (anxiety) - (amnesia), he said, “(…) I do not despise other people, but I was despised, like by that girl I loved.”
The unspecified beginning of this dream connected John to his home complex and insecurity complex. However, in the SV, when he associated to “habitaciones conectadas” (“interconnected rooms”), John’s difficulties to dwell within himself (home complex) became more evident than in the EV. Insecurity complex and home complex also appeared in the EV.

Summary of significant Differences between Dream Texts: Dream 2

The significant differences between Spanish and English versions of this dream that were observed in the analysis are presented in Table 4.18.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>&quot;Mi suegro era gay.&quot;</td>
<td>My father in law was gay.</td>
<td>SV: Used the verb in past tense: “my father in law was gay.” Later, the text turned into present tense.</td>
</tr>
<tr>
<td>English</td>
<td>My father in law is gay (in the dream).</td>
<td></td>
<td>EV: Used a present tense: “my father in law is gay.” All the text remained in present tense.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EV: Added in parenthesis “(in the dream).” The present tense of this sentence made this image more real; it needed to be affirmed in parenthesis that this condition was just in the dream.</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>Nos llevaba en auto por un camino rodeado de duna y pantano, como a Ritoque, hasta un pueblo recientemente arrasado por un tsunami.</em></td>
<td>He drives us to a small town in the coast. It has been destroyed by a tsunami.</td>
<td>The word “<em>auto</em>” (car) appeared only in the SV and is his mother’s car, the car he was using that time.</td>
</tr>
<tr>
<td></td>
<td>He was giving us a car ride through a road surrounded by sand-hill and swampland, like through <em>Ritoque</em>, to a town which has been recently devastated by a tsunami. I see scenes of the town before the tsunami.</td>
<td>Only in the SV: Sand-hill and swampland constituted the landscape of the ride. Both were difficult terrains to walk in: <em>Insecurity complex.</em></td>
<td></td>
</tr>
<tr>
<td>English Trans.</td>
<td>He drives us to a small town in the coast. It has been destroyed by a tsunami.</td>
<td>The town <em>Ritoque</em>, which was a connection to John’s father and to his personal history in his home country, appeared only in the SV.</td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>Luego del tsunami hay muchos escombros, grupos de maderos erizados, casas llenas de agua turbia y fría. Al parecer no hubo muertos.</em></td>
<td>After the tsunami there remain only clusters of debris like sea urchins made of wood. Also I can see compartments of former houses, full of cold water.</td>
<td>Besides the tsunami appeared in both versions, here it was stated that the town “has been recently devastated” giving the sense that danger was closer in time. <em>Surviving complex.</em></td>
</tr>
<tr>
<td></td>
<td>After the tsunami there is much debris, groups of bristly wood boards, houses full of muddy and cold water. It seems there were no dead.</td>
<td>The recognition of no dead appeared only in the SV. <em>Surviving complex.</em></td>
<td></td>
</tr>
<tr>
<td>English Trans.</td>
<td>After the tsunami there remain only clusters of debris like sea urchins made of wood. Also I can see compartments of former houses, full of cold water.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>De alguna manera sé que hay un animal, tímido, esquivo y buen nadador, que sobrevivió. No se deja ver. Es blanco y amigable como una mascota -una foca?</em></td>
<td>For some reason I know that there is a shy, avoiding and good swimmer animal that survived. It does not allow</td>
<td></td>
</tr>
<tr>
<td></td>
<td>For some reason I know that there is a shy, avoiding and good swimmer animal that survived. It does not allow</td>
<td>The “avoiding and good swimmer” characteristics of the animal appeared only in the SV. The animal was the one that did not allow to be seen.</td>
<td></td>
</tr>
</tbody>
</table>
### Summary of Complexes in Linguistic Versions of Dream Text 2

In Table 4.19 a summary of the complexes highlighted in each language version of the dream text 2 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.
Table 4.19: Summary of Complexes in each Linguistic Version and Associations to Dream text 2 - Participant 3

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only in the SV: Sand-hill and swampland constituted the landscape of the ride. Both were difficult terrains to walk in.</td>
<td>Insecurity complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John’s association to <em>pendiente pronunciada</em> (pronounced declination): “I can have something in my feet and allow me to jump” had a connection to WAE no. 48 (to fall – close to the floor) where John stated, “When I was in a psychiatric clinic due to a suicidal attempt, I have the sensation of going down in a hole made of bricks. There was no floor. I practice martial arts and I learned how to fall down. I learned how to navigate rather than to crash.”</td>
<td>Surviving complex</td>
<td>The tsunami appeared in both versions.</td>
<td>Surviving complex</td>
</tr>
<tr>
<td>Besides the tsunami appeared in both versions, here it was stated that the town “has been recently devastated” giving the sense that danger was closer in time.</td>
<td>Surviving complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The recognition of no dead appeared only in the SV.</td>
<td>Surviving complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this second dream, John’s insecurity complex (to ask – absurd) and surviving complex (to fall – close to the floor) appeared in both linguistic versions, but more often in the SV. There were some differences on how the dream ego experienced particular situations. For example, only in the SV the landscape of the ride was constituted by sand-hill and swampland, both insecure terrains that looked similar to John’s experience of himself (“When I started this exercise I was nervous observing myself”). Another example was when the tsunami showed up in both linguistic versions; however, in the SV
the catastrophe had happened more recently, revealing a dissimilar experience of time that would revealed an emergency. In addition, in the SV John realized that there were no dead, somebody had survived (surviving complex) similar to when he did not commit suicide.

Summary of significant Differences between Dream Texts: Dream 3

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.20.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>I see myself organizing a dinner on the sand dune just in front of the house and between it and a eucalyptus forest. I am placing there a long table and arranging everything with other people I cannot remember (or never really saw).</td>
<td>When John associated to “otras personas” (other people) he stated, “I can see their faces, they are friendly, they are mysterious, intriguing.” “Other people:” “to me is like you are not better than me I am not better than you.”</td>
<td>John stated “this is an English dream.” Here these persons were described with human characteristics that showed the quality of the dream ego’s experience while being with them: “friendly” but “intriguing.” The association to “other people” recalled the WAE no. 44: despreciar (despise) – angustia (anxiety) – (amnesia), where he stated, “what came to me is an ethical debate. Last night we were at my house and outside there were two beggars. I do not despise other people,</td>
</tr>
<tr>
<td>Spanish</td>
<td>Me veo a mi mismo organizando una comida en las arenas de la duna que está en frente de la casa y justo entre esta y un bosque de eucaliptos. Estoy ubicando ahí una mesa larga y arreglando todo junto a otras personas que no puedo recordar, o quizás nunca vi realmente.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>I see myself organizing a dinner on the dune’s sand that is in front of the house and just between it and a eucalyptus forest. I am placing a long table and arranging everything with other people that I cannot remember, or maybe I never saw.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.20: Significant Differences between Spanish and English Versions of Dream 3
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>While we are eating (before dusk), an old <em>huaso</em> [Chilean cowboy] -a bizarre looking one- come join us. He is very tall and apparently acromegalic.</td>
<td><em>Huaso</em>: friends. Old <em>huaso</em>: “I remember my first teachers. They were funny guys they liked women, drinking, very elegant the way they dressed.” John “forgot” to write down the word “he” at the beginning of the sentence.</td>
<td>In EV: “old huaso.” In SV: “huaso.”</td>
</tr>
<tr>
<td>Spanish</td>
<td><em>Mientras comemos, antes del atardecer, un huaso muy bizarro se acerca y se une a nosotros. Es muy alto y aparentemente acromegálico.</em></td>
<td></td>
<td>In EV: There was an explanation of what a <em>huaso</em> is: “[Chilean cowboy].”</td>
</tr>
<tr>
<td>Trans.</td>
<td>While we eat, before sunset, a very bizarre <em>huaso</em> comes closer and joins us. He is very tall and apparently acromegalic.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Suddenly, a second <em>huaso</em> comes riding a brown horse. I invite him to join us.</td>
<td>Second <em>huaso</em>: Israel, gay. My best gay friend is Jewish and I know all his traditions in his family. We actually called him <em>Huaso</em>. I also have a student who is a girl kind of gay style, and she is Jewish.</td>
<td>The image of the black boots showed up only in the EV. The SV added the jacket. EV: “He [Jewish huaso] decides to go, peacefully.” This image did not appear in the SV.</td>
</tr>
<tr>
<td>Spanish</td>
<td><em>Súbitamente un segundo huaso se acerca, montando un caballo de color cafè. Lo invito a unirse a nosotros.</em></td>
<td><em>Segundo huaso</em> (second huaso): a cool guy. He could have been a good friend.</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>Suddenly a second <em>huaso</em> gets closer, riding a brown horse. I invite him to join us.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>When I am close enough, the “acromegalic” <em>huaso</em> lifts a giant tree trunk and throws it to me.</td>
<td>“Allowed to stay: feeling at home, feeling you can build something in that space.” <em>Home Complex.</em></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td><em>Cuando estoy lo suficientemente cerca, el acromegálico levanta un tronco de árbol gigante y me lo lanza. Cae muy cerca, como un “aviso.”</em></td>
<td>“Autorizado a permanecer (allowed to stay): like birthday.”</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>When I am close enough, the acromegalic picks a trunk of a big tree and he throws it to me.</td>
<td>Black boots: army, hero, keep your boots on.</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>English</strong></td>
<td>When the Jewish <em>huaso</em> is safe and walks two or three steps away, he stabs me with a hidden knife in my side. I shout and wake up, angry not been able to react.</td>
<td><em>Cuchillo:</em> “I used to collect knives when I was a young boy. In this dream is an attack, a coward attack. A provoke attack. The knife is a traitor.” Here the dreamer associated knife with a personal connection and maybe attraction to knives.</td>
<td>The use of parenthesis in the EV revealed a flow of energy that slowed down: “These are mostly hands ([drawn using] with black charcoal) and human silhouettes in a very simplified fashion.”</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Cuando el <em>huaso</em> “judío” está a salvo, unos dos o tres pasos más allá, saca un <em>cuchillo</em> escondido y me apuñala en el costado.</td>
<td></td>
<td>In the SV the energy flowed more freely: “These are hands drew with black charcoal and very simplified human silhouettes.”</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>When the “Jewish” <em>huaso</em> is free, two or three steps beyond, he takes out a hidden knife and he stabs it in my side.</td>
<td></td>
<td>In the EV appeared more expressions in parenthesis (e.g., “[Chilean cowboy];” “He [Jewish huaso];” “plus [I said]”) showing that the writer had different experiences of each language. This could lead him to write to different inner readers.</td>
</tr>
</tbody>
</table>

*Tronco de árbol gigante:* “the footprint of a life. Once a man threw me a stone. He used to hit his wife who was another drunken woman. She looked like a monster.”

Here the association is referred to a personal experience of being abused. **Abused Complex**

Giant tree trunk: “like a dead warrior in a grandfather.”

*Cuero:* “I used to collect knives when I was a young boy. In this dream is an attack, a coward attack. A provoke attack. The knife is a traitor.” Here the dreamer associated knife with a personal connection and maybe attraction to knives. **Agression Complex.**

Knife: “a Swedish knife, not big, like small knife.” Here the association to knife was a concrete description of it.
Summary of Complexes in Linguistic Versions of Dream Text 3

In Table 4.21 a summary of the complexes underlined in each language version of the dream text 3 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.

Table 4.21: Summary of Complexes in each Linguistic Version and Associations to Dream text 3 - Participant 3

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tronco de árbol gigante: “the footprint of a life. Once a man threw me a stone. He used to hit his wife who was another drunken woman. She looked like a monster.” Here the association is referred to a personal experience of being abused.</td>
<td>Abused complex</td>
<td>“Allowed to stay: feeling at home, feeling you can build something in that space.”</td>
<td>Home complex</td>
</tr>
<tr>
<td>Cuchillo: “I used to collect knives when I was a young boy. In this dream is an attack, a coward attack. A provoke attack. The knife is a traitor.” Here the dreamer associated knife with a personal connection and maybe attraction to knives.”</td>
<td>Aggression complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

John stated that this was an English dream. In this dream both linguistic versions looked very similar to each other, as if the SV were a translation of the EV. For this reason, in comparison to previous dreams, there were fewer differences between the SV and EV. It also called the attention that John sent the associations to this dream written in Spanish. Was this finally an English dream?
Besides experiences related to the aggression complex (melévolo (malicious) – asunto (issue)), home complex (bread – diabolo and rich – breakfast), insecurity complex (to choose – course), abused complex (glass – Dalmatian and malicious – issue), new complex (new – this way) and ridiculous complex (ridiculous – communication) showed up throughout both linguistic versions, only once the abused complex and aggression complex respectively appeared in the SV. Home complex appeared just once in the EV.

4.5 Participant 4 (Katy)

Biographical information

Katy is a 34 years-old woman. Her native tongue is Spanish, and she learned English when she was 7 years-old. She has never been in psychotherapy. She has a professional degree, and she almost completed a Masters at an American university. She moved to the US right after she got divorced from her husband, who used to be abusive toward her. Katy has an artistic interest and talent. She was raised in a family in which, her father dedicated his free time to study history, and her grandmother was an artist. Establishing clear limits and protecting herself in her relationships with men is one of her main psychological difficulties. Currently, she lives with her boyfriend in her home country in South America.

Summary of Word Association Experiment Results

First, Table 4.22 outlines the responses with higher value of complex indicators that sprang from the administration of the Word Association Experiment to Katy, plus the
corresponding complexes. Second, the interconnection of complexes is lay out and explained.

Table 4.22: Summary Word Association Experiment Results and Complexes - Participant 4

<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Response</th>
<th>Reproduction</th>
<th>Sum of complex indicators</th>
<th>Complex indicators</th>
<th>Complex name</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>preguntar? (to ask?) averiguar (to find out)</td>
<td>dialogar (to dialogue)</td>
<td>5</td>
<td>RT <em>73 (3)</em>* + repetition the stimulus word + incorrect reproduction</td>
<td>Questioning</td>
</tr>
<tr>
<td>15</td>
<td>tallo (stem)</td>
<td>naturaleza (nature)</td>
<td>flor (flower)</td>
<td>3</td>
<td>RT 30 + incorrect reproduction + stereotype</td>
<td>Depressed</td>
</tr>
<tr>
<td>19</td>
<td>orgullo (pride)</td>
<td>orgullo(pride…) dureza (hardness)</td>
<td>defensa (defense)</td>
<td>4</td>
<td>RT 46 (2) + incorrect reproduction + repetition of the stimulus word</td>
<td>Pride</td>
</tr>
<tr>
<td>32</td>
<td>pinchar (to pierce)</td>
<td>pinchar? (to pierce?) clavar (to hummer)</td>
<td>aguja (needle)</td>
<td>3</td>
<td>RT 26 + repetition of stimulus word + incorrect reproduction</td>
<td>Aggression</td>
</tr>
<tr>
<td>38</td>
<td>nuevo (new)</td>
<td>sin uso (without use)</td>
<td>(+)**</td>
<td>4</td>
<td>RT 62 (3) + body movement</td>
<td>Fear of the unknown</td>
</tr>
<tr>
<td>45</td>
<td>dedo (finger)</td>
<td>cuánto? (what?) dedo... (finger..) piano (piano)</td>
<td>mano (hand)</td>
<td>4</td>
<td>RT 44 (2) + incorrect reproduction + repetition of the stimulus word</td>
<td>Despise</td>
</tr>
<tr>
<td>46</td>
<td>caro (expensive)</td>
<td>caro… caro… querido (expensive… expensive… dear</td>
<td>(+)</td>
<td>4</td>
<td>RT 68 (3) + repetition of the stimulus word</td>
<td>Couple</td>
</tr>
<tr>
<td>50</td>
<td>injusto (unjust) – justicia (justice)</td>
<td>justicia (justice)</td>
<td>mal (bad)</td>
<td>4</td>
<td>RT 74 (3) + incorrect reproduction</td>
<td>Guilt</td>
</tr>
<tr>
<td>68</td>
<td>pintar (to paint)</td>
<td>colorear (to color) dibujar (to draw)</td>
<td>3</td>
<td>RT 22 + incorrect reproduction + stereotype</td>
<td>Art</td>
<td></td>
</tr>
</tbody>
</table>
No. | Stimulus word | Response | Reproduction | Sum of complex indicators | Complex indicators | Complex name |
---|----------------|----------|--------------|---------------------------|-------------------|-------------|
92 | *elegir* (to choose) | *dificultad* (difficulty) | *optar* (to choose) | 3 | RT 47 (2) + incorrect reproduction | Insecurity |

**Note**
* RT: reaction time
** Times higher than the median (median = 20)
*** (+) correct reproduction; (-) amnesia

The responses with complex indicators of value 3 or more are presented in Table 4.22. A selection of responses with a value of 3 or more was done in order to highlight central complexes. For example, the first association: “12. *preguntar* (to ask) – *preguntar?* (to ask?) *averiguar* (to find out) – *dialogar* (to dialogue) = questioning complex, gathered a total of 5 complex indicators. The RT (reaction time = 73) tripled the median (median = 20), so it received a total value of (3). Also, two more complexes indicators were present in this association: repetition of the stimulus word (1) and incorrect reproduction (1). All summed a total value of 5.

A total of ten complexes came up from the Word Association Experiment administered to Katy. Their names are: Questioning with a total value of (5); Nature (3); Pride (4); Aggression (3); Fear of the unknown (4); Despise (4); Couple (4); Guilt (4); Art (3) and Insecurity (3). These names emerged from their link to the stimulus word, (e.g. No. 46 *caro* (expensive) – *caro... caro...* (expensive..., expensive...) *querido* (dear) = couple complex (4); she stated, “*caro* is *querido* (dear) or costly),” or from Katy’s spontaneous comments or reflections when we discussed some of her associations.

When the reproduction experiment was done, Katy spontaneously said, “I feel anxious because I always wanted to give the right answer. Some words were more...
difficult to answer. I’m not a person that speaks a lot. The more challenging word was “rezar” (to pray), which is not an experience I ever had.”

According to the values of complex indicators and her spontaneous comments, an outline of Katy’s complexes interconnections is outlined next:

Complexes Interconnections:

preguntar (to ask) – preguntar? (to ask?) averiguar (to find out) - dialogar (to dialogue)(5) --- dedo (finger) - cuánto? (what?) dedo... (finger...) piano (piano) – mano (hand) (4) --- pinchar (to pierce) - pinchar? (to pierce?) clavar (to hummer) – aguja (needle) (3)

elegir (to choose) – dificultad (difficulty) – elegir (to choose) --- caro (expensive) - caro... caro... querido (expensive... expensive... dear) (4) --- orgullo (pride) - orgullo...(pride...) dureza (hardness) – defensa (defense) (4) --- injusto (unjust) – justicia (justice) – mal (bad) (4) --- nuevo (new) - sin uso (without use) (4) --- tallo (stem) – naturaleza (nature) – flor (flower) --- pintar (to paint) – colorear (to color) --- dibujar (to draw).

Questioning herself as well as her tendency to despise and being aggressive (to pierce - to hummer - needle) toward herself were Katy’s main difficulties. She exemplified this when she said, “I’m shy so I’m concern to be tonta (silly). In my family I was expected to be intelligent. My older brother is brilliant.” Her propensity to feel insecure (to choose - difficulty - to choose) was also expressed in her couple elections (expensive - dear) that also ended up being difficult for her. Thus, she experienced very “expensive” and demanding relationships in which pride (pride – hardness) became her defense, but then she felt guilty (unjust - justice) and depressed (stem - nature - flower). And, therefore, she became fearful of the unknown (new - without use) without freely enjoying and developing other aspects of life, like her creative gifts for art (to paint - to color - to draw) and her deep feminine side.
Summary of significant differences between dream texts: Dream 1

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.23.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td><em>Iba en un auto con alguien que no sé quien es. A ratos manejaba esa persona, pero me da la sensación de que a veces manejaba yo también.</em></td>
<td><em>Auto (car): “self independence.”</em> It referred to a spatial experience of separation from the other. <strong>Couple complex.</strong> When she associated to “car,” she stated, “vehicle, wheels, movement.” <strong>Alguien: unknown.”</strong> “Someone: I think someone is God.”</td>
<td>SV: “I was in a car with someone that I do not know who she/he is” The place where the dream ego was situated (car) is named before her company (someone) is named, giving the sense of space and quality of psychic energy immediately. <strong>Couple complex.</strong> EV: “I and someone I don’t recognize are driving a car…” The company and the acknowledgement that she did not know her/him came first. <strong>Couple complex.</strong></td>
</tr>
<tr>
<td>English</td>
<td>I and someone I don’t recognize are driving a car through commercial streets of a small town. Sometimes I am the driver, but at other times, he or she is the driver.</td>
<td>Small town: familiarity, country people. <strong>Ciudad chica (small town): “more fragile than a big city. I see this street with little stores. There is a lot of activity inside and outside. It is more fragile than big tall buildings where corporate people work there.” Despise complex.</strong></td>
<td>The EV added where they were driving first: “through commercial streets of a small town” giving the sense of being in a familiar place when she described the place where there were “people working together… familiarity.”</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Era de noche.</td>
<td>Noche (night): “dark, darkness, unknown. Especially when you are driving. I have fears, I am asustadiza (terrified) when I have to drive at night. I don’t know where I am.” Only in the SV the dreamer states that it was nighttime. She associated with fears of the unknown. Fearful of the unknown complex. Insecurity complex.</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>It was nighttime.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Cuando manejaba esta otra persona, lo hacía de forma completamente alocada, a toda velocidad golpeando y atropellando todo lo que se le cruzaba por delante. Yo iba aterrada mientras la otra persona reía a carcajadas.</td>
<td>He drives in a very risky and irresponsible way, too fast, and he is laughing as crazy while I am terrified.</td>
<td>It is interesting to note how in the EV the driver appears as “he” while in the SV remains as a “person.” However, the participant later associated this person with her boyfriend. The SV remains in past tense (“person drove”) while the EV appears in present tense (“he drives”).</td>
</tr>
<tr>
<td>Trans.</td>
<td>When this other person drove, she/he did it in a crazy way, highest speed crushing into and running over everything that runs into her/him. I was terrified while this other person guffawed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>He drives in a very risky and irresponsible way, too fast, and he is laughing as crazy while I am terrified.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td>Estamos en un lugar como un parque pero de cemento, con escaleras que bajan y se meten en la tierra.</td>
<td>The park was described differently in each linguistic version, but it connected with somewhere below the ground. In the SV was “made of cement” and in the EV is a “big</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>We are in a place like a park but made of cement, with stairs that go down and go inside the ground.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>This park where we are is like a big playground with many levels and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td><strong>stairs going below grade.</strong></td>
<td>playground.”</td>
<td>The SV clearly appeared closer to the experience of the dream ego: “I change scene again” while in the EV “there is another change of scene.” In the SV the dreamer was a young boy again. This information did not appear in the EV. The latter was focused on the persecutor and the other people. The SV puts the “feeling of having another body, now I am a boy of seventeen years old” at the beginning of the sentence while the EV starts stating that “I am in a sort of urban park, with three or two other people.” The experience of the dream ego in the SV began with the transformation of her body while the EV brings up the context and the people around.</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td><strong>Cambio de escena nuevamente, ahora sigo siendo el joven de dieciséis años.</strong></td>
<td><strong>I change scene again, now I am still being the young boy of seventeen years old.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td><strong>After this, there is another change of scene; I don’t know what happened with the persecutor or with the other people that were with me.</strong></td>
<td></td>
<td>The SV clearly appeared closer to the experience of the dream ego: “I change scene again” while in the EV “there is another change of scene.” In the SV the dreamer was a young boy again. This information did not appear in the EV. The latter was focused on the persecutor and the other people. The SV puts the “feeling of having another body, now I am a boy of seventeen years old” at the beginning of the sentence while the EV starts stating that “I am in a sort of urban park, with three or two other people.” The experience of the dream ego in the SV began with the transformation of her body while the EV brings up the context and the people around.</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td><strong>Estoy tranquila mirando el paisaje a mi alrededor, que es campo abierto y cerros, como un paisaje ondulado.</strong></td>
<td><strong>I am quiet looking at the landscape in my surroundings that is an open country and hills, like a wavy landscape.</strong></td>
<td>Katy gave very different associations to the word “paisaje” and to the word “landscape.” The sound of this Spanish word connected the participant with “pasaje (passage),”</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Summary of Complexes in Linguistic Versions of Dream Text 1

In Table 4.24 a summary of the complexes highlighted in each language version of the dream text 1 and associations is sketched out. At the end, a brief paragraph sums up the main results.

Table 4.24: Summary of Complexes in each Linguistic Version and Associations to Dream text 1 - Participant 4

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ciudad chica (small town): more fragile than a big city. I see this street with little stores. There is a lot of activity inside and outside. It is more fragile than big tall buildings where corporate people work there.</td>
<td>Despise complex</td>
<td>Field: I am confused. Field, context.</td>
<td>Insecurity complex</td>
</tr>
</tbody>
</table>
In Katy’s first dream, confusion reins from the beginning while someone else drove the car in a crazy way. This first experience would show Katy’s experience of letting others, generally lovers, drive her own life. The fear of not knowing (fearful of the unknown) was overwhelming for Katy, revealing how insecure (insecurity complex) she felt in life: “I have fears, I am asustadiza (terrified) when I have to drive at night. I don’t know where I am.” Only in the SV was nighttime, showing a very different fearful experience characterized by being in a place with no light.

**Summary of significant Differences between Dream Texts: Dream 2**

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.25.

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noche: “dark, darkness, unknown. Especially when you are driving. I have fears, I am asustadiza (terrified) when I have to drive at night. I don’t know where I am.” Only in the SV the dreamer stated that it was nighttime. She associated with fears of the unknown.</td>
<td>Fearful of the unknown complex</td>
<td>In Katy’s first dream, confusion reins from the beginning while someone else drove the car in a crazy way. This first experience would show Katy’s experience of letting others, generally lovers, drive her own life. The fear of not knowing (fearful of the unknown) was overwhelming for Katy, revealing how insecure (insecurity complex) she felt in life: “I have fears, I am asustadiza (terrified) when I have to drive at night. I don’t know where I am.” Only in the SV was nighttime, showing a very different fearful experience characterized by being in a place with no light.</td>
<td>Insecurity complex</td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant's associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish</td>
<td>Estoy un lugar que parece el patio de un colegio o de un parvulario. Está lleno de niños jugando...</td>
<td>The SV gave an experience of place not as precise (school or a preschool’s yard) as the EV (primary school). When associating the latter, the participant connected to her life in Boston.</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>I am in a place that looks like a school or a preschool’s yard. It is full of children playing…</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>I am in visiting a primary school. I am in a playground with children playing…</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td>Después de esto, tengo la sensación que alguien me guía por esta escuela y me hace dejar al niño y su invento atrás.</td>
<td>In her association to the word “alguien” (someone), the participant stated, “I have the feeling that I did something wrong in the first part of the dream” (Guilt complex).</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>After this, I have the feeling that someone guides me through this school and makes me leave the boy and his invention.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>As I am doing this I have to leave the kid because someone is guiding me to do so.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td>Ahora estoy en un patio interior de un edificio de ocho pisos de altura. Es un patio de hormigón de estilo moderno, de pronto hay que huir de este recinto, no se porque y veo que un hombre se encarama por una ventana que esta como a dos metros de altura y que da a un corredor interior del segundo piso.</td>
<td>The SV described an interior patio of an eight-storey high building and on the other hand, the EV described a sort of backyard of a modern building six-storey high.</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>Now I am in an interior patio of an eight-storey high building. It is a patio made of concrete modern style, suddenly it has to run out of this building, I don’t know why and I see a man who climbs through a window that is at two meters high and connects to an interior corridor in the second floor.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Then I am in a sort of backyard of a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>-----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Como debo huir, sigo a este hombre y trato de hacer lo mismo pero cuando pongo mi mano en la base de la ventana, esta se desprende del edificio como si fuera una tira de papel.</td>
<td>As it doesn’t have any doors, I see this people climbing a window that connects to a corridor on the second floor of the building. I watch the last person doing this. Now I am the last person and I try to imitate what he is doing.</td>
<td>The experience of the dream ego was different: In the SV, “since I have to run away, I follow this man” suggested that this person was actually running away from herself and following a man (her partner) and the consequences were not good at all, since the window was a “strip of paper.” <strong>Couple complex.</strong></td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>Since I have to run away, I follow this man and I try to do the same but when I put my hand at the sill of the window, this one is removed from the building as if it were a strip of paper.</td>
<td>As it doesn’t have any doors, I see this people climbing a window that connects to a corridor on the second floor of the building. I watch the last person doing this. Now I am the last person and I try to imitate what he is doing. When I raise my arm to reach the sill of the window (it is a special shape of window) the entire window came out from the wall as if it were a strip of paper.</td>
<td>On the other hand, in the EV it said, “As it doesn’t have any doors…,” I am the last person and I try to imitate what he is doing.”</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>English</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Mientras todo esto sucede tengo unas visiones de una mujer estrafalaria llena de accesorios como collares y vestidos floreados en tonos estrictes que camina dentro de una pieza llena de cosas de colores estrictentes también.</td>
<td>While all of this happens I have visions of a strident woman full of accessories like necklaces and flowered dresses in strident colors who walks inside a room full of colorful things and strident, too.</td>
<td>The SV stated that “while all of this happens I have the visions...” while in the EV, “Then I see images...” Thus, the SV showed simultaneity of the experience that did not appear in the EV, in which happened later (“then”). This showed a difference in the experience of time.</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>While all of this happens I have visions of a strident woman full of accessories like necklaces and flowered dresses in strident colors who walks inside a room full of colorful things and strident, too.</td>
<td>Then I see images of a woman nervously walking in a small room over decorated; she is wearing a dress and too much jewelry.</td>
<td>The SV described the woman as “strident.” The EV added that the woman walked “nervously” in a small room.</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Then I see images of a woman nervously walking in a small room over decorated; she is wearing a dress and too much jewelry.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Summary of complexes in Linguistic Versions of Dream Text 2

In Table 4.26 a summary of the complexes highlighted in each language version of the dream text 2 and associations is sketched out. At the end, a brief paragraph reviews the main results.

Table 4.26: Summary of Complexes in each Linguistic Version and Associations to Dream text 2 - Participant 4

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>The experience of the dream ego was different: In the SV, “since I have to run away, I follow this man” suggested that this person was actually running away from herself and following a man (her partner) and the consequences were not good at all, since the window was a “strip of paper.”</td>
<td>Couple complex</td>
<td>On the other hand, in the EV it said, “As it doesn’t have any doors…,” I am the last person and I try to imitate what he is doing.”</td>
<td>Couple complex</td>
</tr>
<tr>
<td>In her association to the word “alguien” (someone), the participant stated, “I have the feeling that I did something wrong in the first part of the dream.”</td>
<td>Guilt complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this second dream of Katy, her complexes similarly showed up in both linguistic versions (couple complex, aggression complex). However, in many places of the text, the experience of the dream ego was different, as it happened in the section described in Table 4.15. Here, the SV brought up the couple complex within the context of the “I” who had to run away and “follow this man;” and the consequences were not good at all, since the window was a “strip of paper.” On the other hand, the EV said, “As it doesn’t have any doors…, I am the last person and I try to imitate what he is doing.” Each linguistic version offered a slight difference in the verbs (follow or imitate), showing
two options for Katy’s couple complex. Through the association discourse, the guilt complex (unjust – justice - bad) became evident in the SV: “I have the feeling that I did something wrong in the first part of the dream.”

Summary of significant Differences between Dream Texts: Dream 3

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.27.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish</td>
<td>Llego de noche a un hotel y me dicen que no hay habitaciones disponibles y que la única posibilidad de alojarme en él sería compartir habitación con otra persona. Como no tengo otra opción acepto.</td>
<td>Habitación (suite): space to be inside. It is a better word than room. In habitación the verb habitar (to inhabit) is already there... instead room is just room. Room: space, bed.</td>
<td>The sound of the word “habitación” connected Katy with the experience of habitar (inhabit). This suggested closeness to the experience of the dream ego, as if this word described better what being in a suite meant for the dreamer.</td>
</tr>
<tr>
<td>Trans.</td>
<td>At night time I arrive to a hotel and they say that there are no suites available and that the only possibility I have to accommodate would be sharing a suite with another person. Since I have no other option I accept.</td>
<td></td>
<td>When in the SV it says, “Since I have no other option I accept,” sounds very different to “as there aren’t any empty rooms available, I accept to share one.” In the latter version (EV), the dreamer appears a little bit more open to share, to go to the</td>
</tr>
<tr>
<td>English</td>
<td>I arrive to a hotel. It is late at night. As there aren’t any empty rooms available, I accept to share one.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

163
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Spanish</strong></td>
<td><em>Me impresiona su belleza, es alta de cuello muy largo, de piel brillante y tersa y lleva el pelo muy corto. Es amable y acogedora, pero reservada, conversamos un rato y después nos dormimos.</em></td>
<td></td>
<td>encounter with other. Therefore, the SV brings in the pride complex more transparent; but it is present in both versions.</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>Her beauty impresses me, she is tall with a long neck, with brilliant and smooth skin and her hair is very short. She is amiable and hospitable, but reserved, we chat for a while and then we go to sleep.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Her shiny skin impresses me, the form of her head and the way she dresses, and she has very short hair. She is elegant and tall. She is sitting on her bed. Her back is straight. There are two beds in the room. She is warm and kind and calm. We share some words. And we go to sleep.</td>
<td></td>
<td>In the SV the dream ego looks the woman as a totality (“she is tall with a long neck”), while the EV focused on her skin, then head and the way she dresses. Only the SV brings up a “but” (“hospitable, but reserved”) in the description of this woman. This image suggested some kind of mystery around this lady.</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td><em>A la mañana siguiente tengo que dejar el hotel y comienzo a hacer mis maletas, estoy apurada y poco nerviosa, tengo demasiado equipaje y me cuesta ordenarlo y meter las cosas en las maletas.</em></td>
<td></td>
<td>The SV stated that the dreamer had to leave the hotel. The EV started saying that both the dreamer and the African woman were leaving the room. The latter included this “other”aspect of herself as part of her, while the SV did not do it.</td>
</tr>
<tr>
<td><strong>Trans.</strong></td>
<td>Next morning I have to leave the hotel and I start to pack my suitcases, I am in a hurry and a little nervous, I have so much baggage and it is hard to put the stuff inside the suitcases.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Next day both of us are leaving the room. I feel a little anxious as I am packing my things, I have too many things and I am in a rush.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language version</td>
<td>Dream texts</td>
<td>Participant’s associations</td>
<td>Significant differences between Spanish and English versions</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td>Spanish Trans.</td>
<td><em>Mi compañera de pieza no está, pero miro hacia su lado de la habitación y veo su equipaje perfectamente ordenado apilado de manera precisa.</em></td>
<td>Then I look towards her side of the room. She is not there but her luggage is there. I am fascinated again by her style. Everything she has is neat and clean and piled up in a perfect and elegant way.</td>
<td>In the SV the dreamer knew that the woman was not there (“My roommate is not there, but I look to her side”) while in the EV she realized that she was not there right after she looked towards her side in the room (“Then I look towards her side of the room. She is not there”).</td>
</tr>
</tbody>
</table>

**Summary of Complexes in Linguistic Versions of Dream Text 3**

In Table 4.28 a summary of the complexes underlined in each language version of the dream text 3 and associations is sketched out. At the end, a brief paragraph summarizes the main results.

**Table 4.28**: Summary of Complexes in each Linguistic Version and Associations to Dream text 3 - Participant 4

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>When in the SV it says, “Since I have no other option I accept,” sounds very different to “as there aren’t any empty rooms available, I accept to share one.” In the latter version (EV), the dreamer appears a little bit more open to share, to go</td>
<td>Pride complex</td>
<td></td>
<td>Pride complex</td>
</tr>
</tbody>
</table>
Besides this dream expressed insecurity and pride complexes, there were no differences in the way each linguistic version showed them up. Yet, as in many other dream texts, Katy’s dream ego experienced very differently in each linguistic version. For example, in the SV Katy looks the woman as a totality (“she is tall with a long neck”), while the EV focused on her skin, then head and the way she dresses.

4.6 Participant 5 (Lily)

Biographical information

Lily is a 32 year-old woman whose native tongue is Spanish. She learned English when she was 7 years-old. In 2001 she underwent three times per week psychoanalityc psychotherapy. Lily got a professional degree in her home country in South America some years ago, and she currently works successfully in her area of expertise. She lives with her husband, and recently, they spent two years in the US due to her husband’s graduate studies. Lily has grown up in a middle class family that has remained close to her; she has an older brother. Lily gives the sense of being quite happy with her current life, in spite of giving the sense of feeling sorrow, her timidity, and being very perfectionist towards herself.
Summary of Word Association Experiment Results

First, Table 4.29 outlines the responses with higher value of complex indicators that sprang from the administration of the Word Association Experiment to Lily, plus the corresponding complexes. Second, the interconnection of complexes is lay out and explained.

Table 4.29: Summary Word Association Experiment Results and Complexes - Participant 5

<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Response</th>
<th>Reproduction</th>
<th>Sum of complex indicators</th>
<th>Complex indicators</th>
<th>Complex name</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>bailar (to dance)</td>
<td>lo mejor! una palabra? Increíble (the best! A word? Incredible)</td>
<td>(+)*</td>
<td>5</td>
<td>RT<strong>55 (3)</strong> + repetition of stimulus word + expressive movement.</td>
<td>Self-expression</td>
</tr>
<tr>
<td>19</td>
<td>orgullo (pride)</td>
<td>inseguridad (insecurity)</td>
<td>(-)</td>
<td>3</td>
<td>RT 37 (2) + amnesia</td>
<td>Pride</td>
</tr>
<tr>
<td>36</td>
<td>morir (to die)</td>
<td>pena (sorrow)</td>
<td>triste (sad)</td>
<td>4</td>
<td>RT 28 (2) + stereotype + incorrect reproduction + perseveration</td>
<td>Death</td>
</tr>
<tr>
<td>37</td>
<td>sal (salt)</td>
<td>sal? aliño (salt? condiment)</td>
<td>(+)</td>
<td>4</td>
<td>RT 53 (3) + repetition of stimulus word</td>
<td>Death</td>
</tr>
<tr>
<td>43</td>
<td>cuaderno (notebook)</td>
<td>registrar (to register)</td>
<td>aprender (to learn)</td>
<td>3</td>
<td>RT 19 + incorrect reproduction + Stereotype</td>
<td>Silly</td>
</tr>
<tr>
<td>50</td>
<td>injusto (unjust)</td>
<td>terrenal (earthen)</td>
<td>humano (human)</td>
<td>3</td>
<td>RT 24 + incorrect reproduction</td>
<td>Unjust</td>
</tr>
</tbody>
</table>
The responses with complex indicators of value 3 or more are presented in Table 4.29. A selection of responses with a value of 3 or more was done in order to highlight central complexes. For example, the second association: “19. orgullo (pride) – inseguridad (insecurity) – (-),” gathered a total of 3 complex indicators. The RT (reaction time = 37) doubled the median (median = 17), so it received a total value of (2). Also, one more complex indicator was present in this association: amnesia (1). All summed a total value of 3.

A total of eight complexes came up from the Word Association Experiment administered to Lily. Their names are: Self-expression with a total value of (5); Pride (3); Death (4); Death (4); Silly (3); Unjust (3); Sorrow (3); Masculine (4); Masculine (3);
Stork (3). Death complex appeared twice in two consecutive responses due to perseverance. Masculine complex also appeared twice.

These names of the complexes emerged from their link to the stimulus word, (e.g. No. 58. triste (sad) – llanto (weep) – ( ) = sorrow complex (3)) or from Lily’s spontaneous comments or reflections when we discussed some of her associations (e.g. No. 62. querido? gente (dear? people) = masculine complex; she stated, “I first thought on a man. Then, I wondered if this was a person or the general expression.”

When the reproduction experiment was done, Lily spontaneously said, “It was stressing to say the first thing that came to mind and not to think twice… not to say the right thing. For example, the word zanahoria (carrot) is very simple, but so hard to associate. The word felicidad (happiness) was difficult to remember. I think it was hard the sad things. I thought about the sad things and bad human things. The bad human characteristics are difficult to me… I think they bother me, especially orgullo (pride).”

According to the values of complex indicators and her spontaneous comments, an outline of Lily’s complexes interconnections is presented next:

Complexes Interconnections


bailar (to dance) - lo mejor! una palabra? Increíble (the best! A word? incredible)(5)
cigüeña (stork) - estoy diciendo lo primero que se me ocurre: Francia (I’m saying the first thing that comes to mind: France) (3)
Following Lily’s WAE responses, she showed to have a strong self-criticism (silly) maybe based on a masculine inner image that did not allow her to feel pride of herself since being a woman was felt as unjust. Therefore, self-expression and freedom became possible almost only through dance. She said, “bailar (to dance) is the best. It is one of the activities in which I can express myself the most. I feel myself…” In this context, becoming a mother herself, that is, letting her feminine side actively developed seemed to be a complicated issue (stork), since the masculine appeared idealized. A halo of sorrow wrapped up Lily’s emotional life, and one of her central complexes was linked to death. She stated, “I have had a very pleasant life outside all those dark feelings. In general, I’m a happy person, so maybe I have never experienced those dark feelings and pains.”

Summary of significant Differences between Dream Texts: Dream 1

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.30.

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Me encuentro en una boletería comprando pasajes para viajar en tren.</td>
<td>When Lily associated to “tren” in Spanish she stated that she had never traveled by train, but when she associated to “ticket office” she said that she traveled by train in the US. This difference suggested that each language opened up a different world of</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>I am at the ticket office buying tickets to travel by train.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I’m at the ticket office getting tickets to go on a train trip.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Spanish</strong></td>
<td>Detrás de mí se encuentra mi suegra mirando por sobre mi hombro, tratando de averiguar qué es lo que estoy comprando.</td>
<td>These two linguistic versions were nearly identical. However, in the association to the word “suegra” (mother in law): there was a contradiction: someone who was very naïve showed her controlling side. In her spontaneous comment after the WAE, Lily stated: “The bad human characteristics are difficult to me... I think they bother me, especially orgullo (pride).” Pride complex.</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>Behind me my mother in law is looking over my shoulder, trying to learn what I am buying.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Behind me is my mother in law looking over my shoulder trying to find out what I’m buying.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Luego me encuentro dentro de una cabaña de madera mirando por la ventana hacia afuera. Veo un paisaje de lomas muy verdes y muy pronunciadas, cerca de la cabaña.</td>
<td>“Cabaña de madera” (wood cabin): it was kind of dark inside but it was a very cozy cabin in the mountains, but it wasn’t mine, I don’t know that place. It was a fake image, but it was nice. Outside it was shiny and I could see these hills very fake, too.</td>
<td>In the SV the hills appeared “very green and very pronounced” and “very fake,” while in the EV they appeared “big and green.” This suggests that in the SV the hills could be perceived bigger than in the EV. In the EV the hills showed “very close” rather than “close.”</td>
</tr>
<tr>
<td>Trans.</td>
<td>Then I find myself inside a wooden cabin looking outside through the window. I see a landscape of very green and very pronounced hills close to the cabin.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Then I find myself inside a wood cabin looking through the window. I see a landscape outside with big and green hills, very close to the cabin.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Summary of Complexes in Linguistic Versions of Dream Text 1

In Table 4.31 a summary of the complexes highlighted in each language version of the dream text 1 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.

### Table 4.31: Summary of Complexes in each Linguistic Version and Associations to Dream text 1 - Participant 5

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the association to the word “suegra” (mother in law): there was a contradiction: someone who was very naïve showed her controlling side. In her spontaneous comment after the WAE administration, Lily stated: “The bad human characteristics are difficult to me... I think they bother me, especially orgullo (pride).”</td>
<td>Pride complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this first dream, when Lily associated to “tren,” she stated that she had never traveled by train, but when she associated to “ticket office” she realized that she traveled by train in the US. This difference showed up two worlds that were opened up by two tongues. Many complexes were present in the dream (pride complex; sorrow complex; death complex; masculine complex), and they equally showed up in the two linguistic versions. However, in the SV the pride complex showed up more clearly (e.g., “The bad human characteristics are difficult to me... I think they bother me, especially orgullo (pride).”
Summary of significant Differences between Dream Texts: Dream 2

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.32.

Table 4.32: Significant Differences between Spanish and English Versions of Dream 2

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Estoy enferma, en cama, no sé de qué. No pareciera ser grave. Veo la pieza muy clara, todo de color blanco, todo, incluso mi pijama.</td>
<td>“Enferma:” something is not working well, like the need of taking care of oneself, of myself. It didn’t seem to be something serious, but I was sick. I didn’t see myself very demacrada (pale) or something, but something wasn’t ok. The WAE no. 18, the association to the same word (enfermo (sick)/triste (sad)) suggested the connection between being sick and sorrow. Sorrow complex.</td>
<td>“Sick:” uncomfortable state.</td>
</tr>
<tr>
<td>English</td>
<td>I’m sick in bed, I don’t know what I got. It doesn’t seem very serious. I see my room very clear, very light, everything is white, everything, even my pajamas.</td>
<td>“Sick:” uncomfortable state.</td>
<td></td>
</tr>
</tbody>
</table>

When Lily associated to the word “pijama” (pajama), she stated, “like something comfortable, but I don’t like being in pajamas. I need to be ready. In pajamas you don’t know what could happen and you will be in pajamas. I don’t even want to take off my shoes.” This comment showed Lily’s difficulty to show herself as she is, similar to what she stated in no. 16 of WAE (bailar/to dance – lo mejor, una palabra?/the best, a word? Incredible!): “Bailar (to dance) is the best. It is one of the activities in which I can express myself”
<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant’s associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish</td>
<td><em>Vienden a verme mis primas (dos, muy cercanas) y mi hermano, llegan sonriendo todos.</em></td>
<td>“Self-expression complex.”&lt;br&gt;“Pajamas: clothes to sleep, they are comfortable.”&lt;br&gt;The association to the Spanish word “<em>clara</em>” (clear) referring to her own room, opened up the experience of the dreamer of being herself: “alive, like a light sensation, clean, very white. But at the same time was everything the same, very monotone.” This sentence shows an experience of being “alive,” but “monotone,” showing her difficulty to value herself: silly complex; pride complex. However, according to the amplification of white, it also implied new possibilities of being.</td>
<td></td>
</tr>
<tr>
<td>Trans.</td>
<td>My cousins come to see me (two, very close) and my brother, they come smiling.</td>
<td>When associating to the word “<em>hermano,</em>” Lily states, “When we were kids I was always there with the whole family, and he was never there, he was in his own world. He just come and said a special thing, and that was enough.” Unjust complex.</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Two cousins came to visit to me (we have a very close relationship) and my brother, they are all smiling.</td>
<td>“<em>Libros grandes</em>” (big books): a couple of books that are neither about psychology nor literature. The books are about a tale but just with images, beautiful, and different, like alternative books. So, it is a pleasure to see the stories, they are creative. The simplest books are those</td>
<td>The association to “<em>libros grandes</em>” sprang directly from the dreamer’s experience, while the association to “two books,” explained her brother’s connection to books.</td>
</tr>
</tbody>
</table>
Summary of Complexes in Linguistic Versions of Dream Text 2

In Table 4.33 a summary of the complexes highlighted in each language version of the dream text 2 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.
Table 4.33: Summary of Complexes in each Linguistic Version and Associations to Dream text 2 - Participant 5

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Enferma:” something is not working well, like the need of taking care of oneself, of myself. It didn’t seem to be something serious, but I was sick. I didn’t see myself very demacrada (pale) or something, but something wasn’t ok. The WAE no. 18, the association to the same word (enfermo (sick)/triste (sad)) suggested the connection between being sick and sorrow.</td>
<td>Sorrow complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The association to the Spanish word “clara” (clear) referring to her own room, opened up the experience of the dreamer of being herself: “alive, like a light sensation, clean, very white. But at the same time was everything the same, very monotone.” This sentence shows an experience of being “alive,” but “monotone,” showing her difficulty to value herself. However, according to the amplification of white, it also implied new possibilities of being.</td>
<td>Silly complex</td>
<td>Pride complex</td>
<td></td>
</tr>
<tr>
<td>When associating to the word “hermano,” Lily states, “When we were kids I was always there with the whole family, and he was never there, he was in his own world. He just come and said a special thing, and that was enough.”</td>
<td>Unjust complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Libros grandes” (big books): a couple of books that are neither about psychology nor literature. The books are about a tale but just with images, beautiful, and different, like alternative books. So, it is a pleasure to see the stories, they are creative. The simplest books are those that he gave me. There are beautiful. The books that he gives me in the dream look</td>
<td>Self-expression complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
It is interesting to perceive how associations to Spanish words encapsulated insights for the dreamer that the English words tended to provide less frequently. Table 4.19 presents four texts in which Lily connected to those complexes (sorrow, silly, pride, unjust and self-expression complexes) in a different way than in the EV. For example, her self-expression complex came up when Lily associated to the word “pijama” (pajama) when she said, “like something comfortable, but I don’t like being in pajamas. I need to be ready. In pajamas you don’t know what could happen and you will be in pajamas. I don’t even want to take off my shoes.” This comment showed up Lily’s difficulty to show herself as she is, similar to what she stated in no. 16 of WAE (bailar/to dance – lo mejor, una palabra?/the best, a word? Incredible!): “Bailar (to dance) is the best. It is one of the activities in which I can express myself the most. I feel myself.” When Lily associated to the word “pajamas,” she just said: “clothes to sleep, they are comfortable.”

Summary of significant Differences between Dream Texts: Dream 3

The significant differences between Spanish and English versions of this dream that sprang from the analysis are presented in Table 4.34.
Table 4.34: Significant Differences between Spanish and English Versions of Dream 3

<table>
<thead>
<tr>
<th>Language version</th>
<th>Dream texts</th>
<th>Participant's associations</th>
<th>Significant differences between Spanish and English versions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Trans.</td>
<td>Veo la imagen de la abuela de una amiga mía de la infancia (vecina). La veo sentada mirando por la ventana de su pieza (de la casa en que vivían cuando éramos niñas, luego se cambiaron).</td>
<td>“Abuela de una amiga mía de la infancia” (grandma of a friend of mine). I have this image: she was very old, slow, but she used to do everything in the house. Cleaning, cooking, even though she was very old and slow. This was a house with three women: grandma, mother and daughter and that house was kind of boring. I remember when getting to her house I said hi, and her grandma was always looking at the window, everything very dark, doing nothing. Grandma of a friend of mine: an old lady with a very boring life, kind of sad, very lonely. And my friend’s mother, too. Like an empty life. Amiga: when we were kids we were very close and spend a lot of time together, so we shared games, and so on. But when we were teenagers we were friends but not that close because she was very popular, and my parents did not allow me to do everything that I wanted. So, we started to go to different places, but we were still friends. This was a relationship that was determined by the closeness of our houses. Unjust complex.</td>
<td>In the association to “Abuela de una amiga mía de la infancia” (grandma of a friend of mine), this old lady appeared “old, slow, but she used to do everything in the house.” Through the word “but,” the sorrow complex revealed a dissimilar experience from the EV. The SV states that this is “a friend of mine from ‘my’ childhood,” while the EV stated that she was from “the” childhood. The possessive pronoun gave a different distance between the dream ego and her childhood in the SV. SV was closely connected to the dreamer’s childhood.</td>
</tr>
<tr>
<td>English</td>
<td>I see the image of the grandmother of a friend of mine from my childhood (neighbor). I see her sitting looking through the window of her bedroom (of the house in which they used to live when we were little girls, then they moved).</td>
<td>I see the image of the grandma of a friend of mine from the childhood (neighbor). I see her sitting looking out the window of her room (the room of the house where they used to live when we were little. Then they moved).</td>
<td></td>
</tr>
</tbody>
</table>
Summary of Complexes in Linguistic Versions of Dream Text 3

In Table 4.35 a summary of the complexes highlighted in each language version of the dream text 3 and associations is sketched out. At the end, a brief paragraph recapitulates the main results.

Table 4.35: Summary of Complexes in each Linguistic Version and Associations to Dream text 3 - Participant 5

<table>
<thead>
<tr>
<th>Spanish version of dream text and associations</th>
<th>Name of complex</th>
<th>English version of dream text and associations</th>
<th>Name of complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Abuela de una amiga mía de la infancia” (grandma of a friend of mine). I have this image: she was very old, slow, but she used to do everything in the house. Cleaning, cooking, even though she was very old and slow. This was a house with three women: grandma, mother and daughter and that house was kind of boring. I remember when getting to her house I said hi, and her grandma was always looking at the window, everything very dark, doing nothing. In the association to “Abuela de una amiga mía de la infancia” (grandma of a friend of mine), this old lady appeared “old, slow, but she used to do everything in the house.” Through the word “but,” the sorrow complex revealed a dissimilar experience from the EV.</td>
<td>Sorrow complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amiga (girl friend): when we were kids we were very close and spend a lot of time together, so we shared games, and so on. But when we were teenagers we were friends but not that close because she was very popular, and my parents did not allow me to do everything that I wanted. So, we started to go to different places, but we were still friends. This was a relationship that was determined by the closeness of our houses.</td>
<td>Unjust complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In general terms, in this dream both linguistic versions looked very similar. However, it was possible to perceive some linguistic divergences in the way Lily’s complexes manifested themselves in the texts, as it happened with the sorrow complex (see Table 4.35). Once again, depending on the tongue, each linguistic version revealed different emotional closeness and distance. For example, in the use of the possessive pronoun: in the SV Lily stated, “my childhood” versus the EV where she said “the childhood.” The SV was more connected to the dreamer’s childhood.

In order to have a better comprehension of these results, in the following chapter a discussion in the light of the literature review is provided.
Chapter 5

Discussion

5.1 Overview

This chapter outlines the central conclusions of this empirical study. It starts with a reflection of the main results in the light of the literature review described in chapter 2. Then, a discussion of some implications of this research for the theory and practice of clinical psychology is included. And to finish, limitations of this study and further research are briefly described.

5.2 Two tongues for a dream

Background

In the present section the results of the empirical research dialogue with the theory outlined in the literature review. These results sprang from the Word Association Experiment administration to five participants—four women and one man; all Spanish native speakers whose second language was English—and from the interpretative analysis of their dream texts written both in Spanish and in English. The Association Experiment results were used as background for the participants’ psychological complexes network. Finally, I searched for differences between the linguistic expressions of these complexes in each linguistic version of the dream texts.
Some differences in the linguistic expressions of the participant’s complexes showed up throughout the comparative analysis of a total of fifteen dream texts written in two languages. The results of my analysis brought in some main areas that I next discuss in the light of Merleau-Ponty and Ricoeur’s phenomenological approach to language, Freudian and Lacanian psychoanalysis, and Jung and post-Jungian analytical psychology.

Firstly, I describe three situations in which concrete differences between the two linguistic versions of a dream text were clearly perceived by the participant and me. Secondly, I discuss how in most of the participant’s dream texts, the mother tongue held experiences related to their family of origin and childhood. Thirdly, I illustrate how in a few situations, the presence or absence of a particular dream image in one of the linguistic versions of the dreams was linked to a complex. Fourthly, some outcomes of the analysis sentence by sentence are discussed.

Three Spontaneous Experiences when gathering Associations to the Dreams

After the participants sent me three dream texts in both languages, I contacted them for further associations to dream images. In the process of gathering associations to a dream –that resembles the dialogue between a therapist and a bilingual patient who works her dreams in two languages– there were three experiences with three different participants that immediately caught their attention and mine. These experiences consisted in having spontaneous insights on what in practical terms implies working dreams simultaneously in two languages. Although this is not a result per se, it describes tangible nuances a bilingual patient would face when he has two tongues for one dream.
The first experience happened when I asked Ann (participant 1) to associate to the Spanish word “pantalones” (pants) that appeared in this extract of her first dream,

(SV) Hay unos hombres parados en la entrada conversando y yo entro rápido porque me faltan los pantalones y no quiero que me vean o me digan nada.
(T) There are men standing at the entrance chatting, and I enter rapidly because I’m without my pants and I don’t want them to see me or say anything to me.
(EV) I rush through because I don’t want them to notice me or say anything to me.

Then, she associated,

Pantalones: “covering, maybe masculinity, power, control. There is an expression in my country: “quien tiene los pantalones?” (who wears the pants?), that is, being in control or being in charge. I think that in my family when there is a woman who has the confidence and strong personality, you are kind of taking over men. In my family they always say that I should be nice to Jeff; they think that I’m too overpowering. If I’m strong I’m not respecting the place of the male. My mother, for example, she thinks that she is feminist, but she thinks like that! My grandma is also like that…!”

Ann’s association showed that listening and uttering the word “pantalones” (pants) connected to her personal, familiar and collective experience of power and control. Besides the idiomatic expression “who wears the pants?” has also been used in America, at that point, Ann stated that this was an expression of her country. This expression was felt as part of her mother tongue, her family story, and herself. The word “pantalones” played an essential role in Ann’s existence, since in the words themselves sense and signification are explicitly manifested. Merleau-Ponty (1962) writes, “The words, vowels, and phonemes are so many ways of ‘singing’ the world,” and “they extract, and literally express, their emotional essence” (p.187). The exclamation mark at the end of Ann’s association to the word “pantalones,” pointed to an emotionality that embraced the participant’s feeling of being judged by members of her family and
revealing how language, as Merlau-Ponty (1962) suggests, takes part of a communal life, always in the context of inter-subjectivity.

On the other hand, the word *pantalones* achieved other meanings when it was placed in a new context. *Pantalones* stopped being just a piece of cloth that covered the dream ego’s legs; it became a carrier of power, authority and masculinity. This phenomenon is what Ricoeur (1985) describes as the polysemy of language, by which words have more than one signification or meaning. In its polysemic quality, words achieve different meanings within different contexts in speech, which in this case were in Spanish speech. And in Lacan’s terms, “who wears the pants?” is a signifier, since its meaning cannot be divided in smaller meaning units (Lacan, 2002).

Right after we finished gathering the associations to this first dream, Ann stated, “it seems that this dream is related to power struggle trying to find my space, competing for the same space, instead of finding my own. I think this dream was in Spanish.” Slowing down and listening to Ann’s mother tongue provided this insight to her. The word “*pantalones*” carried a signification; it was surrounded by a halo of meaning and its emotionality dwelt in an authority and controlling complexes.

Complexes are a collection of various ideas held together by an emotional tone (Jung, CW2, para.1350). They constitute “the living units of the unconscious psyche,” and it is through them that we can deduce the unconscious’ existence and its constitution (Jung, CW8, para.210). The unconscious hence becomes conscious through our acknowledgment of the complexes and their manifestations. In this example, a Spanish word (*pantalones*) led to a collective linguistic expression that revealed the bilingual participant’s psychological complexes (authority and controlling).
The second situation occurred when Rose (participant 2) was giving associations to her first dream. In both linguistic versions of this dream there was a “neighbor.” The Spanish word for neighbor is “vecina” (neighbor feminine), to which Rose associated,

I don’t know the neighbor, but she is familiar to me, somebody I can count on. She is older than me, but not too old. Maybe five years older than me. She is close to me, but not someone I know. In the dream she is somebody I say hello, somebody I can count on. She can help me.

And the word “neighbor” in the English dream text was associated with,

I actually have a neighbor here in Belfast who has a van,… and I don’t like her! She has two little kids. She is not nice. Sometimes she doesn’t say hi when I run into her. She is a foreigner, too… This is different than the Spanish version. It appears like a different dream! The association is different. It is funny because I thought the spontaneous associations I wrote before where the same for the Spanish and the English versions. I make the switch; I started to think in English and to think about my situation here. In Spanish is easier for me to recall my past in Chile. In English I can tell you something about my reality here in the US. This neighbor is my current neighbor here in the US.

Following Rose’s associations, each word “vecina” (neighbor) and “neighbor” embraced very different experiences for her. In Spanish “neighbor” appeared as someone she could count on, while in English she was just the opposite. In the English version the neighbor emerged as a dark aspect of Rose when she said, “I don’t like her!” In real life she was a woman, a foreigner, and she had two children; all equal characteristics to the dreamer. According to Jung (CW8), in dreams, complexes appear in personified shape and their effects are presented in “dramatic form,” making the dream a self-representation of the complex. Dreams show complexes come out in personified form when there is no “inhibiting consciousness to suppress them, exactly like the hobgoblins of folklore who go crashing round the house at night” (Jung, CW8, para.203). In this case, the word “neighbor,” as it was heard and pronounced by Rose guided her to an inner “hobgoblin.”
It is significant to state that Rose’s previous association to the word “vecina” did not interfere with her association to “neighbor.” She said, “This is different than the Spanish version. It appears like a different dream! The association is different.” Merleau-Ponty (1962) writes, “the spoken word is a gesture and its meaning is a world” (p.184). “Neighbor” opened up a new world for Rose, in which the shadow was personified, and a complex became tangible (unjust complex). In Rose’s life in two languages, a word in her second tongue carried the emotional tone of a complex that enclosed the experience of “driving a van” (leading her family) in a foreign country postponing her professional life (unjust complex).

For Lacan (2002), the unconscious processes are dependent on the psychic dimension of language. The signifier, that is, the acoustic-image vecina/neighbor sounds different in each tongue opening a variety of different meanings. This implies that paying attention to the way the bilingual patient puts into words (phonetic sounds) the dream-images become crucial for a better understanding of the dream.

The third experience that spontaneously called both the participant’s and my attention occurred when Lily (participant 5) was giving associations to her first dream. Her dream started this way,

SV: Me encuentro en una boletería comprando pasajes para viajar en tren.  
T: I am at the ticket office buying tickets to travel by train.  
EV: I’m at the ticket office getting tickets to go on a train trip.

When Lily associated to tren (train), she said, “I don’t know why it was a train. I never traveled by train... that was weird for me, getting tickets by train. It is an old way of transportation.” Then, when she associated to “ticket office,” she stated,
I have been in trains and getting tickets in the US from NY to another town. In fact, it was like an old fashion place, even though the service and the train were modern. But the ticket office was an old fashion place.

It was remarkable for Lily to immediately realized that she actually traveled by train “in English,” but never “in Spanish.” Lily lives in two languages – as Merleau-Ponty (1962) says, from where to reach back for the words, as her hand reaches toward the part of her body which is being pricked. Each language entwined different memoirs, different soul places.

According to Jung (CW8), a dream’s structure can be considered similar to a classical Greek drama: setting, development, crisis, and outcome. The setting includes a statement of place, and sometimes also of time. In Lily’s English version of this dream, the setting was a ticket office that she connected to an American place that held the experience of travel by train, while in the Spanish version the setting was a boletería (ticket office) of a train station, a place the dreamer had never been in conscious life. The flow of the energy was different when the association carried the memory of travelling by train (moving the energy/living in a foreign country) versus not having the experience of travelling by train.

Merleau-Ponty (1962) argues that at the core of our intrinsic dialogue with the world, meaning unfolds. We are always already engaged with the objects which simultaneously “speak” to us of ourselves, to the point that each time we talk about the world, we still talk about ourselves. In terms of this study’s research question, these differences in Lily’s associations showed how the setting of this dream, quite similar in both linguistic versions, opened up dissimilar experiences and world engagements of the dreamer.
Mother Tongue, Childhood, and Family of Origin

Considering all participants’ dream texts and their associations to dream images, words in their mother tongue easily connected them with childhood and with their family of origin. Likewise, is significant to note that almost all dream texts were written first in Spanish and then in English, revealing that for these five persons, Spanish was chosen as first option when writing down their dreams.

For example, in her first dream, when Rose (participant 2) associated to the word “catre de madera” (camp bed made of wood), she felt connected to the “camp bed” she slept in when she was a little girl; plus this guided her to a reiterative dream of her childhood. She stated,

the wood is a sign of warmth. Something that makes you feel at home. I think this catre (camp bed) is very similar to the one I used to have when I was a little girl. When I was a girl I used to have a dream in which I fight with something evil, with a very bad person or thing. It was very scary and in this dream I have the same feeling.

The shadowy context of this dream drained directly from “catre de madera” (camp bed made of wood) that witnessed a primitive experience of shadow contents. On the other hand, the English word “bed” was associated by Rose with,

something to rest. I’m thinking about a bed with a pillow and a comforter that is soft. It invites you to rest. It is not something made of wood that is hard like the catre de madera (camp bed made of wood).

Certainly, the latter association appeared more detached from Rose’s emotional life.

Merleau-Ponty (1962) contends that words, even when they finally reach the ability to carry referential and even conceptual levels of meaning, never completely lose that primitive, strictly phonemic, level of “affective” meaning which is not translatable.
into their conceptual definitions. The phonological patterns that are contained in words constitute the affective melody of each tongue, which is shared by a community. The same way Rose cannot dispossess of her Spanish accent that reside in her body, some of her inner images and experiences call to be named in Spanish, a language that from her mother’s womb has built up the phonological patterns of her soul.

In John’s (participant 3) second dream, only the Spanish version referred to the Chilean town Ritoque, which connected to his father and to his family history in Chile. In his first dream, he associated the word “insectos” with depression during childhood and torturing insects, revealing the presence of his aggressive and abused complexes. On the other hand, the word “insects” was simply associated with “insects.”

Later in the same dream, when John had to associate to habitaciones conectadas (interconnected rooms), he stated, “it reminds me of the tale “Casa tomada” [“House taken over’’] by Julio Cortázar that is a short story of a person dreaming that each room is possessed, and the person has to leave the space.” On the other hand, “interconnected rooms” was associated by John with: “something I feel about systems where you exchange, they can be fields, energy, whatever. Like a Chinese palace, for example. When the ants walk they can exchange in between.” When comparing those associations, the linguistic expression “casa tomada” (“House taken over”) picked up from the Spanish literary collective, appeared closer to John’s experience of his home complex. In the Word Association Experiment, in word number 29 (pan/bread – diabolo/diabolo), where his home complex was constellated, John stated,

When you said pan (bread), two words came to mind: rico (rich) and hogar (home). I rejected those words. There is a conflict for me with home. The house I like to be and that is not true. I live in hell. Maybe diabolo (diabolo) is diablo (evil).
In the process of understanding this dream, *habitaciones conectadas* (interconnected rooms) ended up being “*casa tomada*” (“house taken over”), a place where there was no space where to dwell, since maybe “evil” lived in there. After this, it became clear that those rooms had been experienced as “taken over.” Words link us with the unconscious, and the process of writing down a dream involves the translation of a psychic image into a verbal structure, a phonetic script (Kugler, 1983/2002). The dream ego’s experienced in Spanish phonetics and “*casa tomada*” (“house taken over”) was the hidden signifier. Besides both linguistic versions of the dream appeared almost identical, in the process of association, Spanish language raised more deeply the nuances of John’s experience of his home complex.

At the end of Katy’s first dream, she wrote,

**SV:** *Estoy tranquila mirando el paisaje a mi alrededor, que es campo abierto y cerros, como un paisaje ondulado.*

**T:** I am quiet looking at the *landscape* in my surroundings that is an open country and hills, like a wavy landscape.

**EV:** I like the *landscape* around it. It’s vast and I can see hills one after the other all around me.

Each linguistic version of this dream’s segment started in a different way. The Spanish version described how the dream ego felt when she was looking at the landscape, while the English version started saying how much she liked the landscape. Katy associated landscape with “green, fields, plants, wind.” And *paisaje* was associated with, “what you see through a window. The word also has some sound that connects with *pasaje* (passage), *pasada* (crossing); there is a sense of time, country, countryside.” The sound of *paisaje* called the word *pasaje* in a word association done by similarity between signifiers (acoustic images). In the signifying chain, a correlation between signifier
(paisaje/landscape) to signifier (pasaje/passage) provide signification (Lacan, 2002). The phonetic pattern *paisaje* (landscape) connected to *pasaje* (passage) and *pasada* (crossing) in which the psychic energy moved to a transitional space (passage/crossing). Following the polysemy of words, *pasaje* in Spanish is also used to name a train ticket or plane ticket; the need to move on, to cross, to travel, was hidden in “the quiet looking at the landscape.” The word *paisaje* was finally pregnant of signification that was revealed only through the Spanish sounding.

In the process of gathering associations, besides we previously agreed to speak only in English, some participants spontaneously let Spanish words came out of their mouths. For example, in Ann’s first dream when she associated to the word “*espectáculo,*” she stated, “It was music, only music. *Algo para ver, para prestar atención* (something to look at, to pay attention to).” When Ann experienced the music in the dream, that is, the sounds of the soul, spontaneously Spanish came out. Here Merleau-Ponty’s (1962) thought that “the full meaning of a language is never translatable into another,” makes sense (p. 187). At that moment, no other words could come out from Ann’s mouth, only those words in Spanish: the tongue that holds the linguistic musical substructure where Ann’s bathed as an infant (Simms, 2008).

In sum, when working analytically with dreams in the second language of the bilingual patient, taking the mother tongue into consideration becomes fundamental, since new significations are waiting to be perceived. And so, being able to listen to what needs to be said in its most spontaneous and natural way.
The Presence/Absence of a Dream Image and a Complex

In some cases, one of the linguistic versions showed an image that did not appear in the other version of the dream, and sometimes that image implied the presence of a complex. Generally speaking, there was a tendency in all participants’ dream texts that the Spanish version provided more elements or it was more descriptive, than the English version.

For example, in Ann’s first dream, she wrote,

(SV) Nadie me ve o parecen no darse cuenta que estoy ahí.
(T) Nobody sees me, or they seem not to realize that I’m there.
(EV) This image does not appear in the English version.

Ann associated nadie me ve (nobody sees me) with,

It’s not recognized, they can’t really see who I am… I feel like that in my family: They think they know who I am. In gatherings like that, there is no space to change, to notice different positions, or different things.

Here the dreamer experienced not being seen by others; not being seen by her own family, and perhaps neither by herself who maybe “thought she did know who she was.” An identity complex was constellated. These feelings did not show up in the English version of this dream. Certainly, this participant’s emotional life with her family has been lived and threaded in Spanish, not in English. Could this be the reason why this piece of information did not appear in the English version of this dream? The words of Ann’s emotional halo of her identity complex spoke in Spanish; nadie me ve (nobody sees me) was the linguistic expression for Ann’s experience of not being seen by others and maybe neither by herself. This Spanish expression made a difference between that version of the dream and the English one.
On the other hand, in this next example, an image that appeared in the English version did not show up in the Spanish version. At the end of Katy’s (participant 4) first dream, she wrote,

SV: This image does not appear in the Spanish version.
EV: This structure is standing alone, in the middle of a field. I am not sure if I can see also some cities far away in the horizon. (The hills are also cities?).

Katy associated “middle” with “inside;” “field” with “I am confused. Field, context;” “horizon” with “the beach;” and, “cities” with “La Serena” (the city at the Pacific coast in Chile where Katy lived with her family of origin). The insecure complex was constellated and a profound experience of solitude emerged. Previously, in both linguistic versions it was stated that the dreamer was alone. However, the English version insisted to repeat this image of the “structure standing alone.”

In John’s second dream he described an animal. In the Spanish version he wrote, “there is a shy, avoiding and good swimmer animal that survived.” In the English version he described it as “… shy animal…white friendly animal.” In both versions of this dream the surviving complex was constellated. However, the Spanish version brought in the adjective “good swimmer” that did not appear in the English version. The “avoiding and good swimmer” characteristics of the animal appeared only in the SV. Also, in the SV the animal was the one that did not allow to be seen. It behaved like a psycho-pomp. When referring to the seals of Proteus, Jung stated that “they can be thought of as contents of the unconscious that are capable of becoming conscious, and at certain times they appear spontaneously in the light and airy world of consciousness” (Jung, CW9ii, para. 338).

Seals are good swimmers. This image would have represented John’s abilities to dwell
and deal with unconscious material in surviving situations. In the Word Association Experiment stimulus word number 48 (*caer/to fall – *al raz del suelo/close to the floor*), John stated,

> When I was in a psychiatric clinic due to a suicidal attempt, I have the sensation of going down in a hole made of bricks. There was no floor. I practice martial arts and I learned how to fall down. I learned how to navigate rather than to crash. In this dream, the image of the seal that is a “good swimmer” let the creative aspect of the surviving complex constellate.

> When comparing two linguistic versions of the same dream, presence or absence of an image makes a difference. Each tongue provides possible sceneries where complexes could be experienced, and then, becoming more conscious.

**Reflections on the Sentence by Sentence Analysis**

Ricoeur (1967) states that the *sentence* is that function of speech in which the language system is reactivated, reconnected into an occurrence, and restored to its role as living mediator. In order to find linguistic differences between the two versions of the dream texts, I compared them sentence by sentence. This analysis allowed perceiving grammatical differences between sentences in two languages. Simms (2008) states that grammar enlarges the symbolic and shared world of human experience because it contains spatiality (prepositions), temporality (tense), self and otherness (pronouns), and predetermines basic action forms (subject, predicate, object) of the world. Occasionally, this sentence by sentence comparison revealed the presence of a complex in the text through the dream ego’s particular experience of spatiality, temporality, otherness and so on, because “complexes structure human existence as a whole” (Brooke, 1991, p 514).
For example, in Katy’s (participant 4) first dream, only the Spanish version of the dream affirmed that it was nighttime (era de noche). She associated noche (night) with “dark, darkness, unknown. Especially when I am driving I have fears; I am asustadiza (terrified) when I have to drive at night. I don’t know where I am.” This association allowed perceiving Katy’s fearful of the unknown complex.

As mentioned above, the setting of a dream includes a statement of place, and sometimes also of time. Only in Katy’s Spanish version of the dream it was stated that it was nighttime; and further in the same dream text, the atmosphere turned into daytime. This subtle discrepancy between the two dreams texts showed a different experience of time and space for the dream ego. This is a clear example how having two languages for a dream, both or just one of them could carry the time and space context of a complex.

Sometimes different verb tense was used in each linguistic version of the dream. For instance, in Katy’s (participant 4) first dream, in the following segment she wrote,

SV: Cuando manejaba esta otra persona, lo hacía de forma completamente alocada, a toda velocidad golpeando y atropellando todo lo que se le cruzaba por delante. Yo iba aterrada mientras la otra persona reía a carcajadas.
T: When this other person drove, she/he did it in a crazy way, highest speed crushing into and running over everything that runs into her/him. I was terrified while this other person guffawed.
EV: He drives in a very risky and irresponsible way, too fast, and he is laughing as crazy while I am terrified.

In this case, the Spanish version was written in past tense, and the English version in present tense. In both linguistic versions a “crazy” energy drove the car while the dream ego felt terrified, letting the couple and aggressive complexes become present. This dream experience was anguish provoking for the dream ego. The text written in Katy’s
mother tongue was in past tense as if this would have offered some kind of emotional distance, and it was more descriptive. Therefore, the experience was different.

But, not only had the verb tense showed a discrepancy between the two sentences. In the English version the driver appeared as “he” while in the Spanish version remained as a “persona” (person). The Spanish substantive persona corresponds to either masculine or feminine. It opens two possibilities, remaining with an aura of neutral mystery, plus offering an emotional detachment from the other. The English version, on the other hand, emerged more assertive defining the gender of the dream ego’s company. A possible interpretation of this situation could be that English language pushed Ann to define the gender of this person as “he” because she did not count with a neutral personal pronoun for “person” in English. The transliteration I did for the Spanish version stated, “she/he” in order to solve this problem. Later, the participant associated this person with her boyfriend. Maybe to name the gender of the driver in English was easier for this dreamer.

Also in terms of self and otherness, in the following extract of Katy’s (participant 4) same first dream, she stated,

SV: Cambio de escena nuevamente, ahora sigo siendo el joven de diecisiete años.
T: I change scene again, now I am still being the young boy of seventeen years old.
EV: After this, there is another change of scene; I don’t know what happened with the persecutor or with the other people that were with me.

The Spanish version clearly appeared closer to the experience of the dream ego: “I change scene again,” revealing a more active participation of the pronoun “I.” The English version stated, “there is another change of scene,” as if an extra force provoked a “change of scene.” As well, in the Spanish version the dreamer became a young boy
again (“now I am still being the young boy of seventeen years old”), an information that did not appear in the English version. On the other hand, in the latter version the dream ego was focused on knowing what happened with the persecutor or with the other people that were with her. This exemplifies how two dissimilar experiences of self and otherness could be observed in one dream written in two tongues. A close sentence by sentence analysis let grammatical elements showed a dream ego that had divergent experiences in each linguistic version of the same dream.

Based on the analysis, in many occasions the Spanish version of the dream raised more information about the experience of the dream ego giving more details of the setting, feelings, actions, etc. It was very interesting to perceive that in a few dream texts, the space or setting of the dream was not clearly described by the Spanish version as it was clearly stated in English. For example, in Ann’s third dream, where she stated it connected her with her job in America, from the beginning of the dream it was said that she was “returning home after work walking through a park.” In the Spanish version, on the contrary it said, “I’m walking through a park in which there are some coffee shops or restaurants.”

Katy’s second dream precisely stated that she was “visiting a primary school,” which was later associated with the school she used to work in New York. In Spanish, the text was more confusedly stated, “I am in a place that looks like a school or a preschool’s yard.” These examples could opened up the possibility that having a life in two tongues would imply having dreams in two languages.
In brief, taking into consideration all participants’ dream texts in two languages and their associations, their mother tongue, Spanish, let the psychological complexes showed more transparently than their second language, English.

Conclusions

Jung’s (CW2) Association Experiments revealed that there is a connection between the sounding of words and the complexes. Lacan (2002) argues that the unconscious is structured like a language, and dream texts hold a concealed meaning that needs to be deciphered. In dreams, complexes express themselves without restraint. So, in the analytic work with dreams, through language we can map out the complexes as they go into action revealing the inner theatre of the psyche.

In the results of the comparative analysis of this study, discrepancies in the linguistic expressions of the psychological complexes when dreams were worked in the dreamer’s native and second language became perceptible. In other words, emotional differences appeared when words were uttered in the native or in the second language of the bilingual subject.

Language is an existential phenomenon, and each tongue is a way for “the human body to sing the world’s praises” (Merleau-Ponty, 1962, p.187). Lived grammar structures the way the dream ego experiences spatiality, temporality, self and otherness and so on (Simms, 2008). When doing a sentence by sentence comparison of two linguistic versions of a dream, it became evident that in each version the dream ego experienced differently the world. Because as Jung states, “everything about this psychology is, in the deepest sense, experience; the entire theory, even where it puts on
the most abstract airs, is the direct outcome of something experienced” (CW7, para.199).
The presence or absence of a dream image showed how each tongue provided particular settings where complexes could be experienced. Hence the meaning of the dream should be found in the dream text itself. Similarly, the polysemic and metaphoric aspects of each tongue provided multiple and divergent possibilities. The experience of the same complex differed in each language or each tongue version provided a different complex.

According to the results, the mother tongue specified the dream ego’s experience better than the second language did. However, through the process of naming and writing down a dream in two languages, unexpected connections between the second language and complexes showed up. For bilingual participants whose second language was English and their mother tongue Spanish, interchangeably both languages, and not just the mother tongue, had the potential to carry the emotional tone of complexes.

Briefly, working analytically with dream narratives in bilingual patients including the mother tongue and second languages reveals better the subtleties of each tongue’s polysemic and metaphoric dimensions as both languages unveil the presence of complexes in dreams, but in different degrees and ways.

5.3 Implications of this Study for the Theory and Practice of Clinical Psychology

In this section I propose some theoretical and clinical implications that sprang from the intersection of empirical results and the literature review.

From a theoretical point of view, working analytically with dreams in two languages brings in the relevance of the interconnection between language, complexes
and dreams. According to Jung, complexes are the architects of dreams, symptoms, and linguistic associations (Jung, CW8). Thus this research project, following the work of post-Jungians Kugler (1883/2002) and Collony (2002), suggests multilingualism as an interesting setting from where to learn more about possible theoretical dialogues between psychoanalytic perspectives on language and Jung’s Association Experiment contributions to psycholinguistics, in the context of his complex theory. In any case, the theoretical implications of this study are always related to a clinical application.

This study has some clinical implications. In chapter one’s introduction section I said that it was my hope that this research that explored the discrepancies between linguistic expressions of complexes in bilingual dream texts, would encourage Jungian analysts and psychotherapists to become more sensitive to language nuances and to invite their bilingual patients to include their mother tongue in the psychotherapeutic work, even when the therapist does not speak that language. After revising the results of this study and based on the conclusion remarks, I maintain these suggestions.

As stated above, since the participants did not send their associations to each linguistic version of the dreams, I had to reproduce a “clinical dialogue” with them, in which –speaking in their second language– they associated to dream texts written in both their native and second language. Some of the participants spontaneously perceived some differences between words uttered in the two languages or between their associations to them. When we work analytically, collecting associations to the dreams implies to slow down and enter into the text, letting the words reveal their magic because “the words which we use in our everyday speech are nothing other than watered-down magic” (Freud, 1890, p.283). For all the participants, this exercise ended up being an interesting
experience where they could slow down and feel the pulse of their inner world in two languages.

This exercise of gathering associations to dreams written in two languages showed that it would be replicated in a clinical context. For example, Rose (participant 2) was very impressed by not being able to translate her lived experience in one language into the other, when she said: “I thought the spontaneous associations I wrote before where the same for the Spanish and the English versions. I make the switch; I started to think in English and to think about my situation here.” She discovered that the Spanish version of her dream was actually one dream, and the English version, another dream.

In the analytic practice is not the dream as dreamed that is worked with, but rather, the dream text because it is the language of the complexes that is placed at the center of analysis, not the complexes as such (Kugler (1983/2002). Each linguistic version of the dream is a signifier, a text to be deciphered (Fink, 2004). This suggests that when the patient speaks two languages and has or had a life in both languages, the tongue she employs to tell a dream to her therapist does matter. Fink (2004) indicates that in the “deciphering” of the bilingual/polyglot patient’s dream text, the analyst may find a name or word in one language whose different pronunciation in another language serves as a suitable disguise for the latent dream thought in question. In the analytic work with a bilingual patient, what needs to be said has two ways of saying it.

In short, this reflection entails an analytic attitude that is sensitive to the inherent and lively connection between words and complexes; it remains faithful to the understanding of the dream as lived experience that is told to an “other,” while is open to
explore the sound of words in its polysemy and metaphorical dimensions in both languages of the bilingual patient.

5.4 Limitations of this Study

The present work clearly has its limitations. First, a sample of five participants might raise questions about the generalization of my findings in terms of the population at large. However, since this was an interpretative work, instead, close and in depth discrepancies in dream texts written in two languages were explored and presented.

In terms of methodology, the administration of the Word Association Experiment to the participants had not been explorative as I wanted. This was due to time restrictions as it was a long experiment to administer, and I did not want to spend more time working with the participants than what I previously stated in the letter of introduction. The ideal situation would have been to discuss all of the one hundred associations with the participants to have more information about how each stimulus word had impacted on them. And therefore, learn more about their complexes. Participants did not send associations to each linguistic text separately. They sent associations to the dream text as one. This reduced spontaneous information that could have been interesting to compare. When gathering associations to each linguistic version of the dreams, in a few occasions, I did not ask for associations to every dream image. However, despite this, the data gathered provided more than enough examples and plenty language differences that allowed a successful completion of this study.
5.5 Further Research

The results of this study yield continuing with prospective theoretical and clinical research projects.

The possibility of working dreams simultaneously in two languages with the bilingual patient opened up questions around how depth psychotherapists deal with the unconscious material that sprang from the work with this kind of patient. This means that not only dreams, but also transference and countertransference dynamics, cultural differences and so on, in the clinical setting need to be explored further. At the core of all these clinical situations with the bilingual patient, the interconnection of unconscious complexes and language becomes an area that calls to be deeply studied.

As a way of complementing the present research, it would be interesting to integrate bilingual participants whose mother tongue would be English, instead of Spanish. This would offer more complexity and analogous data to the present results since the same experience from both sides would be compared.

I would also suggest elaborating a research project in which Jung’s Word Association Experiment would be administered twice, in Spanish and English, to bilingual participants who were at that point having a life in two languages. This would help to perceive if psychological complexes that would spring from each linguistic administration of the Association Experiment, show any difference. A study like this one could complement the results of my study because it would describe bilingual persons’ complexes according to the languages they live in.
REFERENCES


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APPENDIX 1

Letter of Introduction to Potential Participants

RESEARCH STUDY IN PSYCHOLOGY
Two Tongues for a Dream

My name is Marta Bachino. I am a graduate student in psychology at Duquesne University. I am doing a research study as part of the degree requirements for a Ph.D. My study relates to learning more about the different ways in which our psychological complexes can express themselves in words, when we try to understand our dreams in both our native and second language. This means that through our dream narratives we can learn more about our psychological complexes. In current times, when bilingualism is a common factor in the clinical work with patients, studies such as this one will help to understand deeper the experience of the bilingual patient, and to give a contribution to the psychotherapeutic work with culturally diverse population.

Therefore, I am looking for people who might be interested to talk about their complexes and their dreams in confidentiality. The people who want to volunteer will meet the following criteria: (a) they must be eighteen years or older; (b) Spanish is their mother tongue and they have been raised under a culture in that language; (c) English is their second language, which has been learned after 6 years of age; (d) they are willing to share the texts of three dreams with me, the researcher; (e) they are willing to write three dream texts and associations down in both languages (Spanish and English) and send them to me, the researcher by mail; (f) I am not currently acquainted with them; (g) they are not affiliated with Duquesne University.
Taking part in this research project will consist of meeting with me once. During this meeting I will administer to you the Spanish version of Jung’s Word Association Experiment. This experiment is designed to explore the complexes—those organizing clusters of experience that carry significant meaning and feelings—through words associations. Then, I will ask you to send me by mail three dream texts and associations written down in Spanish and English. We will find a day and time that is convenient for both parts and will occur in a reserved room at the “C. G. Jung Institute Analyst Training Program of Pittsburgh” (4527 Winthrop St., Pittsburgh, PA 15213) or a location of your choosing.

If you are interested in being part of this study, you may call me at 412 – 422 4152 and ask questions about your role in the study. An answering machine will take your message if I am unable to do so, and I will return your call as soon as I can. Before participating in the study, you will be asked to sign a consent form. I will explain to you what is in the consent form and answer any questions about the study that may have occurred to you since we last spoke on the phone.

I look forward to hearing from you.

Sincerely,

Marta Bachino, MA - Duquesne University
CONSENT TO PARTICIPATE IN A RESEARCH STUDY

TITLE: Two tongues for a dream: A hermeneutic study

INVESTIGATOR: Marta Bachino, M.A.
Duquesne University Psychology Clinic
Rockwell Hall, 9th Floor
Pittsburgh, PA 15282
Phone: 412 – 422 41 52

ADVISOR: Roger Brooke, Ph.D., ABPP
Department of Psychology
Duquesne University
Pittsburgh, PA 15282
Phone: 412 - 396 65 63

SOURCE OF SUPPORT: This study is part of the requirements for a doctoral degree in Clinical Psychology at Duquesne University.

PURPOSE: You are being asked to participate in a research project that seeks to investigate the discrepancies in the linguistic expressions of the psychological complexes when dreams are worked in the dreamer’s native and second language. In order to accomplish that, you will be asked to meet once with me, the researcher, and you will be administered the Word Association Experiment—in which I will state 100 words and you will respond with the first word that comes to your mind. The experiment will not be tape-recorded; I shall take

Participant’s initials __________
notes as we proceed. This meeting will last approximately 2 hours and it will occur in a reserved room at the “C. G. Jung Institute Analyst Training Program of Pittsburgh” (4527 Winthrop St., Pittsburgh, PA 15213) or a location of your choosing. You also will be asked to share with me three dream narratives. I will ask you to send me by mail these three dream texts written in both languages (i.e. Spanish and English) within approximately a period of a month. You will include associations to the contents of each dream text in each language. These are the only requests that will be made of you.

You will be one of six participants involved in this research project.

RISKS AND BENEFITS: In the present study there are minimal risks. It is possible that talking about associations and dreams can be emotionally upsetting for some people. In the event that you find the exercise distressing, please let me know, so I can deal with it appropriately. The research meeting does not constitute treatment. However, there is evidence that talking about ourselves and explore our dream life might help us gain more self-knowledge.

COMPENSATION: There is no compensation for the participation in this study, and it will not require monetary costs to you. Any expenses incurred by travel (e.g., bus fare, gas and parking), however, will be reimbursed to you.

CONFIDENTIALITY: Your name will never appear on the Word Association Experiment results or dream texts; I will change it to a pseudonym. No identity will be made in the data analysis (i.e., any identifiers of you or someone else that you talk about or appear in a dream will be disguised). All written materials and consent forms will be stored in a locked file in my home. All materials will be destroyed at the completion of the research.

RIGHT TO WITHDRAW: You are under no obligation to participate in this

Participant’s initials __________
study. You are free to withdraw your consent to participate at any time.

**SUMMARY OF RESULTS:**
A summary of the results of this research will be supplied to you, at no cost, upon request.

**VOLUNTARY CONSENT:**
I have read the above statements and understand what is being requested of me. I also understand that my participation is voluntary and that I agree to withdraw my consent at any time, for any reason.

On these terms, I certify that I am willing to participate in this research project.

I understand that if I have any further questions about my participation in this study, I may call the researcher or her advisor (412 – 396 - 65 - 63) or Dr. Paul Richer, Chair of the Duquesne University Institutional Review Board (412 – 396 - 63 - 26).

____________________________________                    __________________
Participant’s Signature     Date

____________________________________                    __________________
Researcher’s Signature     Date
APPENDIX 3

Rationale of Jung’s Word Association Experiment Translation into Spanish

A.3.1 Background

The German version of Jung’s Word Association Experiment word list that is translated here is the one appears in Jung’s paper “The Association Method” delivered at Clark University in 1909 (Jung, CW2, para.941). This lecture is delivered by Jung in German and firstly translated into English by A.A. Brill. L. Stein made his translation from Jung’s holograph and in consultation with Brill’s version (Jung, CW2, para.939 – 1ff). The English version of this list translated by L. Stein has been included in this work as reference, to aid the English reader’s comprehension of the text. At the end, a rationale of the translation word by word is included.

There are some details of former translations that should be taking into consideration. For this translation, I followed the original German list’s order of words. In Stein’s English version the word village corresponds to number 16; the word cold to number 13; the word stem to number 14; the verb to dance to number 15. The German word teuer is translated into English as expensive. In the English version appears the word dear. In C.A. Meier’s (1984) book, The unconscious in its empirical manifestations, the word teuer is translated as expensive (p. 73). The German word fremd is translated into English as strange, but in Stein’s English version appears the word friend (CW2). Meier (1984) translated the word fremd as strange, and the word hübsch as pretty (p. 73).
A3.2 A Spanish translation of Jung’s Word Association Experiment

Instructions: “Answer as quickly as possible with the first word that occurs to you.”

Instrucciones: “Responda lo más rápido posible con la primera palabra que se le ocurra.”

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<th>ENGLISH</th>
<th>SPANISH</th>
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</thead>
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<td>Wasser</td>
<td>water</td>
<td>agua</td>
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<tr>
<td>singen</td>
<td>to sing</td>
<td>cantar</td>
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<td>Tod</td>
<td>death</td>
<td>muerte</td>
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<tr>
<td>Schiff</td>
<td>ship</td>
<td>barco</td>
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<tr>
<td>zahlen</td>
<td>to pay</td>
<td>pagar</td>
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<tr>
<td>Fenster</td>
<td>window</td>
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<td>freundlich</td>
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<td>mesa</td>
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<tr>
<td>fragen</td>
<td>to ask</td>
<td>preguntar</td>
</tr>
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<td>Dorf</td>
<td>village</td>
<td>pueblo</td>
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<tr>
<td>kalt</td>
<td>cold</td>
<td>frio</td>
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<tr>
<td>Stengel</td>
<td>stem</td>
<td>tallo</td>
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<tr>
<td>tanzen</td>
<td>to dance</td>
<td>bailar</td>
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<tr>
<td>See</td>
<td>lake</td>
<td>mar</td>
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<td>krank</td>
<td>sick</td>
<td>enfermo</td>
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<td>Stolz</td>
<td>pride</td>
<td>orgullo</td>
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<td>kochen</td>
<td>to cook</td>
<td>cocinar</td>
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<td>ink</td>
<td>tinta</td>
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<td>böse</td>
<td>angry</td>
<td>malévolo</td>
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<tr>
<td>Nadel</td>
<td>needle</td>
<td>aguja</td>
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<td>schwimmen</td>
<td>to swim</td>
<td>nadar</td>
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<td>Reise</td>
<td>journey</td>
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<td>blue</td>
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<tr>
<td>Lampe</td>
<td>lamp</td>
<td>lámpara</td>
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<tr>
<td>sündigen</td>
<td>to sin</td>
<td>pecar</td>
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<tr>
<td>Brot</td>
<td>bread</td>
<td>pan</td>
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* Under revision for further publication.
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<td>Baum</td>
<td>árbol</td>
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<td>stechen</td>
<td>to prick</td>
<td>pinchar</td>
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<td>Mitleid</td>
<td>pity</td>
<td>compasión</td>
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<td>gelb</td>
<td>yellow</td>
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<td>Berg</td>
<td>mountain</td>
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<td>sterben</td>
<td>to die</td>
<td>morir</td>
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<td>sal</td>
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<td>neu</td>
<td>new</td>
<td>nuevo</td>
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<td>Sitte</td>
<td>custom</td>
<td>costumbre</td>
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<td>40.</td>
<td>beten</td>
<td>to pray</td>
<td>rezar</td>
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<tr>
<td>41.</td>
<td>Geld</td>
<td>money</td>
<td>dinero</td>
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<td>42.</td>
<td>dumm</td>
<td>stupid</td>
<td>tonto</td>
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<td>43.</td>
<td>Heft</td>
<td>exercise-book</td>
<td>cuaderno</td>
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<td>44.</td>
<td>verachten</td>
<td>to despise</td>
<td>despreciar</td>
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<td>45.</td>
<td>Finger</td>
<td>finger</td>
<td>dedo</td>
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<td>46.</td>
<td>teuer</td>
<td>dear (expensive)</td>
<td>caro</td>
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<td>Vogel</td>
<td>bird</td>
<td>pájaro</td>
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<td>fallen</td>
<td>to fall</td>
<td>caer</td>
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<td>Buch</td>
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<td>libro</td>
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<td>scheiden</td>
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<td>streiten</td>
<td>to quarrel</td>
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<td>carrot</td>
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<td>schlagen</td>
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<td>76. waschen</td>
<td>to wash</td>
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<td>cow</td>
<td>vaca (n)</td>
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<tr>
<td>78. fremd</td>
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<td>extraño (a)</td>
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<tr>
<td>79. Glück</td>
<td>happiness</td>
<td>felicidad (n)</td>
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<td>80. lügen</td>
<td>lie</td>
<td>mentir (v)</td>
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<td>81. Anstand</td>
<td>deportment</td>
<td>modales (n)</td>
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<td>82. eng</td>
<td>narrow</td>
<td>angosto (a)</td>
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<td>83. Bruder</td>
<td>brother</td>
<td>hermano (n)</td>
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<tr>
<td>84. fürchten</td>
<td>to fear</td>
<td>temer (v)</td>
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<td>85. Storch</td>
<td>stork</td>
<td>cigüeña (n)</td>
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<td>86. falsch</td>
<td>false</td>
<td>falso (a)</td>
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<td>87. Angst</td>
<td>anxiety</td>
<td>angustia (n)</td>
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<td>88. küssen</td>
<td>to kiss</td>
<td>besar (v)</td>
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<td>89. Braut</td>
<td>bride</td>
<td>novia (n)</td>
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<td>90. rein</td>
<td>pure</td>
<td>puro (a)</td>
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<td>91. Tür</td>
<td>door</td>
<td>puerta (n)</td>
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<td>92. wählen</td>
<td>to choose</td>
<td>elegir (v)</td>
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<td>93. Heu</td>
<td>hay</td>
<td>pasto (n)</td>
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<td>94. zufrieden</td>
<td>contented</td>
<td>satisfecho (a)</td>
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<td>95. Spott</td>
<td>ridicule</td>
<td>burla (n)</td>
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<td>96. schlafen</td>
<td>to sleep</td>
<td>dormir (v)</td>
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<td>97. Monat</td>
<td>month</td>
<td>mes (n)</td>
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<td>98. hübsch</td>
<td>nice</td>
<td>lindo (a)</td>
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<td>99. Frau</td>
<td>woman</td>
<td>mujer (n)</td>
<td></td>
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<tr>
<td>100. schimpfen</td>
<td>to abuse</td>
<td>regañar (v)</td>
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</table>

A.3.3 The translation word by word

1. **Kopf** (head – **cabeza**) (noun)
   Kopf is directly translated into Spanish as the word *cabeza* (Lat. *capitã*).

2. **grün** (green – **verde**) (adjective)
   This is an unambiguous translation because there is no other way of naming grün than *verde* (Lat. *viridis*) in Spanish.

3. **Wasser** (water – **agua**) (noun)
   The noun Wasser is translated into *agua* (Lat. *aqua*).

4. **singen** (to sing – **cantar**) (verb)
   Singen is translated into the verb *cantar* (Lat. *cantãre*, frec. de *canãre*), the only verb the Spanish language has for the act of singing.

5. **Tod** (death – **muerte**) (n)
The word *Tod* is translated into Spanish as *muerte* (Lat. *mors, mortis*), which is the most common and general word to designate a stop or end of any kind of life (human, animal or vegetal). The Spanish words *defunción* (the death of a person), *expiración* (the act of dying) and *óbito* (the death of a person), do not open the same significance as the noun *muerte*.

**6. lang (long – largo) (a)**

*Lang* is translated into *largo* (Lat. *largus*). In Spanish the adjectives *amplio, vasto, extenso*, also means long, but they can also be used for something that is big in size.

**7. Schiff (ship – barco) (n)**

*Barco* is the Spanish word chosen here for *Schiff*. The words *bajel, buque, navio, nave, embarcación* and *vapor* are also ways of representing the concept of *Schiff*, but are not as widely used as *barco* (Lat. *barca*).

**8. zahlen (to pay – pagar) (v)**

The German verb *zahlen* opens up many possible translations since it means *abonar, cancelar, arancelar, cifrar, numerar, pagar*. Here, it is translated into *pagar* (Lat. *pacäre*): to give someone what you owe.

**9. Fenster (window – ventana) (n)**

The noun *Fenster* could be translated as *ventana, ventanilla, ventanal*. I chose the ordinary Spanish noun *ventana* (Lat. *ventus*) since it includes almost all the possible meanings of it.

**10. freundlich (friendly – amable) (a)**

This word would be translated into Spanish as: *amable, complaciente*. In English, the closer translation for *freundlich* is kind. Therefore, *amable* (Lat. *amabilis*) becomes the closer translation into Spanish for *freundlich*.

**11. Tisch (table – mesa) (n)**

This is a straightforward translation. The word *mesa* (Lat. *mensa*) is the general word used for *tablero, bufete, escritorio, velador, mostrador, consola*, and includes all of them.

**12. fragen (to ask – preguntar) (v)**

The verb *fragen* is translated as *preguntar* (Lat. *percontāri*). The other options, the verbs *interrogar, cuestionar, encuestar*, are included in the common term *preguntar*, which is employed for the act of asking a question.

**13. Dorf (village – pueblo) n**

The meaning of *Dorf* is a small town. The Spanish word that is chosen is *pueblo* (Lat. *Popūlus*). Other possibilities could be *aldea, poblado, lugar*. Among those words, *pueblo* appears as a more general and commonly used term.

**14. kalt (cold – frío) a**

*Kalt* is directly translated as *frío* (Lat. *frigidus*).
15. **Stengel (stem – tallo) n**
Here the Spanish word selected for *Stengel* is *tallo* (Lat. *thallus*, Gr. θαλλός), which is the everyday word for the botanical word *pedicelo*.

16. **tanzen (to dance – bailar) v**
The options for a direct translation of *tanzen* into Spanish are *bailar* or *danzar*. Both words carry the same meaning, however, *bailar* (Lat. *Ballāre*, Gr. πᾶλλειν) is the one widely used by Spanish speakers in colloquial conversations.

17. **See (sea – mar) n**
The German word *See* means a large body of water and equally refers to lake, ocean or sea. Therefore, it can be translated into Spanish as *lago* (Lat. *lacus*) (lake), *océano* (Lat. *oceānus*) (ocean) or *mar* (Lat. *mare*) (sea). The same as in English, *lago* and *océano/mar* are very different words that open up very different meanings. Here the word *mar* has been chosen for the translation.

18. **krank (sick – enfermo) a**
The word *krank* includes being sick both bodily and spiritually. It is translated into Spanish as *enfermo* (Lat. *Infirmus*), which is a general and known word that also includes both possibilities.

19. **Stolz (pride – orgullo) n**
*Orgullo* (cat. *orgull*) is the first word given as a translation for *Stolz*, and it is an everyday word. However, *altanería, arrogancia, gallardía, presunción, vanidad* are terms very closely related as well.

20. **kochen (to cook – cocinar) v**
In a straightforward translation of *kochen* into Spanish, the word that first appears is *cocer*. The latter is not a good option here since it is phonetically equivalent to the word *coser* (to sew). This condition would open up a question in the subject about which of the two the experimenter was referring to, and alter the flow of the experiment. Therefore, the Spanish verb that has been selected is *cocinar* (Lat. *coquināre*), which means to cook and it is an everyday word.

21. **Tinte (ink – tinta) n**
The word *Tinte* is translated into Spanish as *tinta* (Lat. *tincta*, part. pas. de *tingére*).

22. **böse (angry – malévolo) a**
The word *böse* comes from the noun *das Böse* (el mal - evil, bad, mean). The connotation of this German adjective is to have a bad intention and to be very angry. The right translation into Spanish could be either *malévolo, malintencionado, malicioso* or *maligno*. The word selected here is *malévolo* (Lat. *malevōlus*) since it appears to be the most ordinary term of the group.

23. **Nadel (needle – aguja) n**
The noun *Nadel* is directly translated into Spanish as *aguja* (Lat. *acucūla*, dim. de *acus*).

24. **schwimmen** (to swim – *nadar*)  
The German verb *schwimmen* is directly translated into Spanish as *nadar* (Lat. *natāre*).

25. **Reise** (journey – *viaje*)  
*Reise* is translated as *viaje* (dialect. y Cat. *Viatge*), which is a very general and commonly used Spanish word.

26. **blau** (blue – *azul*)  
*Blau* (Hisp. Arabic *lazawārd*, Arabic *lāzaward*, Persian *laḵvārd o laḵvard*, Sanskrit *Rājāvarta*) is *azul* in Spanish. There is no other way of naming this color, and in Spanish it does not have any other connotations (i.e., English: blue/sad).

27. **Lampe** (lamp – *lámpara*)  
The noun *Lampe* is directly translated into Spanish as *lámpara* (from *lámpada*).

28. **sündigen** (to sin – *pecar*)  
*Sündigen* is translated into Spanish as *pecar* (Lat. *peccāre*).

29. **Brot** (bread – *pan*)  
The straightforward translation of *Brot* into Spanish is *pan* (Lat. *Panis*), which is an everyday word.

30. **reich** (rich – *rico*)  
The word *rico* (gót. *reiks*) is the first option for a Spanish translation of *reich*. The latter word comes from *Reich* (imperio - empire) which is related to abundance. It is important to note that *rico* in Spanish, depending on the country, also refers to the good taste of food, something that is fertile, and to describe a handsome boy.

31. **Baum** (tree – *árbol*)  
The word *árbol* (Lat. *arbor, -ŏris*) is a straightforward translation for *Baum*.

32. **stechen** (to prick – *pinchar*)  
The verbs *pinchar*, *picar* and *punzar* appear as the three first options for a Spanish translation for *stechen*. Here it is translated as *pinchar* (*punchar*).

33. **Mitleid** (pity – *compasión*)  
*Mitleid* refers to suffer with. There are different options for a Spanish translation for *Mitleid* (i.e., *piedad, misericordia, lástima, compasión*). Here, the common word *compasión* (Lat. *compassio, -ŏnis*), which means to suffer with, has been chosen.

34. **gelb** (yellow – *amarillo*)  
The word *gelb* is translated into *amarillo* (Lat. *amarēllus, amārus*). There are no other options for this term.
35. **Berg** (mountain – **montaña**) n
The Spanish translation of the word *Berg* is *montaña* (Lat. *montanēa, de mons, montis*).

36. **sterben** (to die – **morir**) v
The verb *morir* (Lat. *mors, mortis*) has been chosen for the Spanish translation of *sterben*, since it is related to the noun *muerte* (death). See word (5): *Tod-death-muerte*.

37. **Salz** (salt – **sal**) n
The direct translation of *Salz* into Spanish is *sal* (Lat. *sal*).

38. **neu** (new – **nuevo**) a
Although there are other possible options for the translation of *neu*, the word selected here is *nuevo* (Lat. *Novus*), which is a widely used term in all types of contexts.

39. **Sitte** (custom – **costumbre**) n
The straightforward translation of *Sitte* into Spanish is *costumbre* (Lat. *cosuetumen, consuetūdo, -inis*).

40. **beten** (to pray – **rezar**) v
*Adorar, orar, rezar, rogar*, appear as possible options for a translation of *beten* into Spanish. *Rezar* (Lat. *reclitāre, recitar*) is the one selected since semantically it includes them all, and it is an ordinary word.

41. **Geld** (money – **dinero**) n
The noun *Geld* has two first options for translation into Spanish: *dinero* and *plata*. *Dinero* (Lat. *denariūs*) has been chosen since it is a more general term used in all Spanish cultures. The term *plata* also means silver, so it is not equally precise.

42. **dumm** (stupid – **tonto**) a
Here *dumm* has been translated into Spanish as *tonto*, a general and known term.

43. **Heft** (exercise-book – **cuaderno**) n
The word *Heft* has many connotations in German (i.e., *mango, cuaderno, folleto, cabo, puño*). Here, following the English translation, the ordinary word *cuaderno* (Lat. *quaterni*) has been chosen for *Heft*.

44. **verachten** (to despise – **despreciar**) v
The verbs *desdeñar, arrostrar, despreciar, menospreciar* are some of the options for a Spanish translation for *verachten*. *Despreciar* (Lat. *depretiāre*) has been chosen since it is an everyday word.

45. **Finger** (finger – **dedo**) n
The translation of *Finger* into Spanish is *dedo* (Lat. *digītus*).

46. **teuer** (dear (expensive) – **caro**) a
Caro and costoso both mean expensive, so there are the first two Spanish options for teuer. Both are considered everyday words. Caro (Lat. carus) has been chosen here.

47. Vogel (bird – pájaro) n
The straightforward translation for Vogel into Spanish is pájaro (Old Spanish Pássaro).

48. fallen (to fall – caer) v
The verb fallen is translated into Spanish as caer (Lat. cadēre).

49. Buch (book – libro) n
Buch corresponds to the word libro (Lat. liber, librī) in Spanish.

50. ungerecht (unjust – injusto) a
The word injusto (Lat. iniustus) is a straightforward translation for ungerecht. There are no other options in Spanish.

51. Frosch (frog – rana) n
Within the context of the animal realm, the word Frosch is clearly translated into Spanish as rana (Lat. rana).

52. scheiden (to part – separar) v
In German, the verb scheiden is commonly used as to divorce. Among several possible terms (i.e., divorciar, apartar, partir, descasar), separar (Lat. separāre) has been chosen for this translation since it includes the meaning of all of them, and it is an everyday word used in many contexts, including the divorce of a couple.

53. Hunger (hunger – hambre) n
Hunger can be translated into Spanish as hambre (Vulgar Lat. famen, -înis). The word apetito could be a possible translation, too. However, hambre is the most common.

54. weiß (white – blanco) a
Blanco (Germ. blank; cf. a. al. ant. blank) is the Spanish word for weiß.

55. Kind (child – niño) n
Kind has been translated as niño (from ninno). There are many other words that could have been picked up here (i.e, criatura, crio, hijo, chico), but niño is the most general and commonly term among all Spanish cultures.

56. aufpassen (to pay attention – atender) v
Since the verb aufpassen means to pay attention and also to watch out, the closer verb in Spanish that integrates both meanings is atender (Lat. attendēre). In addition, atender is one word, while the other possible option that means exactly the same: prestar atención (to pay attention) is a two-word expression.

57. Bleistift (pencil – lápiz) n
The word *Bleistift* is translated into Spanish as *lápiz* (Lat. *lapis, piedra*), which is a general term.

**58. traurig (sad – triste)**

Although words such as *afiligado, doloroso, melancóico, lúgubre* could have been used to translate *traurig*, the word *triste* (Lat. *tristis*) seems to be the most commonly used and integrates the meanings of those other terms.

**59. Pflaume (plum – ciruela)**

Within a botanical context, the German noun *Pflaume* is directly translated into Spanish as *ciruela* (Lat. *cereōla*). No other possibilities are found.

It is unusual to find a comment from Jung about one of the words of the WAE in his Collected Works, but this quote is about the term plum:

> The word here used for plum is not an everyday word; it is, however, unlikely that for this reason it takes an educated subject such a long time to react… The German *Pflaume* (plum) is, like Swiss *Zwetschge* (plum), a popular sex-symbol in our colloquial language (Jung 1973c[1906], para.684).

In Spanish slang the word plum (*ciruela*) does not have the same connotation as in old-fashion German. Here, the translation of the exact word selected by Jung has been respected.

**60. heiraten (to marry – casarse)**

The correct translation for *heiraten* in Spanish is *contraer matrimonio* (to get married). *Casarse* (from *casa*) is also another good option, especially since it is a one-word verb.

**61. Haus (house – casa)**

*Haus* is translated straightforward into Spanish as *casa* (Lat. *casa, choza*), which is a generic and widely used word.

**62. lieb (darling – querido)**

The word *querido* in Spanish corresponds to the German adjective *lieb*.

**63. Glas (glass – vidrio)**

*Glas* has been translated into Spanish to the word *vidrio* (Lat. *vitrēum, de vitrum*).

**64. streiten (to quarrel – discutir)**

The verb *Streiten* opens many alternative translations into Spanish: *debatir, disputar, luchar, lidiar, batallar, discutir, reñir, pelear*. Strictly, *streiten* refers to verbally fight; therefore *discutir* seems to be the best option.

**65. Pelz (fur – pelaje)**

The translation of *Pelz* into Spanish corresponds to the word *pelaje*. 
66. *groß* (big – grande) a
Despite the term *groß* opens up many alternative translations into Spanish, the noun *grande* (Lat. *grandis*) is considered the first option, and it is an everyday word.

67. *Rübe* (carrot – zanahoria) n
When searching for a Spanish term to translate *Rübe*, the nouns *nabo*, *zanahoria* and *remolacha* are three possible options. Here, following the English translation of the WAE *Rübe* the term chosen is *zanahoria* (Hisp. Arabic *saftunária*, Gr. σαφυλίνη ἄγρια). In Spanish, the word *nabo*, for example, sometimes is also used as stupid. And the word *remolacha* that corresponds to a particular vegetable changes in some Spanish speaking countries (e.g., in Chile is called *beterraga*).

68. *malen* (to paint – pintar) v
The Spanish verb *pintar* (Lat. *pictāre*, de *pictus*, de *pingēre*) corresponds to *malen*. It is a straightforward translation since the noun *Malen* is translated as *pintura*.

69. *Teil* (part – porción) n
The first option for a Spanish translation of the noun *Teil* is *parte*. However, the noun *parte* is not a good option since it sounds exactly like the verb *partir* (to depart) in third person singular of Present Tense (i.e., *ella parte* – she departs). And the verb *partir* also means *cortar* (to cut), *dividir* (to divide), *separar* (to split), *escindir* (to break up), among others. The other options are these three nouns: *trozo*, *porción*, and *dosis*. Among them, the word *porción* (Lat. *portiō, -ōnis*) has been selected since it is the most used of the three.

70. *alt* (old – viejo) a
Despite all possible translations into Spanish for *alt*, such as *anciano, añejo, antiguo*, *veterano*, the term *viego* (Vulgar Latin *véclus*, Lat. *vetūlus*) becomes the best and most frequently used option.

71. *Blume* (flower – flor) n
The direct translation for *Blume* into Spanish is *flor* (Lat. *flos, flōris*).

72. *schlagen* (to beat – golpear) v
The verb *schlagen* is translated into Spanish as *golpear* (Vulgar Latin *colūpus*, Lat. *colāphus*, Gr. κόλαιφος), basically because the noun *Schlag* is translated into Spanish as *golpe*. However, there are other options: *pegar, batir, echar, azotar, pelear*, etc.

73. *Kasten* (box – caja) n
*Kasten* means a big box made of wood. In some countries, the right translation should be the word *cajón* (augmentative of *caja* (box) in Spanish). But here, in order to avoid confusions and possible misinterpretations, the word *caja* (Lat. *capsa*) has been selected since it is more generic than *cajón*. The latter, also means drawer.

74. *wild* (wild – salvaje) a
Among all possible translations into Spanish for the adjective *wild*, such as *inculto, salvaje, silvestre, agreste, feroz, indómito*, the term *salvaje* (Cat. and Prov. *salvatge*) seems to be the most appropriate term, since it is a common word and includes the general meaning of *wild*.

75. *Familie* (family – *familia*) n
*Familia* (Lat. *familia*) is a direct translation into Spanish for the noun *Familie*.

76. *waschen* (to wash – *lavar*) v
The verb *lavar* (Lat. *lavāre*), which is an everyday Spanish word, corresponds to the verb *waschen*.

77. *Kuh* (cow – *vaca*) n
*Kuh* in Spanish is *vaca* (Lat. *vacca*). It is a direct translation, and *vaca* is a very common word among Spanish speakers.

78. *fremd* (friend (strange) – *extraño*) a
The word *fremd* opens up many possible translations into Spanish: *ajeno, desconocido, extraño, distanciado, extranjero, forastero, foráneo*, among others. *Extraño* (Lat. *extranēus*) has been selected. It is important to mention that the word *extraño* (strange) also could be heard by the Spanish ear as the first person of the verb *extrañar* in Present Tense (to miss – I miss).

79. *Glück* (happiness – *felicidad*) n
The everyday Spanish word *felicidad* (Lat. *felicētas, -ātis*) has been chosen for *Glück*. Terms such as *fortuna, dicha, éxito, buena ventura, suerte* are also possible translations.

80. *lügen* (lie – *mentir*) v
The verb *lügen* is translated into Spanish as *mentir* (from *mentir*). It constitutes a straight translation.

81. *Anstand* (deportment – *modales*) n
To find a closer word for *Anstand* in Spanish is a difficult task since it opens up diverse meanings such as *buenos modales, compostura, conveniencias, corrección, decencia, decoro, dignidad, espera, gracia, donaire, manera*, among others. Strictly, the noun *Anstand* is close in meaning to well-mannered. Thus, the straightforward translation into Spanish is the everyday expression *buenos modales*. However, it is a two-word expression. For that reason, the word *modales* has been selected here. This word remains in plural since its singular form *modal* is not a widely used term among Spanish speakers.

82. *eng* (narrow – *angosto*) a
*Estrecho, angosto, limitado, ceñido, ajustado, apretado*, among others, constitute possible options for a Spanish translation for the adjective *eng*. Following the administration of the WAE to subjects from different Spanish speaking countries, *angosto* (Lat. *angustus*) seems to be the most suitable term, since the term *estrecho*, which was also a good option (since it included a sense of tight) created some confusion.
83. **Bruder (brother – hermano) n**
The straight translation for *Bruder* in Spanish is *hermano* (Lat. *[frater] germānus*).

84. **fürchten (to fear – temer) v**
The verb *fürchten* is translated into Spanish as *temer* (Lat. *timère*). It has been selected over *tener miedo*, since the latter is a two-word expression. Both share the same meaning.

85. **Storch (stork – cigüeña) n**
Within the animal context, the word in Spanish for *Storch* is *cigüeña*, and in the botanical context the translation is *geranio* (geranium). Following the English translation, the word selected here is *cigüeña* (Lat. *ciconīa*).

86. **falsch (false – falso) a**
The adjective *falsch* means both false and wrong. Following the English translation, the adjective *falsch* is translated into Spanish as *falso* (Lat. *falsus*). *Incorrecto, equívoco, equivocado, inexacto* are other options that include the sense of being wrong.

87. **Angst (anxiety – angustia) n**
The German term *Angst* opens up many words that could be suitable for its translation into Spanish: *miedo, temor, angustia, ansiedad, agobio, ansia, congoja*, among others. *Angustia* (Lat. *angustīa*) has been selected as the most generic term that also includes the meaning of all those words.

88. **küssen (to kiss – besar) v**
The verb *küssen* is translated into Spanish as *besar* (Lat. *basiāre*). It constitutes a straightforward translation.

89. **Braut (bride – novia) n**
The direct translation of *Braut* into Spanish is *novia* (Lat. *novīus*, from *novus, nuevo*). The term *prometida* also constitutes a possible translation, but it allows for other meanings as well.

90. **rein (pure – puro) a**
The adjective *rein* is associated to the following Spanish terms *limpio, aseado, claro, puro, legítimo, genuino, intacto, inmaculado*. Following the English translation, the everyday word *puro* (Lat. *purus*) has been selected.

91. **Tür (door – puerta) n**
The straightforward translation for *Tür* into Spanish is the term *puerta* (Lat. *porta*). No other options are found.

92. **wählen (to choose – elegir) v**
The verbs *elegir, escoger, seleccionar, votar* correspond to *wählen*. *Elegir* and *escoger* are the closest terms in meaning and can be used interchangeably. *Elegir* (Lat. *eligère*) has been selected here.
93. **Heu (hay – pasto)** n
The first option in Spanish for *Heu* is *heno* which is not a commonly used word. *Hierba* and *pasto* become the next options. *Hierba* is a very general term and allows for alternative meanings, while *pasto* (Lat. *pastus*) is closer to *Heu* in meaning, and a widely used term.

94. **zufrieden (contented – satisfecho)** a
The English words peaceful and quiet are closer in meaning to *zufrieden*. In Spanish the words *satisfecho, tranquilo, sosegado, contento, complacido* become possible translations. Among them, the ordinary word *satisfecho* (Lat. *satisfactus*) is the one that includes all those meanings.

95. **Spott (ridicule – burla)** n
*Burla, chacota, sarcasmo, ironía, sátira,* are some of the possible words for a Spanish translation for *Spott*. The noun *burla* (Lat. *burrūla, de burrae, -ārum*) has been preferred since it is closer in meaning and widely used term.

96. **schlafen (to sleep – dormir)** v
The Spanish verb *dormir* (Lat. *dormīre*) appears as the best option for a Spanish translation of *schlafen*. Verbs such as *descansar, acostarse, reposar, pernoctar* are also possible translations, but there are not as usual as *dormir*.

97. **Monat (month – mes)** n
*Monat* in Spanish is *mes* (Lat. *mensis*). There is no other possible translation, and *mes* constitutes an everyday word.

98. **hübsch (nice – lindo)** a
The options for a Spanish translation for *hübsch* are *bonito, bello, lindo, agradable,* among others. Here *lindo* (Lat. *legitimus*) has been chosen since it is a term frequently used in diverse contexts. However, depending on the Spanish culture and country, variation in the use of these terms is observed.

99. **Frau (woman – mujer)** n
*Frau* is a straightforward translation into Spanish as *mujer* (Lat. *mulīer, -ēris*).

100. **schimpfen (to abuse – regañar)** v
The closer translation for *schimpfen* into English is to scold, which is less strong than to abuse. Thus, the verbs *insultar, ultrajar, regañar, increpar, rezongar* could be possible translations into Spanish. There is variation in the everyday use of those verbs according to each country. Here, following the administration of this translation to subjects from diverse countries, *regañar* (Cf. Port. *rengañir*) has been selected at the best option, since it seems to be the most universal term.

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APPENDIX 4

Word Association Experiment Results and Analysis of Dream Texts

A4.1 Background

The results of all participants’ Word Association Experiment are outlined here. The interpretative analysis of dream texts that searched for the presence of complexes in both English and Spanish versions of the dreams is also included.

These results are presented following the participants’ arithmetical order. The content of this section is organized likewise for each participant. It starts with an outline of the WAE responses and results.

When the Word Association Experiment was administered to each participant, the instruction was: “responde lo más rápido posible con la primera palabra que se te ocurra” (“answer as quickly as possible with the first word that occurs to you”) (Jung, CW2, para.942). I then measured the reaction-time (in fifths of a second) of each response given. Had collected the one hundred reactions, I read again the same stimulus-words, and asked the participant whether she still recalled her original responses (reproduction experiment). I wrote down the “failure” (-), “correct” (+), and “new” reactions that she gave.

Lastly, I asked the participant to talk briefly about her experience of having the Word Association Experiment administered. I asked her for any conscious kind of disturbance she might had in uttering the desired reply, or if she had experienced inhibitions in replying spontaneously and quickly. When experiment disturbances had not become easily conscious for her, I showed and discussed them with her.
In Tables IV.1, IV.2, IV.3, IV.4 and IV.5, the responses, reaction time, reaction, reproduction and complex indicators of each participant’s Word Association Experiment are outlined. These tables also include the participants’ comments during our discussion after the experiment. The highlighted (bold) responses represent all the associations that gathered a total value of complex indicators equal or higher than 3.

In order to identify the complexes in the experiment, complex indicators developed by Jung (CW2) were checked throughout all the participants’ responses. These complex indicators are: prolonged reaction time; repetition of the stimulus word by the subject (as if he had not heard it properly); mishearing the stimulus-word (not understanding the stimulus-word); expressive movements (laughing, twitching of the face, etc.); reaction with more than one word; strikingly superficial reaction (purely mechanical, according to sound, etc.); meaningless reaction (lack of connection between the meaning of the stimulus-word and the reaction); failure (failing to give a reaction); perseveration (disturbing influence on subsequent reactions); defective reproduction (amnesia or incorrect reproduction); slips of the tongue (stammering, etc.); use of foreign words and stereotype (repetition of the same reply at different places in the experiment).

Once the totality of complex indicators were tested out, all responses that got a complex indicator value of 3 or more were selected as revealing main complexes. Complexes’ names were chosen following the stimulus word, associations and participant’s comments.

To finish, the interpretative analysis of each dream text is displayed. Firstly, I present the three linguistic versions (Spanish, transliteration into Spanish and English) of
each dream, and the participant’s spontaneous associations to it. Secondly, the
development of the interpretative analysis and its conclusions are illustrated.

The analysis was done comparing the two linguistic versions and highlighting the
words and linguistic expressions that showed any kind of differences. Considering the
participants’ spontaneous associations, the results of the Word Association Experiment,
and the associations to some of the images I got from each participant, I searched for
differences on the way each participant’s main psychological complexes appeared in each
linguistic version of the dream text.

A4.2 Participant 1 (Ann)

Results of Word Association Experiment

Next, table IV.1 displays Ann’s results of the Word Association Experiment.

<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>cabeza (head)</td>
<td>10</td>
<td>cara (face)</td>
<td>+**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>verde (green)</td>
<td>10</td>
<td>rojo (red)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>agua (water)</td>
<td>8</td>
<td>mar (sea)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>cantar (to sing)</td>
<td>8</td>
<td>soñar (to dream)</td>
<td>bailar (to dance)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>muerte (death)</td>
<td>12</td>
<td>abuela (grandmother)</td>
<td>Vida abuela (life,</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
</tbody>
</table>

228
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
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<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
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<td></td>
<td>grandmother</td>
<td>stereotype</td>
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<td>7</td>
<td>corto (short)</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>barco (ship)</td>
<td>16</td>
<td>viaje (trip)</td>
<td>+</td>
<td>stereotype</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I like traveling, and nowadays I’m considering maybe in my life I just move away.</td>
</tr>
<tr>
<td>8</td>
<td>pagar (to pay)</td>
<td>12</td>
<td>deudas (debts)</td>
<td>+</td>
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</tr>
<tr>
<td>9</td>
<td>ventana (window)</td>
<td>11</td>
<td>puerta (door)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>amistoso (friendly)</td>
<td>11</td>
<td>cariñoso (affectionate)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>mesa (table)</td>
<td>11</td>
<td>silla (chair)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>19</td>
<td>pedir (ask for)</td>
<td>+</td>
<td>prolonged reaction time</td>
</tr>
</tbody>
</table>
| 13  | pueblo (town) | 43             | casa (house)          | –                  | prolonged reaction time (2)**
|     |               |                |                       |                    | amnesia    |

Lately I was reading on cinema and pueblo. It was hard for me to say la gente (the people). It is an intellectual discussion, the concept of nation. It also came to mind the song: “El pueblo unido jamás sera vencido” (“The united people (as nation) never will be defeated”); the pueblo as the oppressed.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
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<tbody>
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<td>14</td>
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<td>7</td>
<td>calor (hot)</td>
<td>caliente (be hot)</td>
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<tr>
<td>15</td>
<td>tallo (stem)</td>
<td>10</td>
<td>flor (flower)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>16. bailar (to dance)</td>
<td>9</td>
<td>cantar (to sing)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>mar (sea)</td>
<td>11</td>
<td>viaje (trip)</td>
<td>+</td>
<td>stereotype</td>
</tr>
<tr>
<td>18</td>
<td>enfermo (sick)</td>
<td>43</td>
<td>mundo (world)</td>
<td>+</td>
<td>prolonged reaction time (2) stereotype</td>
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<tr>
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<td>orgullo (pride)</td>
<td>41</td>
<td>malo (bad)</td>
<td>+</td>
<td>prolonged reaction time (2) stereotype</td>
</tr>
<tr>
<td>20</td>
<td>cocinar (to cook)</td>
<td>18</td>
<td>cantar (to sing)</td>
<td>+</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>21</td>
<td>tinta (ink)</td>
<td>11</td>
<td>azul (blue)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction</td>
<td>Reproduction</td>
<td>Complex Indicators</td>
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<td></td>
<td>(tire)</td>
<td>(angry)</td>
<td>reproduction</td>
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<tr>
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<td>aguja</td>
<td>10</td>
<td>pinchar</td>
<td></td>
<td>+</td>
</tr>
<tr>
<td></td>
<td>(needle)</td>
<td></td>
<td>(to pierce)</td>
<td></td>
<td></td>
</tr>
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<td>nadar</td>
<td>14</td>
<td>viajar</td>
<td></td>
<td>+</td>
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<td>(to travel)</td>
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<td></td>
</tr>
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<td>descubrir</td>
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<td>+</td>
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<td>(to discover)</td>
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<td>8</td>
<td>verde</td>
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<td>15</td>
<td>vivir</td>
<td></td>
<td>+</td>
</tr>
<tr>
<td></td>
<td>(to sin)</td>
<td></td>
<td>(to live)</td>
<td></td>
<td></td>
</tr>
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<td>(food)</td>
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<td>8</td>
<td>pobre</td>
<td></td>
<td>+</td>
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<td>+</td>
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<td></td>
<td>+</td>
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<td></td>
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<td>(needle)</td>
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</tr>
<tr>
<td></td>
<td>(compassion)</td>
<td></td>
<td>(love)</td>
<td></td>
<td>reproduction</td>
</tr>
</tbody>
</table>

It was hard to imagine if I am doing the action or who is the agent. It can be mean or not.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
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<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>amarillo (yellow)</td>
<td>15</td>
<td>verde (green)</td>
<td>+</td>
<td>stereotype</td>
<td>I said <em>verde</em> (green) thinking about the plebiscite in Uruguay. I used a lot of opposites. It may be that I’m “opposite,” I said opposites. The culture here is not very critical, I feel as critical. It was hard. It is really hard to me to let it go.</td>
</tr>
<tr>
<td>35</td>
<td>montaña (mountain)</td>
<td>14</td>
<td>campo (country)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>morir (to die)</td>
<td>12</td>
<td>vivir (to live)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>sal (salt)</td>
<td>9</td>
<td>mar (sea)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
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<tr>
<td>38</td>
<td>nuevo (new)</td>
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<td>viejo (old)</td>
<td>+</td>
<td></td>
<td></td>
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<tr>
<td>39</td>
<td>costumbre (custom)</td>
<td>17</td>
<td>casa (house)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td>stereotype</td>
</tr>
<tr>
<td>40</td>
<td>rezar (to pray)</td>
<td>21</td>
<td>pedir (ask for)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>dinero (money)</td>
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<td>deudas (debts)</td>
<td>+</td>
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<tr>
<td>42</td>
<td>tonto (silly)</td>
<td>19</td>
<td>malo (bad)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
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</tr>
<tr>
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<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>cuaderno (notebook)</td>
<td>10</td>
<td>escribir (to write)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>despreciar (to despise)</td>
<td>19</td>
<td>diferencia (difference)</td>
<td>-</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
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<td>amnesia</td>
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<td>11</td>
<td>señalar (indicate)</td>
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<tr>
<td>46</td>
<td>costoso (expensive)</td>
<td>12</td>
<td>todo (all)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>pájaro (bird)</td>
<td>8</td>
<td>libre (free)</td>
<td>+</td>
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<td></td>
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<tr>
<td>48</td>
<td>caer (to fall)</td>
<td>18</td>
<td>sueño (dream)</td>
<td>+</td>
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<td></td>
</tr>
<tr>
<td>49</td>
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<td>15</td>
<td>leer (to read)</td>
<td>+</td>
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<td>15</td>
<td>todo (all)</td>
<td>elecciones o todo (elections or all)</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>rana (frog)</td>
<td>10</td>
<td>verde (green)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>separar (to separate)</td>
<td>24</td>
<td>diferenciar (to discriminate)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
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<td></td>
<td>perseveration</td>
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<td>53</td>
<td>hambre</td>
<td>20</td>
<td>trabajar</td>
<td>-</td>
<td>prolonged</td>
<td></td>
</tr>
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<td>Reaction Time* (fifth of a second)</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
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<tr>
<td>54</td>
<td>blanco (white)</td>
<td>11 negro (black) +</td>
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<td></td>
</tr>
<tr>
<td>55</td>
<td>niño (boy)</td>
<td>19 ingenuo (naïve) viejo ingenuo (old, naïve)</td>
<td>prolonged reaction time incorrect reproduction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>atender (to attend)</td>
<td>11 niños (children) +</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>lápiz (pencil)</td>
<td>12 escribir (to write) +</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>triste (sad)</td>
<td>22 elecciones (elections) +</td>
<td>prolonged reaction time I’m a little bit depressed at this moment.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>ciruela (plum)</td>
<td>12 rica (rich) +</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>casarse (to marry)</td>
<td>21 conocerse (to know each other) +</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>61</td>
<td>casa (house)</td>
<td>12 hogar (home) +</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>62</td>
<td>querido (dear)</td>
<td>17 Jeff (her husband) +</td>
<td>prolonged reaction time perseveration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>vidrio (glass)</td>
<td>20 limpio (clean) puerta (door)</td>
<td>prolonged reaction time I was just looking at this window.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
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<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>64</td>
<td>pelear (to fight)</td>
<td>18</td>
<td>vivir (to live)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td></td>
<td>piel (skin)</td>
<td>17</td>
<td>seca (dry)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td>stereotype</td>
</tr>
<tr>
<td>66</td>
<td>grande (big)</td>
<td>12</td>
<td>chico (small)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>zanahoria (carrot)</td>
<td>16</td>
<td>comer (to eat)</td>
<td>+</td>
<td></td>
<td>stereotype</td>
</tr>
<tr>
<td>68</td>
<td>pintar (to paint)</td>
<td>13</td>
<td>explorar (to explore)</td>
<td>descubrir (to discover)</td>
<td>incorrect reproduction</td>
<td>stereotype</td>
</tr>
<tr>
<td>69</td>
<td>parte (part)</td>
<td>36</td>
<td>conocer (to know)</td>
<td>–</td>
<td>prolonged reaction time (2)</td>
<td>I understood <em>arte</em> (art) instead of <em>parte</em> (part).</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>amnesia</td>
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<td></td>
<td>mishearing stimulus word</td>
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<tr>
<td>70</td>
<td>viejo (old)</td>
<td>18</td>
<td>todo (all)</td>
<td>nuevo (new)</td>
<td>prolonged reaction time</td>
<td>Negative perspective. I’m trying to find a school for my daughter..., and I feel dislocated here.</td>
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<tr>
<td>71</td>
<td>flor (flower)</td>
<td>11</td>
<td>linda (beautiful)</td>
<td>+</td>
<td></td>
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</tr>
<tr>
<td>72</td>
<td>golpear (beat)</td>
<td>12</td>
<td>pegar (to hit)</td>
<td>pelear (to fight)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
<td></td>
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<td>--------------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>cajón (box)</td>
<td>10</td>
<td>guardar (to keep)</td>
<td>+</td>
<td></td>
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</tr>
<tr>
<td>74</td>
<td>salvaje (wild)</td>
<td>12</td>
<td>todo (all)</td>
<td>mundo (world)</td>
<td>stereotype</td>
<td></td>
</tr>
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<td></td>
<td></td>
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<td>incorrect</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>reproduction</td>
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<td></td>
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<tr>
<td>75</td>
<td>familia (family)</td>
<td>8</td>
<td>loca (crazy)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>lavar (to wash)</td>
<td>10</td>
<td>planchar (to iron)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>vaca (cow)</td>
<td>21</td>
<td>vaca? campo (cow?,</td>
<td>+</td>
<td>prolonged</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>country)</td>
<td>reaction time</td>
<td></td>
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<td>repetition of</td>
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<td></td>
<td></td>
<td></td>
<td>stimulus word</td>
<td></td>
<td></td>
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<tr>
<td>78</td>
<td>extraño (strange)</td>
<td>19</td>
<td>familia (family)</td>
<td>The first word</td>
<td>prolonged</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>that came to mind</td>
<td>reaction time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>was Uruguay, I</td>
<td>amnesia</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>can't remember</td>
<td></td>
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<td>the other word</td>
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<td></td>
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<td></td>
<td>that I said.</td>
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</tr>
<tr>
<td>79</td>
<td>felicidad (happiness)</td>
<td>17</td>
<td>vivir (to live)</td>
<td>+</td>
<td>prolonged</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>reaction time</td>
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<td></td>
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<td></td>
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<td></td>
<td></td>
<td>stereotype</td>
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<tr>
<td>80</td>
<td>mentira (lie)</td>
<td>14</td>
<td>duele (it hurts)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>conducta</td>
<td>20</td>
<td>actuar</td>
<td>+</td>
<td>prolonged</td>
<td></td>
</tr>
</tbody>
</table>

The word *extraño* (I miss or strange) for me was missing. I filtered. I didn’t want to say Uruguay. I hold Uruguay responsible for my family exile. Of how in the United States is worst. Politics is very connected with me. Political decisions affected all my life.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time</th>
<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(behavior)</td>
<td>(fifth of a second)</td>
<td>(to act)</td>
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<td>82</td>
<td>angosto</td>
<td>9</td>
<td>ancho</td>
<td>+</td>
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<td></td>
<td>(narrow)</td>
<td></td>
<td>(wide)</td>
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<tr>
<td>83</td>
<td>hermano</td>
<td>12</td>
<td>loco</td>
<td>+</td>
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<tr>
<td></td>
<td>(brother)</td>
<td></td>
<td>(crazy)</td>
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<tr>
<td>84</td>
<td>temer</td>
<td>37</td>
<td>vida</td>
<td>prolonged reaction time (2)</td>
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</tr>
<tr>
<td></td>
<td>(to fear)</td>
<td></td>
<td>(life)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>vivir</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(to live)</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<td>stereotype</td>
<td></td>
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<tr>
<td>85</td>
<td>cigüeña</td>
<td>15</td>
<td>bebés</td>
<td>+</td>
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<tr>
<td></td>
<td>(stork)</td>
<td></td>
<td>(babies)</td>
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<td></td>
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<tr>
<td>86</td>
<td>falso</td>
<td>18</td>
<td>sistema</td>
<td>–</td>
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<td></td>
<td>(false)</td>
<td></td>
<td>(system)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>ansiedad</td>
<td>15</td>
<td>trabajo</td>
<td>+</td>
<td></td>
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<tr>
<td></td>
<td>(anxiety)</td>
<td></td>
<td>(job)</td>
<td></td>
<td></td>
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<tr>
<td>88</td>
<td>besar</td>
<td>63</td>
<td>querer</td>
<td>prolonged reaction time (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(to kiss)</td>
<td></td>
<td>(to love/ to want/to wish)</td>
<td></td>
<td></td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td>foot movement</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>amnesia</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>novia</td>
<td>28</td>
<td>novia? casarse</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(bride)</td>
<td></td>
<td>(bride?, to get married)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
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<td></td>
<td>repetition of stimulus word</td>
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<td></td>
<td></td>
<td>stereotype</td>
<td></td>
</tr>
</tbody>
</table>

When I said *loco* (crazy) for brother is kind of a joke, but it is true.

It’s very exaggerated… is like … is political, although I have fears.

The problem is to make a choice. I don’t want to disclose my feelings; like saying to a person, I will limit the others.

Maybe has to do with idealization. I have a very romantic view of love, even though rationally that is not the best position.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time* (fifth of a second)</th>
<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>puro (pure)</td>
<td>13</td>
<td>amor (love)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>puerta (door)</td>
<td>9</td>
<td>salida (exit)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>elegir (to choose)</td>
<td>15</td>
<td>vivir (to live)</td>
<td>+ stereotype</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>pasto (grass)</td>
<td>9</td>
<td>verde (green)</td>
<td>+ stereotype</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>satisfecho (contented)</td>
<td>8</td>
<td>feliz (happy)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>ridículo (ridiculous)</td>
<td>35</td>
<td>mundo (world)</td>
<td>+ prolonged reaction time (2)</td>
<td>It’s a feeling of injustice or not seeing that things I want to see live and what we do has an impact. It is like disguising the way I understand reality does not make sense to others. Like the elections here where people don’t react. The political. The fear that I’m not doing enough. The choices. When in many times, decisions of my family where to live I didn’t have the choice to decide. That was authoritarian. In reality, at home, now I am an adult, and they are still authoritarian. Just saying something is not enough.</td>
</tr>
<tr>
<td>96</td>
<td>dormir (to sleep)</td>
<td>11</td>
<td>poco (little)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>----------------------------------------</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>mes (month)</td>
<td>17 día (day)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>lindo (nice)</td>
<td>9 feo (ugly)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>mujer (woman)</td>
<td>10 hombre (man)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>regañar (to scold)</td>
<td>6 Mary (her daughter)</td>
<td>+</td>
<td>I was wondering how my daughter would appear, and she appeared in the negative side, with the word <em>regañar</em> (to scold).</td>
<td></td>
</tr>
</tbody>
</table>

*Note.* * Median: 17.
** (+) Correct reproduction; (-) Amnesia.
*** If the reaction time is 2 or 3 times the median, the item is given value 2 or 3.
**** Some years ago there was a plebiscite in Uruguay in which the “yellow vote” meant impunity to the military government (1973-1985), and the “green vote” meant the opposite.

Comparative Analysis of Dream Texts: Dream 1

Dream 1

(Dreamed three days after the WAE administration).

Spanish version:

*Estoy revisando unos bolsos en una tienda. Hay varios bolsos y adentro encuentro ropa de Jeff. Antes de eso entro en el centro comercial que no es muy grande, pero tiene como un portero. Hay unos hombres parados en la entrada conversando y yo entro rápido porque me faltan los pantalones y no quiero que me vean o me digan nada. Paso rápido y voy a una tienda para tratar de conseguir algo que ponerme. Las tiendas están todas cerradas. Paso por una donde parece que tienen una fiesta. Está la gente sentada alrededor de una mesa y parecen ser de una familia o conocerse bien. Nadie me ve o parecen no darse cuenta que estoy ahí. Luego llego a un lugar donde hay como una plaza interior con plantas y un escenario donde la gente está mirando una especie de*
The dream appeared to be more in images than in a language, but I started trying to remember it or recover it in Spanish. I don’t know why I was not wearing clothes, but it might be because the night before I watched an episode of Sex and the City where one of the characters was bothered by men in the street, kind of a *piropo* (compliment) situation but very uncomfortable. Maybe the nakedness implies that I am scared of being figured out or found out. It can be in my job or in life in general where I feel I can not be completely myself and in a way I look for a form of approval from others. The men, the social situation of the family and the show may be symbols of the groups that I ‘perform’ for. They are those groups that I feel uncomfortable with and which require me to put on an act or to hide myself not to be seen. I want to pass by as quickly as possible not to be made fun of by them. In the end I find the bag where I can find the clothes that can cover and protect me: Jeff. Maybe it is because he is the only one I can be totally honest with and to whom I open myself. I don’t need to hide or pretend in front of him. I feel secure.”

After we finished collecting the associations, Ann spontaneously stated: “It seems that this dream is related to power struggle trying to find my space, competing for the same space, instead of finding my own. I think this dream was in Spanish.”
Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
(SV) Estoy revisando unos bolsos en una tienda. Hay varios bolsos y adentro encuentro ropa de Jeff.
(T) I’m checking hand-bags at a store. There are a few hand-bags, and I found Jeff’s clothes inside them.
(EV) (The English version does not start with this image).

(SV) Estoy revisando unos bolsos en una tienda. Hay varios bolsos y adentro encuentro ropa de Jeff.
(T) I’m checking hand-bags at a store. There are a few hand-bags, and I found Jeff’s clothes inside them.

Participant’s association: bolsos (masculine): “baggage; something from the past, like my previous history, but not a specific moment.”

Tienda: “a store, a place to buy clothes.”

ropa de Jeff: “like a connection with Jeff, my past connection to him. Like when we met, like my life history, he is a part of my life… part of who I am that has to do with him.”

Researcher’s interpretation: The EV of this dream started differently than the SV. The SV started with the actual end of the dream.

The dream-ego was in a “checking attitude” (revisando/checking). The recent experience of having the WAE administered could be similar to check what was inside the “bags.” Could this image bring a quite big amount of energy to the dreamer that makes her write it twice? In the light of the purpose of this study, it is interesting to note that only one linguistic version (SV) brings this image up twice.

2.
(SV) Antes de eso entro en el centro comercial que no es muy grande,
(T) Before that, I enter a small shopping center, which is not very big.
(EV) I enter a small shopping center wearing only my underwear, I have a top but not pants.

(SV) Antes de eso entro en el centro comercial que no es muy grande,
(T) Before that, I enter a small shopping center, which is not very big,
Participant’s associations: centro comercial: “like a mall, like a big base with a lot of stores, in the middle has a fountain, or public space. There are places to get clothes or things. I don’t like them because there are a lot of people. The people are not friendly people, it’s a mass.”

(EV) I enter a small shopping center wearing only my underwear, I have a top but not pants.

Participant’s associations: shopping center: “something bigger, centro comercial is smaller.”

underwear: “like most private clothes, but it’s not naked. It’s not completely exposed. It’s not appropriate to go out.”

pants: “they are like (silence)… different gender... It’s so hard not to think about what I said before” (see next: No.4).

top but not pants… (silence): “it is evident that I’m not a male. That wouldn’t be something that… Not having pants it’s obvious that I’m not a man. It’s typically for women that you have to cover your breasts” (identity complex).

Researcher’s interpretation: The sentence: “I have a top but not pants” did not appear the same way in both versions; the EV opened up an identity complex.

The shopping center was the principal context of this dream. Centro comercial: a place where commercial transactions are done. We pay, and we can get stuff for us (our ego), for a friend, for our house. In this case is not very big; it is an impersonal public space. Interestingly, to her Spanish ear, the word centro comercial sounded smaller than shopping center.

3.
(SV) ..., pero tiene como un portero.
(T) …, but it has like a doorman.
(EV) At the door there is a man standing talking to a group. He seems to be a kind of doorman.

(SV) ..., pero tiene como un portero.
(T) …, but it has like a doorman.

Participant’s association: portero (masc.): “there is some control of who enters. A person who stands by the door and checks, like a police person… Portero is connected to building, to houses… In Uruguay, there are a lot of places where a portero watches the door. But officially, a doorman is some sort of person who watches and protects the building” (controlling complex).
WAE: No. 88. *besar* (to kiss) – *querer* (to want – to love) (6 Complex Indicators)

Controlling complex.

Participant’s comment: “It was hard to find words, like *besar* (kiss). I wonder if it is because I’m very controlled.” The problem is to make a choice. I don’t want to disclose my feelings; like saying a person, I will limit the others.”

(EV) At the door there is a man standing talking to a group. He seems to be a kind of doorman.

**Participant’s associations:** man: “it’s different than the Spanish version. Here there is a connection between the men. He (doorman) is the one who is controlling the entrance of the shopping center.”

doorman: “like someone who watches the entrance, but I think he doesn’t have the connotation of security or police. More like greeting.”

**Researcher’s interpretation:** In the SV, the participant said that a doorman was “… A person who stands by the door and checks, like a police person…” There was a different/opposite experience of the word *portero/doorman* in each language. In Spanish doorman was “like a police person” (controlling complex), and in the EV a doorman “doesn’t have the connotation of security or police. More like ‘greeting.’” Also, the dreamer stated that in the EV men were more connected to each other.

In the SV the presence of the doorman was preceded by the word “pero/but” (… “pero tiene como un portero/but it has like a doorman”). The word “pero/but” could suggest that the doorman was felt or perceived out of place. Certainly, in Uruguay shopping centers do not have doormen, they do have security guards. In other words, the dream ego did not expect to find a doorman at the entrance of a shopping center, there was something strange about it. Psychologically speaking, this controlling/protecting figure was not expected by the dream ego, it was out of place.

4.

(SV) *Hay unos hombres parados en la entrada conversando y yo entro rápido porque me faltan los pantalones y no quiero que me vean o me digan nada.*

(T) There are men standing at the entrance chatting, and I enter rapidly because I’m without my pants and I don’t want them to see me or say anything to me.

(EV) I rush through because I don’t want them to notice me or say anything to me.

(SV) *Hay unos hombres parados en la entrada conversando y yo entro rápido porque me faltan los pantalones y no quiero que me vean o me digan nada.*

(T) There are men standing at the entrance chatting, and I enter rapidly because I’m without my pants and I don’t want them to see me or say anything to me.
Participant’s associations: hombres parados conversando: “they must be young, or my age… I don’t know them.”

entro rápido: “being exposed. Not wanting of being exposed, being afraid. Quickly to avoid, trying not to be noticed” (Fear Complex).

pantalones (masc.): “covering, maybe masculinity, power, control. There is an expression in my country: “quien tiene los pantalones?,” (who wears the pants?) that is, being in control or being in charge. I think that in my family when there is a woman who has the confidence and strong personality, you are kind of taking over men. In my family they always say that I should be nice to Jeff; they think that I’m too overpowering (Authority Complex). If I’m strong I’m not respecting the place of the male. My mother, for example, she thinks that she is feminist, but she thinks like that! My grandma is also like that….!” (controlling complex).

(EV) I rush through because I don’t want them to notice me or say anything to me.

Participant’s associations: rush through: “to move very quickly, as fast as I can.”

notice me: “for others to recognize, to pay attention or say something about my body.”

men: “it’s different than the Spanish version. Here there is a connection between the men. He (doorman) is the one who is controlling the entrance of the shopping center.”

Researcher’s interpretation: The sentence: “entro rápido porque me faltan los pantalones/I enter rapidly because I’m without my pants” sounded connected to a castration complex. The word porque/because appeared only in the SV connecting the experience of not having pants with entering rapidly to the shopping center. It seems as if the word pantalones (pants) in the SV opened up the controlling and authority complexes that in a way “cover up” the fear complex.

Notice me: “for others to recognize, to pay attention or say something about my body.” Here also sounded like being discovered, recognized by men that she was actually “castrated.”

5.

(SV) Paso rápido y voy a una tienda para tratar de conseguir algo que ponerme.

(T) I go through fast and go to a store in order to find something that I can put on.

(EV) I walk by the stores but trying to find a place to buy some clothes,

(SV) Paso rápido y voy a una tienda para tratar de conseguir algo que ponerme.

(T) I go through fast and go to a store in order to find something that I can put on.
**Participant’s association**: *tienda*: “a store, a place to buy clothes.”

**(EV)** I walk by the **stores** but trying to find a place to buy some clothes,

**Participant’s association**: *store*: “place to buy something. Keeping, putting away.”

**Researcher’s interpretation**: The SV showed psychic energy moving differently, more active, with a clearer propose than the EV. In the SV, the dreamer “go[es] through fast … in order to find…”, while in the EV, “…walk by the stores but trying to find…” Here the word “but” separated the walking experience from “trying to find,” which sounded a little more stressful than the SV (“in order to find”).

6.
**(SV)** *Las tiendas están todas cerradas.*
**(T)** The stores are all closed.
**(EV)** …, but the stores seem to all be closed.

**(SV)** *Las tiendas están todas cerradas.*
**(T)** The **stores** are all **closed**.

**Participant’s associations**: *tienda*: “a store, a place to buy clothes.”

*Cerradas*: “it’s impossible what I’m looking for.”

**(EV)** …, but the **stores** seem to all be **closed**.

**Participant’s association**: *store*: “place to buy something. Keeping, putting away.”

*closed*: “there is no opening, no possibility, no space.”

**Researcher’s interpretation**: In both texts the psychic energy crashed into closed stores. There was no place where to find clothes to cover her up; no possibilities for the dream-ego to resolve the conflict of being disclosed. However, in the EV, the stores “seem to all be closed;” a small possibility was opened up. It could be observed a slight difference between the two versions, since in the SV the stores “are all closed.”

7.
**(SV)** *Paso por una donde parece que tienen una fiesta.*
**(T)** I walk through one where they seem to have a party.
**(EV)** I find one where there seems to be a party going on.
(SV) Paso por una donde parece que tienen una fiesta.
(T) I walk through one where they seem to have a party.

**Participant’s association:** fiesta: “like a celebration, people working there, celebrating, sharing a moment but it’s not open. They are not doing their job. Through the window I can see them.”

(EV) I find one where there seems to be a party going on.

**Participant’s association:** party: “it’s more… very lightly, ver (to see). With party it would be more people around, not a big group around the table. It’s not… I see more drinking, and talking…less connected to family. It is different from fiesta in the sense that it’s bigger, more decoration…”

**Researcher’s interpretation:** Here the psychic energy moved differently: in one of the stores there was a party going on, a people gathering. In this context, each language provided a different experience to the dreamer: in the EV the party sounded more connected to a big celebration, while in the SV *fiesta* was closer to a family gathering.

On the other hand, it is interesting to note, considering the context of the participant’s life, that in English the word party is used both for a political group and *fiesta*.

8.

(SV) Está la gente sentada alrededor de una mesa y parecen ser de una familia o conocerse bien.
(T) There are people sitting around a table and they seem to be part of a family or knowing each other well.
(EV) The people are sitting around a table and talking together; it is like a family gathering.

(SV) Está la gente *sentada alrededor de una mesa* y *parecen ser de una familia* o *conocerse bien*.
(T) There are people *sitting around a table* and they seem to be part of a *family* or knowing each other well.

**Participant’s associations:** *sentada alrededor de una mesa*: food, eating.

*familia*: “it seems that is a close relationship. I associate my parents and siblings; husband and daughter are my second association. It’s like a very emotional connection positive and negative at the same time.”
(EV) The people are sitting around a table and talking together; it is like a family gathering.

**Participant’s associations:** family: “I think of Jeff’s family, which is more the relationship, is not as close as my family. They provide more space for people. There are not close contact.”

**Researcher’s interpretation:** It was interesting to perceive how the word family evoked the participant’s American family experience (“not as close”), while the word *familia* evoked her own family (“like a very emotional connection”). And, each word connected to opposite emotional experiences with people (not as close/very emotional).

In the SV “… they seem to be part of a family or knowing each other well” while in the EV the people were “talking together; it is like a family gathering.”

9.

(SV) Nadie me ve o parecen no darse cuenta que estoy ahí.
(TM) Nobody sees me, or they seem not to realize that I’m there. This image does not appear in the English version.

(SV) Nadie me ve o parecen no darse cuenta que estoy ahí.
(TM) Nobody sees me, or they seem not to realize that I’m there.

**Participant’s association:** nadie me ve: “It’s not recognized, they can’t really see who I am… I feel like that in my family: They think they know who I am. In gatherings like that, there is no space to change, to notice different positions, or different things.”

(Identity complex).

**Researcher’s interpretation:** Here the dream ego felt not being seen by others; according to the context, maybe by her own family. These feelings did not show up in the EV. Certainly, this participant’s emotional life with her family has been lived in Spanish, not in English. Could this be the reason why this piece of information did not appear in the English version of this dream?

10.

(SV) Luego llego a un lugar donde hay como una plaza interior con plantas y un escenario donde la gente está mirando una especie de espectáculo.
(TM) Then I arrive to a place where there is like an interior plaza with plants and a scenario where people are watching some kind of show.
(EV) Then I arrive to a kind of plaza where there is a show going on.

(SV) Luego llego a un lugar donde hay como una *plaza interior* con plantas y un escenario donde la gente está mirando una especie de espectáculo.
(T) Then, I arrive to a place where there is like an **interior plaza** with **plants** and a **scenario** where people are watching some kind of **show**.

**Participant’s associations:** plaza interior: “this is part of the centro comercial. In this center there is a kind of a place where performing.”

**plantas:** “a lot of green, flowers.”

**escenario:** “in some centro comerciales they have show theatres. Not very big, a performance.”

**espectáculo:** “it was music, only music. Algo para ver, para prestar atención (something to look at, to pay attention to).”

(EV) Then I arrive to a kind of **plaza** where there is a **show** going on.

**Participant’s associations:** plaza: “big open space. Like a square.”

**show:** “it’s like a performance but more organized, not a production. It’s also showing something to observe, to look at. I have to show, to display.”

**Researcher’s interpretation:** The first difference that appeared between the two versions is that in the SV there were more elements since the scene was more descriptive: “to a place where there is like an interior plaza with plants and a scenario where people are watching some kind of show.” In the SV the dream ego arrived to a place first, and then, the description of the place opened up, while in the EV, the dream ego arrived to the plaza immediately. Therefore, the sense of time was different in each version; the SV showed a slower sense of time than the EV.

In the SV the plaza was an “interior plaza,” while in the EV there was just a “plaza.” In the SV, the adjective “interior” added a special quality to the performance that was going on; it was an intrinsic part of the mall.

Plants and green appeared in the SV showing more vitality, hope and life. When the participant associated to the word **espectáculo** (show), “music” came to mind, and then, she spontaneously continued the next sentence in Spanish. Usually in dreams music connected to the realm of feelings; and then, Spanish words came up: **Espectáculo:** “it was music, only music. Algo para ver, para prestar atención (something to look at, to pay attention to).”

In the SV people were watching the show, someone was looking at someone else; the possibility for the dreamer of being seen was opened up. The EV did not mention if there was someone watching the show.
11.
(SV) Al costado hay una tienda abierta donde encuentro como cómodas con cajones abiertos donde hay bolsos llenos de ropa; empiezo a buscar algo y lo que encuentro es ropa de Jeff.
(T) Next there is an open store where I find like dressers with open drawers where there are hand-bags full of clothes; I start to search for something and what I find is Jeff’s clothes.
(EV) There is a store that is open and I walk in. There are cabinets with drawers filled with bags; they are full of clothes. I look through them, and I find Jeff’s clothes.

(SV) Al costado hay una tienda abierta donde encuentro como cómodas con cajones abiertos donde hay bolsos llenos de ropa; empiezo a buscar algo y lo que encuentro es ropa de Jeff.
(T) Next there is an open store where I find like dressers with open drawers where there are hand-bags full of clothes; I start to search for something and what I find is Jeff’s clothes.

Participant’s associations: tienda abierta: “I think it’s in a position that now is open.”
cómoda: “like a dresser, a place to put clothes... In my family we keep everything in, I don’t throw things away.”
algo: “anything, whatever. It’s also a duality, I’m in control, in power, but I feel weak, so they don’t know that I’m not in control.”
cajones abiertos: “they have displaced in the stores, they show the stuff. It’s a piece of furniture that is open, like a regular dresser with the things open. Like the ones who can see in lencerie stores, like Victoria’s Secret.”
buscar algo: “something..., like anything.”
ropa: “I think of T-shirts.”

(EV) There is a store that is open and I walk in. There are cabinets with drawers filled with bags; they are full of clothes. I look through them, and I find Jeff’s clothes.

Participant’s associations: open: “possible, available.”
cabinets: “something like a closet, more like something... it’s different kind of furniture...Bigger. Here everything is bigger, there is more space, comparing to Uruguay. More distance.”
clothes: “to cover, like a fabric, a piece of tela (cloth).”

Jeff’s clothes: they belong to him.
**Researcher’s interpretation:** After the show, the psychic energy in the dream flew differently: a store was open and new possibilities are opened up. In the SV the dream ego seemed to be a little more active: “I start to search for something” instead of “I look through them.”

In this last section of the dream, the dream ego finally found clothes to wear. **Cómoda,** a place for memories, to store family stuff, clothes and drawers: “Like the ones who can see in lencerie stores, like Victoria’s Secret.” Underwear is the intimate fabric that can be sensual and provocative, very feminine. Interestingly, these clothes finally pertained to her husband. That is, there were masculine. This brought me to a previous part where the dreamer associated (who wears the pants?), and the controlling complex appeared: She found masculine clothes, that is, a masculine persona. I wondered if this dream had to do with this participant’s conflict of not feeling strong enough internally, but being aware that she projected a very different image to other people: “… but I feel weak, so they don’t know that I’m not in control” (controlling complex).

It was interesting to note the difference between **cómodas** and cabinets for the dreamer. This was a difference in space and in distance; cabinets: “something like a closet, more like something it’s different kind of furniture…Bigger. Here everything is bigger, there is more space, comparing to Uruguay. More distance.” Again, it seemed that the SV brought up the closeness to her family, to her primer objects, while the EV brought up the new life in a new world where distance was possible for her.

Comparative Analysis of Dream Texts: Dream 2

Dream 2
(Dreamed four days after the WAE administration).

**Spanish version:**

Voy por una autopista donde hay una congestión de tráfico. Yo voy como en una bicicleta y estoy tratando de pasar a ciertos autos. Pero es difícil. Después de pasar varios puedo moverme más rápido al cortar delante de un auto. Creo que el conductor de ese auto se molesta porque lo pasé. Empiezo a ir rapidísimo por la vía del medio. Ahora es como que empiezo a volar y voy rápido como fuera de control hasta un lugar donde parece haber una celebración. Es un evento especial como la celebración de un evento político o una reunión de algo político. Me parece que reconozco a alguna gente y el lugar, pero no puedo parar/bajar, sigo yendo rápido y como sobrevolando todo.

**Transliteration of the Spanish version:**

I go through a highway where there is traffic congestion. I’m like riding like a bicycle and I am trying drive past some cars. But it is difficult. After drive past some I can move faster by cutting one car. I think the driver of this car gets angry because I drove past him. I start going very fast through the center lane. Now is like I start flying and I go fast like out of control towards a place where it seems there is a celebration. It is a special event like the celebration of a politic event or a meeting about something politic.
I believe that I know some of the people and the place, but I cannot stop/get off, I still go fast and like flying over everything.

English version:

I am in a traffic jam trying to move ahead. There are lots of cars and it is moving very slowly. Suddenly, there seems to be an opening and I cut one car and move to the center lane. I am in a bicycle and start going really fast, after a while it seems I am flying. I don’t have control, I’m moving very fast. Then the road seems to get to a place where there is a celebration. Some sort of political gathering. It is of something I recognize, but I can’t stop, I continue moving fast and flying over it.

Participant’s associations to dream 2:

“The feeling of being out of control and moved by something like the course of history reflects how I am presently feeling. In a way it is a determinism: I can’t control the direction of things or where things move to. I want to know and participate in certain events but I am only to look at them from a distance. It seems that for me to participate would take me falling from a high altitude or take the risk of falling hard and being hurt. It is a risky decision and I am not ready to take it. I just remain there overlooking the situation. It seems that my moving fast and cutting others to move ahead creates certain social conflicts. I feel that my choices make others uncomfortable sometimes. The sound of the word “rapidísimo” signals the feeling of speed and lack of control. The fact that I am traveling in a bicycle makes me awkward and different to the rest who are in cars. I not only have a different means of transportation, even though it is a bicycle I am able to move faster than expected. This might relate to my feeling of inadequacy and feeling of loneliness. Much of my time during the day is spent at work and in this place, even though I have a good environment, I feel I am being evaluated all the time. I am the newest and the youngest with the least experience. I don’t really know what I am doing. I feel I am moving out of control sometimes, not really knowing where I am heading. When I find something I think I’d like to participate in it takes me a while to have the guts to jump in. There is another possible connection to my feeling of loneliness and out of control over the course of political events that have control over the direction of my life. I would like to participate in the Uruguayan political moment today, but don’t have the ability to make the decision. It seems interesting but I am not totally sure that is where I belong. I am looking for a place to be and participate in the “celebration,” but I feel an outsider and out of control moving at a distance.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.

SV: Voy por una autopista donde hay una congestión de tráfico.
T: I go through a highway where there is traffic congestion.
EV: I am in a traffic jam…

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SV: *Voy por una autopista donde hay una congestión de tráfico.*
T: I go through a highway where there is traffic congestion.

**Participant’s associations:** *autopista:* it’s connected to California. I lived there like five years, and cars drive very fast. You have to hurry up when you have problems; you have to move very quickly all the time. In Uruguay there are no *autopistas.*

*congestión de tráfico:* that is, something that supposes to move fast, but stops. Like a stream that goes very fast or moves. It is one way or the other. Here there is no moving.

*tráfico:* traffic in English, so there are like a lot of cars, or movements.

EV: I am in a traffic jam…

**Participant’s associations:** traffic jam: cars blocked. No movement. Stuck, you can’t do anything. You have to wait.

**Researcher’s interpretation:** in both dream versions the psychic energy was stuck (“there is traffic congestion”). However, the spatial experience of the dreamer appeared differently in each language version. In the SV the dreamer went “through a highway where there is traffic congestion.” In the EV the dreamer was already “in a traffic jam.” The SV gave more information where the dreamer was, besides highways were basically an American experience for the dreamer.

2.
SV: *Yo voy como en una bicicleta y estoy tratando de pasar a ciertos autos.*
T: I’m like riding a bicycle and I am trying to drive past some cars.
EV: …trying to move ahead. There are lots of cars...

SV: *Yo voy como en una bicicleta y estoy tratando de pasar a ciertos autos.*
T: I’m like riding a bicycle and I am trying to drive past some cars.

**Participant’s associations:** *bicicleta:* that’s like I’m out of place. I’m not in the right kind of vehicle. You do not suppose to be in a bicycle in an *autopista* (highway). It’s a .... Driving moving, the speed is more normal, more human, more in control, more natural. Yes, when I lived in California, we lived in a place where you can ride your bicycle everywhere, to go to work, to go to the university.

*tratando de pasar:* try to esquivar (dodge), going around; finding my way.

*autos:* like something if don’t like very much. I learned to drive when I was 28 years old. Very late. And I don’t drive very well. I’m very scared, I don’t react very quickly. And I had to learn how to drive because I moved to California.
EV: …trying to move ahead. There are lots of cars…

**Participant’s associations**: cars: lots of cars. I don’t like cars; overwhelming.

move ahead: to progress, or to improve. Get out from a situation.

**Researcher’s interpretation**: here the SV gave more information: the dreamer rode a bicycle. The latter was a vehicle that needed human effort in order to move on. And this was an individual effort. The participant described riding a bicycle as “the speed is more normal, more human, more in control.” However, trying to drive past some cars in a bicycle in a highway was not secure. Certainly, this experience could be similar to being naked (dream 1) in a public space. In addition, riding a bicycle in a highway in the SV opened up the presence of the identity complex: In the WAE: 13. pueblo (town) – casa (house) – ? and 69. parte (part) – conocer (to know) – ? In her spontaneous associations, the participant stated: “The fact that I am traveling in a bicycle makes me awkward and different to the rest who are in cars.”

In the EV the energy seemed to move slower than in the SV since “there are lots of cars.” In the SV the dreamer tried to drive past “some cars.”

3.
SV: *Pero es difícil.*
T: But it is difficult.
EV: …and it is moving very slowly.

SV: *Pero es difícil.*
T: But it is **difficult**.

**Participant’s associations**: difícil: not easy, when some blocks, like not easy, like road blocks with some problems. It was not what I expected. Like the experience is difficult.

EV: …and it is moving very slowly.

**Researcher’s interpretation**: in the SV trying to drive past some cars was “difficult.” It described a quality of the dreamer’s experience (“Like the experience is difficult”) showing the requirement of a skill. The sentence “*pero es difícil*” started with the word pero (but) suggesting that this was actually a surprise for the dream ego (“It was not what I expected). The EV described how the traffic moved: “very slowly.” In short, the SV showed the dream ego’s experience and the EV described something that happened in the surroundings (“and it is moving very slowly”).

From a different point of view, the SV showed a dream ego that recognized that the energy moved slower inside, while in the EV the cars and the traffic (what is outside) were the ones that were moving very slowly.
4.  
SV: Después de pasar varios puedo moverme más rápido al cortar delante de un auto.  
T: After drive past some I can move faster by cutting one car.  
EV: Suddenly, there seems to be an opening and I cut one car and move to the center lane.

SV: Después de pasar varios puedo moverme más rápido al cortar delante de un auto.  
T: After drive past some I can move faster by cutting one car.

**Participant’s associations:** más rápido: I feel maybe I was stopped by the traffic, and then I found the way out.

driver: auto? Sounds more like Uruguayan because in other countries they say carro, coche. I don’t know if there is another connection…something you do yourself, but, for me it’s not that. It’s very hard.

EV: Suddenly, there seems to be an opening and I cut one car and move to the center lane.

**Participant’s associations:** opening: like a possibility, a space, a chance.

center lane: the middle ground. The ideal is not one extreme or the other. Not too fast, not too slow.

**Researcher’s interpretation:** in the SV the dreamer drove past some cars before moving faster (“founding the way out”). In the EV “suddenly” an opening appeared so she could cut one car and then “move to the center lane.” The latter did not necessarily mean to move faster, it meant for the dreamer “not too fast, not too slow.” Maybe feeling emotionally more centered? Being in the center lane appeared first in the EV, and later in the SV.

5.  
SV: Creo que el conductor de ese auto se molesta porque lo pasé  
T: I think the driver of this car gets angry because I drove past him

This image does not appear in the English version.

SV: Creo que el conductor de ese auto se molesta porque lo pasé  
T: I think the driver of this car gets angry because I drove past him
Participant’s associations: conductor: the driver, the person in charge. The people I interact. Conductor de orquesta (orchestra director), the líder (leader), the director, the boss.

se molesta: angry, mad.
molesta: I use me molesta (annoying) more than se molesta. Enoja (get angry).

Researcher’s interpretation: the SV showed the anger of the driver. That is, the impacts of her act onto other person. However, the driver was associated to the orchestra director, the boss, etc. Something did not allow the dream ego to feel free and drive past someone who drove a bigger vehicle, who had more authority in the road. The participant’s authority complex was constellated. This complex did not appear in the EV.

6.
SV: Empiezo a ir rapidísimo por la vía del medio.
T: I start going very fast through the center lane.
EV: I am in a bicycle and start going really fast…

SV: Empiezo a ir rapidísimo por la vía del medio.
T: I start going very fast through the center lane.

Participant’s associations: rapidísimo: out of control, very fast, that is inappropriate for a bicycle.

via del medio: there are three lanes, and the one to the left is the fastest, the one to the right is the lowest. And the middle is ideal. I don’t know.

EV: I am in a bicycle and start going really fast…

Participant’s associations: bicycle: something nice, something that I enjoy, but it’s inappropriate for that. Maybe going fast in bicycle is more natural, more in control. Cycle of life, moment in life.

going really fast: like very fast, high speed. Rapidísimo is faster, is like an extreme. going really fast but is not the fastest.

Researcher’s interpretation: in the SV after the anger of the driver had been perceived, the dream ego moved very fast through the center lane. She went through the ideal lane, but very fast for a bicycle, giving the sense of being out of control. It was interesting to note that for the dreamer the word “rapidísimo” was even faster than going “really fast;” “it is an extreme.” It seems that “rapidísimo” with the ‘r’ sound and’s’ sound was able to describe better how fast the dreamer went in her bicycle. In the participant’s free
associations to this dream she wrote, “The sound of the word “rapidísimo” signals the feeling of speed and lack of control.” At this point, in the EV the participant said for the first time that she was in a bicycle.

7.
SV: Ahora es como que empiezo a volar y voy rápido como fuera de control hasta un lugar donde parece haber una celebración.
T: Now is like I start flying and I go fast like out of control towards a place where it seems there is a celebration.
EV: … after a while it seems I am flying. I don’t have control, I’m moving very fast. Then the road seems to get to a place where there is a celebration.

SV: Ahora es como que empiezo a volar y voy rápido como fuera de control hasta un lugar donde parece haber una celebración
T: Now is like I start flying and I go fast like out of control towards a place where it seems there is a celebration.

Participant’s associations: fuera de control: I don’t have control over the speed or the destination. I think in this case, like in my life I’m a lot out of control. I don’t know if this is the right job, if this is the right place where to live... In the job where I have more work, and expectations, what you need to do it’s always something else. My family is also demanding. In the past they were always looking what you didn’t do. They recognize what I did and they want more. (criticism complex).

celebración: something good. Happy end, recognition.

EV: …after a while it seems I am flying, I don’t have control, I’m moving very fast. Then the road seems to get to a place where there is a celebration.

Participant’s associations: flying: here the transition is more naturally. Nice, but I don’t have control. Maybe it wasn’t that nice. I don’t enjoy flying a plane. Being over things, I separate myself from what’s going on.
don’t have control: it’s something that I don’t like, it’s not good. I can’t see what happened.
road: como camino (like path) path, like a … I remember an American saying... “the road not taken …” like the choices you make in life, like a path in life.

celebration: something that is celebrated. Good happened; an event or a person.

Researcher’s interpretation: the speed was so intense that the dreamer started to fly.
Interestingly, the participant associated \textit{fuera de control} (out of control) with her family: “My family is also demanding. In the past they were always looking what you didn’t do.” It seems the criticism complex was present here. Being out of control maybe meant not being able to do what others expect her to do (authority complex). This made her anxious: like riding a bicycle very fast in a highway.

In the EV “the road seems to get to a place where there is a celebration” while in the SV “I go fast like out of control towards a place where it seems there is a celebration.” In the SV the dream ego was the one that goes towards a place. In the EV the road was the one that took her to a place.

The energy flew into a celebration (“something good; happy end, recognition”).

8.

\textit{SV: Es un evento especial como la celebración de un evento político o una reunión de algo político.}

T: It is a special event like the celebration of a politic event or a meeting about something politic.

EV: Some sort of political gathering.

\textit{SV: Es un evento especial como la \textit{celebración de un evento político} o una reunión de algo político.}

T: It is a special event like the \textit{celebration of a politic event} or a meeting about something politic.

\textit{celebración}: something good; happy end, recognition.

\textit{celebración de un evento político}: maybe a type of situation that can be recognition or hope. When like the party or the … you work for is successful. When the party won the elections, but in my political participation, I didn’t have… In 1995 democracy, they have these parties in the street. More connected to Uruguay.

EV: Some sort of \textbf{political gathering}.

\textbf{Participant’s associations}: Political gathering: it’s like a group of people, and it has to do with some political cause. Not necessarily a political party.

\textbf{Researcher’s interpretation}: The SV appeared different to the EV in the sense that the celebration was a “special event.” Additionally, the participant stated that it was more connected to Uruguay, her country of origin. She used twice the word “politic.” Following the WAE results, it seemed that brought up a complex connected to being engaged in political activities:

Participant’s reflection in (WAE no. 95. ridículo (ridicule) – mundo (world))

“The fear that I’m not doing enough. The choices. When in many times, decisions of my family where to live I didn’t have the choice to decide. That was authoritarian. In reality, at home, now I am an adult, and they are still authoritarian. Just saying something is not
enough:” criticism complex and authority complex. In short, in the SV there was a celebration where the authoritarian complex dwells. The EV does not seem to reveal the same issue.

9.
SV: Me parece que reconozco a alguna gente y el lugar, pero no puedo parar/bajar, sigo yendo rápido y como sobrevolando todo.
T: I believe that I know some of the people and the place, but I cannot stop/get off, I still go fast and like flying over everything.
EV: It is of something I recognize, but I can’t stop, I continue moving fast and flying over it.

SV: Me parece que reconozco a alguna gente y el lugar, pero no puedo parar/bajar, sigo yendo rápido y como sobrevolando todo.
T: I believe that I know some of the people and the place, but I cannot stop/get off, I still go fast and like flying over everything.

Participant’s associations: reconozco alguna gente: I don’t remember anyone… I think that I recognize someone. I don’t know who they are. There is a connection. Recognition in a different way.

lugar: Like “Un Lugar en el Mundo,” (“A Place in the World”) that movie, your place...the people are trying to find the place in the world is a lot how much I feel. It’s so hard to find your place and your project. You are trying to find yourself and be honest with yourself. And sometimes a place is important, but in that movie, the place is important. It has to do with exile; I’m the daughter of exiled. That part of not finding a place. I’m not totally Uruguayan, I’m not Venezuelan, my connection to place is problematic. I feel like I need to find a space where I belong, to put all my energy and my hope, and invest a lot in a place.

no puedo parar/bajar: I’m out of control. I don’t have the possibility. I’m looking for recognition of myself. I can’t find the place.

sobrevolando todo: like to see things from a distance, but not being involved. Not becoming part of it. And that, it’s very hard to feel that I’m gonna be in a place that it gonna be for a long time. I’m sobrevolando because I know what happen but I’m not … like detachment.

EV: It is of something I recognize, but I can’t stop, I continue moving fast and flying over it.

Participant’s associations: something I recognize: it’s not people, it is something, is more distance.
can’t stop: I can’t stop, I am out of control. Less associations with the word place. This last part, I don’t recognize people, a general recognition. Others recognize me.

**Researcher’s interpretation**: there was a different emotional tone in each linguistic version and in their associations. The SV brought up a connection with the people and the place (“I believe that I know some of the people and the place”), while in the EV (“It is of something I recognize”) the connection was not very clear and there were no people.

The film “*Un lugar en el mundo*” (“A place in the world”) is Argentinean. It is about a voluntary exiled family that comes back to Argentina after eight years in Spain, and they decided to establish in the countryside. The story is told through the son, who cannot find a place in the world for him, but he constantly searches for it.

The word place did not show up in the EV. Contrary, in the SV “lugar” opened up her experience in exile and need to find a place where she could belong. The word *lugar* (place) in the SV carried more energy for the dreamer than the word “place.” The word *lugar* (place) showed both identity and belonging complex: “You are trying to find yourself and be honest with yourself. And sometimes a place is important, but in that movie, the place is important. It has to do with exile; I’m the daughter of exiled. That part of not finding a place. I’m not totally Uruguayan, I’m not Venezuelan, my connection to place is problematic. I feel like I need to find a space where I belong, to put all my energy and my hope, and invest a lot in a place.” Likewise, in the WAE showed up a belonging complex: 70. viejo (old) – todo (all) – nuevo (new).

Comparative Analysis of Dream Texts: Dream 3

Dream 3

(Dreamed six days after the WAE administration).

Spanish version:

*Voy caminando por un parque en el que hay unos cafés o restaurantes. Es como que estoy en mi camino de vuelta del trabajo pero no se parece al camino de verdad. Hablo con una mujer, Karen, una de mis jefas en el trabajo sobre uno de los lugares. Ella me dice que es uno de los lugares a los que ella va frecuentemente. Y comenta que alguien le dijo que yo también voy ahí frecuentemente. Luego nos separamos y yo sigo caminando por el parque hacia una calle principal. En mis manos tengo unos libros y en mi espalda tengo una mochila chica. Unos chicos a los que cruzo me dicen algo sobre la mochila. No recuerdo bien qué, pero eso me hace apurar un poco más hacia la calle. Siento que me siguen así que decido tomar un autobús. Cruzó una calle grande llena de autos y me subo a un autobús. Luego de andar un rato en el autobús que va lleno de gente alguien dice que no parece tener ruta, y le pide al conductor que la deje bajar. El conductor dice que si tiene ruta, pero que ha tenido que desviarse un poco. Afuera se ve...*
I’m returning home after work walking through a park. One of my bosses walks with me and she mentions that one of the cafés we pass is one she visits often. She also says that someone told her I visit it also. I don’t remember if I answer. Then we separate and I continue my way home towards a busy street. On my way there are a couple of children, adolescents, they say something to me about my backpack. I have books on my hands and a backpack. I feel they might be chasing me so I speed up my walk and direct towards the busy street. Once there I decide to take a bus. I cross the busy street and take the first bus that stops. The bus goes down a street I recognize, but someone complains to the driver that there seems to be no route and that they want to get off. The driver says there is a route, but that he has had to modify it a bit. Then, another passenger defends the driver saying that it is because of the weather and that he/she should see that there is no one in the streets. Outside it is snowing. I don’t remember more. But I don’t seem to participate, I only observe from the outside.

Participant’s associations to dream 3:

“When I was writing the first part in Spanish I wasn’t sure what the dream was about. It seemed I was in a place a bit familiar; it looked like the Parque Rodó (the part with the restaurants). But I was walking with one of my bosses here, so that seems out of place. Then, the streets reminded me of Mexico. After writing the second part in English I made a connection with my job and the way I participate in the department. I am mostly an observer, I decided not to say much or intervene even when there are things I don’t completely agree with. I decided to be more individualistic and to try to take care of myself before thinking about the program as a whole. This is due to my previous experience in another job where I became so involved I suffered a lot and some people

7 It could be she or he since the subject is “someone.”
8 Parque Rodó is a park in Montevideo, Uruguay.
were aggressive towards me. As a protection strategy this time I am focusing more on me and my life and less on that part of the job.

The image of the children chasing me or saying something that I consider a potential threat may symbolize my “desconfianza” (non confidence). I feel insecure and fear the unknown a bit. I try to protect myself and I can, but I am not sure if I am reacting in the right/appropriate form to what actually happened. Maybe the way I interpret the actions of people I work with is not appropriate and I react inappropriately by being fearful or scared of them because I want to prevent being hurt like it happened other times before.

I have a hard time setting limits to what I should take on as responsibilities in my job. Sometimes I feel I have to say no to protect my time and space, but I feel guilty for saying no. Like with some students that want to do an independent study with me on top of the two classes and the papers I have to do. I feel I have to protect my space, but I also want to help them and feel it is my responsibility to do something.

The other interesting image is the part where I mention that someone talked to my boss about what I do. That means people talk about me and my actions behind me. This also contributes to the feeling of being thoughtful about what I’m doing since others are always watching my steps. This connects to the fact that I will be reviewed in my job this coming year and that creates some anxiety. Have I done enough? Am I making the right decisions? What do others think of what I do?

The sounds of the texts don’t have any associations for me, but the one in English was a bit easier to write and seems to flow better. I think that because I am more used to write in English now I have more phrases and discourse markers to make the text flow better.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
SV: Voy caminando por un parque en el que hay unos cafés o restaurantes.
T: I’m walking through a park in which there are some coffee shops and restaurants.
EV: I’m returning home after work walking through a park.

SV: Voy caminando por un parque en el que hay unos cafés o restaurantes.
T: I’m walking through a park in which there are some coffee shops or restaurants.

Participant’s associations: caminando: es algo que hago cuando voy al trabajo. Moviéndome en un ritmo cómodo. Moving, walking, what I actually do to go to my work. I don’t walk very fast. I like to walk.

parque: like a green space, something I like, more like trees, nature…

cafés: I like cafés; I like to go to cafés I’m walking by things I like. And usually around my job there are coffee-shops... In English has a different connotation. Here is my
positive connotation a place that you can drink coffee and take it with you. In Uruguay I won’t go to a café by myself. Here is a break, it’s part of my routine, to read something.

EV: I’m returning home after work walking through a park.

Participant’s associations: returning home: going back to your space, to your place.
home: my house, my place, a place that I feel comfortable in.
park: associated with nature, green.

Researcher’s interpretation:
The EV was quite different than the SV in this first segment of this dream. In the EV the dreamer was “returning home after work.” This image gave a sense of time that the SV does not show.

In terms of space, the EV also gave more information. The SV mentioned “a park,” while the EV seemed to refer to the park that was close to her work in the US.

The term café, which appeared only in the SV, brought up a cultural difference between Uruguay and USA. In Uruguay a café is not a coffee shop where you can buy a cup of coffee and take it with you. You sit and drink your coffee at the table. The dreamer states, “Here is my positive connotation a place that you can drink coffee and take it with you.”

The dream ego in the EV sounded more “assertive” than in the SV. The activity of the dream ego in the EV was “I’m returning home.” In the SV was “I’m walking through a park,” which sounds a little more relaxed or contemplative, in the sense that where she went was not very clear.

2.
SV: Es como que estoy en mi camino de vuelta del trabajo pero no se parece al camino de verdad.
T: It is like I am in my way back from work but it does not look as the real one.
EV: This image is mentioned before.

SV: Es como que estoy en mi camino de vuelta del trabajo pero no se parece al camino de verdad.
T: It is like I am in my way back from work but it does not look similar to the real one.

Participant’s associations: camino: is like road, path, my way.
trabajo: what I have to do, a lot, not a burden, but almost a burden.
Researcher’s interpretation: It was interesting to note how different this experience of walking back from work appeared in each linguistic version. The SV brought up a doubt: The dreamer knew that she was in her way back from work, but for some reason the way “does not look as the real one.” Everything seemed slower and confused in comparison to the clear and confident EV that encapsulated the whole experience in a whole sentence: “I’m returning home after work walking through a park.” There was a doubt if the way that took her home was the real one (belonging complex).

3.
SV: Hablo con una mujer, Karen, una de mis jefas en el trabajo sobre uno de los lugares. Ella me dice que es uno de los lugares a los que ella va frecuentemente.
T: I talk to a woman, Karen, one of my bosses at work, about one of these places. She says to me that this is one of the places she frequently goes.
EV: One of my bosses walks with me and she mentions that one of the cafes we pass is one she visits often.

SV: Hablo con una mujer, Karen, una de mis jefas en el trabajo sobre uno de los lugares. Ella me dice que es uno de los lugares a los que ella va frecuentemente.
T: I talk to a woman, Karen, one of my bosses at work, about one of these places. She says to me that this is one of the places she frequently goes.

Participant’s associations: Karen: is one of my bosses. She is very nice, very supportive, but distant, someone who I know, but I don’t have a lot of connection with her. She is like fifty; she can be a little bit younger than my mother. She speaks in Spanish with me, she is a Spanish professor, and she invited me to lunch.

lugares: places, restaurants.

frecuentemente: very often, habit.

EV: One of my bosses walks with me and she mentions that one of the cafés we pass is one she visits often.

Participant’s associations: one of my bosses: one of the people who tell me what to do.

boss: negative connotation has power in an abusive way.

café: place where I like to go to read; a break from work.

Researcher’s interpretation: The person the dreamer ran into was her boss Karen, who is a Spanish professor, who is able to speak her mother tongue. In the SV the participant stated that she ran into a woman, she gave her name, and then, she said that she was one of her bosses. In the EV, she wrote, “one of my bosses walks with me.”
What are bosses for people? Generally they are the persons who are responsible that the work that has been assigned is completed and well done. They have authority. In the dream we could speculate that the participant’s boss was someone who would know what she had to do in her job. Metaphorically speaking, she knew where to go in life. But, the dreamer said that she did not feel very connected to her. Maybe the boss symbolized an authority voice for the participant? (Authority complex).

In the SV the participant talked to her boss, and she did it in Spanish since she spoke in this language with Karen. In the EV the dreamer walked with her, and she mentioned something. The dream ego showed more “active” in the SV.

The word place became visible only in the SV. In the EV she mentioned cafés: (SV: “this is one of the places she frequently goes” and EV: “that one of the cafes we pass is one she visits often.”

Moreover, in the SV the beginning of the sentence was more specific, that is, the place emerged more precise: “this is one” while in the EV “that one of the cafes.” However, in the EV the “place” had a name and particular characteristics: it was a café. This café is the place where her boss goes frequently. This meant that it was her place, it talked about her, it gave her identity and sense of belonging. In the SV, everything sounded more open and confused.

4.
SV: Y comenta que alguien le dijo que yo también voy ahí frecuentemente.
T: And she comments that someone told her I also go there frequently.
EV: She also says that someone told her I visit it also. I don’t remember if I answer.

Participant’s associations: The researcher forgot to ask for associations here.

Researcher’s interpretation: The boss was told that the dreamer goes frequently to the same place she goes. This sounded like a revelation for the dreamer: there was a place that she frequently goes; there was a place that she would pertain to. This statement was done by a third person (unfortunately without associations), who maybe knew the dreamer well or was an authority voice saying where she did pertain. Following the lack of connection between the dreamer and her boss, the latter sounded correct (authority complex).

5.
SV: Luego nos separamos y yo sigo caminando por el parque hacia una calle principal.
T: Then, we separate and I keep walking through the park towards a principal street.
EV: Then we separate and I continue my way home towards a busy street.

SV: Luego nos separamos y yo sigo caminando por el parque hacia una calle principal.
T: Then, we separate and I keep walking through the park towards a principal street.
**Participant’s associations:** *calle principal*: main road, important, getting out of the park and going to the park; is more like a big street that has a lot of people, a lot of life; like Belmont Ave. or *18 de Julio* Ave.

EV: Then we separate and I continue my way home towards a **busy street**.

**Participant’s associations:** busy street: a street with a lot of people, a lot of cars, doesn’t have the same connotation, it’s more an amount of people.

**Researcher’s interpretation:** At this point of the dream, the energy changed the orientation and the dreamer separated from the boss and she was alone again. The energy flew towards a principal street.

In the EV the dreamer continued her way home while in the SV she kept walking through the park. In the latter there was more information about the place she was walking through. But, in both versions she walked towards a street. In the SV there was a “principal street,” while in the EV there was a “busy street.” A principal street is a place that connects people by offering nourishment (stores), businesses, and entertainment, but depending on time and day it is busy or not. Generally, when we walk through a principal street we do not feel lost in a city, since many places can be connected to it. Metaphorically speaking, a principal street is like the heart of the city, we know for sure where we are, it congregates psychic energy. In her associations to the SV the participant gave two principal streets in Chicago and in Montevideo. A “busy street” had a different connotation: it was crowded, full of people.

6.

SV: *En mis manos tengo unos libros y en mi espalda tengo una mochila chica*

T: In my hands I have books and in my back I have a small backpack

EV: This image comes later.

SV: *En mis manos tengo unos libros y en mi espalda tengo una mochila chica*.  
T: In my hands I have books and in my back I have a small backpack.

**Participant’s associations:** *libros*: books are part of my job, I like books, and I’m always carrying them. It’s like a part of my job. You carry with you all the time, it’s a loud.

*mochila*: is connected to the person, like *mochilero*, someone who carries a lot of weight.

*espalda*: my back, where you usually carry things, it’s the healthier way to carry issues. *Lo que llevo en mi espalda* (what I carry in my back) is the loud. I connected to carry things. *Espalda* is the part of the body that holds all the difficult things.
mochila chica: place to carry things. Something useful and it has a different connotation than backpack. Mochila, mochilero, who carries a lot of things.

Researcher’s interpretation: The SV gave a description of what the dreamer carried in her hands and back. Books and a small backpack were the elements the dreamer (hero) took with her in her voyage. For the dreamer books connected her with her job and her routine (“I’m always carrying them”). She also stated that mochilas (backpacks) were related to heaviness, but in the dream, she carried a small backpack.

7.
SV: Unos chicos a los que cruzo me dicen algo sobre la mochila.
T: Some kids that I go through say something about the backpack.
EV: On my way there are a couple of children, adolescents, they say something to me about my backpack.

SV: Unos chicos a los que cruzo me dicen algo sobre la mochila.
T: Some kids that I go through say something about the backpack.

Participant’s associations: Chicos: young men. A group, something like fear of being robbed. In big streets there are a lot of people, you have to be careful, watch out. People can rob you.

EV: On my way there are a couple of children, adolescents, they say something to me about my backpack.

Participant’s associations: Adolescents: like an age that I like, that I fear too, they don’t follow the rules, so it’s hard to know how they react. I like that.

adolescence: it’s a difficult period. I was a teacher of this age for a long time. I like them, but they are difficult.

backpack: what you carry on your way, everything.

Researcher’s interpretation: In psychological terms, the dreamer ran into an adolescent energy, her own masculine/adolescent energy. They had something to say about what she carried in life.

In the SV the dreamer ran into “some kids’ that “say something about the backpack.” In the EV there were “a couple of children” who were described as adolescents that talk to the dreamer (“they say something to me”). The latter version gave more detail of what was going on in the dream.

According to the participant’s associations, in the SV the word chicos was associated to some kind of fear, fear of being robbed. This oniric experience could be related to the WAE result: 84. temer (to fear) – vida (life) – vivir (to live) that revealed a
fear complex. On the other hand, in the EV, the word adolescents opened up the tension between being simultaneously rebellious and creative.

8.
SV: No recuerdo bien qué, pero eso me hace apurar un poco más hacia la calle.
T: I don’t remember well what, but that makes me go faster towards the street.
EV: I have books on my hands and a backpack. I feel they might be chasing me so I speed up my walk and direct towards the busy street.

SV: No recuerdo bien qué, pero eso me hace apurar un poco más hacia la calle.
T: I don’t remember well what, but that makes me go faster towards the street.

Participant’s associations: Apurar: speed, but it is internally, move faster.

EV: I have books on my hands and a backpack. I feel they might be chasing me so I speed up my walk and direct towards the busy street.

Participant’s associations: Books: something that I enjoy. My connection between work and private life, the books I read in my private life are connected to my job. Here is more random.

Researcher’s interpretation: In the SV, the dreamer could not remember what make her move faster towards the street. In the EV the dreamer “feels” that the adolescents “might be chasing [her].” And this made her speed up her walk towards the busy street.

9.
SV: Siento que me siguen así que decido tomar un autobús. Cruzo una calle grande llena de autos y me subo a un autobús.
T: I feel they are after me so I decide to take a bus. I cross the big street full of cars and I get into the bus.
EV: Once there I decide to take a bus. I cross the busy street and take the first bus that stops.

SV: Siento que me siguen así que decido tomar un autobús. Cruzo una calle grande llena de autos y me subo a un autobús.
T: I feel they are after me so I decide to take a bus. I cross the big street full of cars and I get into the bus.

Participant’s associations: autobús: it is like a transportation that is comfortable, with more people, company, so it’s more secure. It’s something I like; if it’s available, I use it.

EV: Once there I decide to take a bus. I cross the busy street and take the first bus that stops.
Participant’s associations: Bus: like a form of transportation. It sounds different from *autobús*. It’s a public transportation.

Researcher’s interpretation: The SV showed the feeling of being persecuted. The resolution to the conflict was by taking a bus, which was a new way for the energy to move on. It was a way of moving with more people around, more collective.

The participant noted a difference between the word “*autobús*” and “*bus*,” but she did not explain it. But, following her associations it seemed that “*autobús*” connected her with company, security, etc.

10.
SV: *Luego de andar un rato en el autobús que va lleno de gente alguien dice que no parece tener ruta, y le pide al conductor que la deje bajar.*
T: After the bus full of people moves for a while someone says that it seems that it has no route, and asks the driver allow her to get off.
EV: The bus goes down a street I recognize, but someone complains to the driver that there seems to be no route and that they want to get off.

SV: *Luego de andar un rato en el autobús que va lleno de gente alguien dice que no parece tener ruta, y le pide al conductor que la deje bajar.*
T: After the bus full of people moves for a while *someone* says that it seems that it has no route, and asks the driver allow her to *get off*.

Participant’s associations: *alguien*: a woman on the bus complaining to the driver. I don’t know her. She is maybe middle age, like forty years old.

*ruta*: is similar to *camino* (path), path, having a way but with a direction, a road that you choose, a destination to get to a point moving forward.

*bajar*: get off. *Mafalda* (an Argentinean cartoon; she is a very rational, intelligent, politically oriented little girl) has a line: “*paren el mundo que me quiero bajar*” (“stop the world that I want to get off”) like being out of control, you can’t control, and you want to get off.

EV: The bus goes down a street I recognize, but *someone* complains to the driver that there seems to be *no route* and that they want to *get off*.

Participant’s associations: Someone: here is no clear that she is a woman, it’s not evident. The driver is a man.

no route: no direction, no path, no direction.
get off: not participate anymore, change the direction; to modify, to adapt, to change, to adapt to the situation.

**Researcher’s interpretation**: The SV started this sentence differently than the EV. It said, “After the bus full of people moves for a while.” In the EV, “The bus goes down a street I recognize.” The latter offered a connection between the dreamer and the street: she recognized it. This was the reason why there was a contradiction in the sentence: “but someone complains to the driver that there seems to be no route.”

The participant felt that in the SV the person (someone) was a middle aged woman, while in the EV she was not sure about it. But, she stated that the driver was a man. In the SV someone “says,” while in the EV someone “complains.” The latter was a more “active” attitude.

In both versions, there was no route, no direction and that is why this person wanted to get off. The dreamer associated this experience with *Mafalda*’s line: “stop the world that I want to get off” as a way of “being out of control, you can’t control, and you want to get off.” What happened to this person when she loses control? (Controlling complex).

The energy in the dream flew without a clear orientation, and this was perceived by someone else, not by the dream ego.

12.
**SV**: El conductor dice que sí tiene ruta, pero que ha tenido que desviarse un poco.
**T**: The driver says that he has a route, but he had to deviate a little bit.
**EV**: The driver says there is a route, but that he has had to modify it a bit.

**Participant’s associations**: conductor: driver, the person in charge.

*desviarse*: it’s like go out of your way, waist time or get off your road. Undirected way.

**SV**: El conductor dice que sí tiene ruta, pero que ha tenido que desviarse un poco
**T**: The driver says that he has a route, but he had to **deviate** a little bit.

**Researcher’s interpretation**: the driver clarified the situation: he knew where he was going. There was a masculine force that knew what was going on. In the SV the driver said that he had a route, while in the EV the driver stated there was a route. In the SV there was a sense of possession.

13.
**SV**: Afuera se ve que cae nieve
T: Outside snow is falling  
EV: (This image appears later)  

SV: Afuera se ve que cae nieve  
T: Outside snow is falling  

Participant’s associations: Nieve: something pretty but cold; looks nice, but uncomfortable. It gives you pleasure and non comfort.  

Researcher’s interpretation: this perception of what was going on outside the bus did not appear in the EV yet.  

14.  
SV: Otro defiende al conductor diciendo que es por el tiempo y que vea que en las calles no hay nadie.  
T: Someone else defends the driver saying that it is because of the weather and that he/she should see that there is no one in the streets.  
EV: Then, another passenger defends the driver saying that they should notice there is no one in the street and that the changes are due to the weather.  

SV: Otro defiende al conductor diciendo que es por el tiempo y que vea que en las calles no hay nadie.  
T: Someone else defends the driver saying that it is because of the weather and that he/she should see that there is no one in the streets.  

Participant’s associations: tiempo: it’s like the weather; it’s something you can’t control.  

otro: someone who knows who she is, middle age who is secure. It has a positive connotation, it has strong connotation, is clear.  

EV: Then, another passenger defends the driver saying that they should notice there is no one in the street and that the changes are due to the weather.  

Participant’s associations: weather: something you can’t control. Like quizás (maybe), whether.  

Researcher’s interpretation: here appeared the other woman who was able to see why the driver was doing what she was doing. This woman showed up as the opposite of the other woman who wanted to get off from the bus.  

15.  
SV: Yo sólo observo y luego que baja la mujer sigo en el autobús.
T: I just observe and when the woman gets off I am still in the bus.
EV: Outside it is snowing. I don’t remember more. But I don’t seem to participate, I only observe from the outside.

SV: Yo sólo observo y luego que baja la mujer sigo en el autobús.
T: I just observe and when the woman gets off I am still in the bus.

**Participant’s associations:** observe: I do not participate in the discussion. I decide to stay, in a way I make a choice. I don’t do what the woman does. But I don’t say anything. Things are not what they look like. It’s not going anywhere but you get there.

autobús: something good, I like autobuses. What I like of the autobús is that you are not alone; you are in a group of people.

I thought this dream was more about my work that idea of being or not where I’m going, and now it has to do with that but also maybe with optimism, and hope. People that talks about me, the two women, that I’m not alone, others noticed me. Other people know that I frequent that place, people pay attention, they know, there is some recognition.

EV: Outside it is snowing. I don’t remember more. But I don’t seem to participate, I only observe from the outside.

**Participant’s associations:** Snowing: winter, cold.

outside: I’m not active in the situation; I’m not a director watching from a window. I’m paying attention but I’m not involved… The idea of women was more important.

**Researcher’s interpretation:** at the end of the dream the dreamer was an observer in front of the dual direction: to get off or to trust on the driver.

In the SV there was a woman who got off and appeared as someone who did an opposite action of the dream ego (“when the woman gets off I am still in the bus”). This image did not appear in the EV. In the latter, the dream ego observed “from the outside.”

The context of this dream was in USA, in the real path from work to home. Interestingly, it says it is snowing only in the EV. This was the only dream of the three that this person wrote spontaneously associations to the EV: “After writing the second part in English I made a connection with my job and the way I participate in the department.” We might ask if this was an English dream.

A4.3 Participant 2 (Rose)

Results of Word Association Experiment

Next, table IV.2 displays Rose’s results of the Word Association Experiment.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>cabeza (head)</td>
<td>9</td>
<td>pies (feet)</td>
<td>+***</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>verde (green)</td>
<td>10</td>
<td>pasto (grass)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>agua (water)</td>
<td>6</td>
<td>mar (sea)</td>
<td>claro (clear)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>cantar (to sing)</td>
<td>12</td>
<td>notas musicales (musical tunes)</td>
<td>música (music)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>muerte (death)</td>
<td>8</td>
<td>cruz (cross)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>largo (long)</td>
<td>10</td>
<td>camino (path)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>barco (ship)</td>
<td>15</td>
<td>olas (waves)</td>
<td>mar (sea)</td>
<td>incorrect reproduction</td>
<td>Olas (waves): something moving surrounding the ship, and mar (sea) something bigger.</td>
</tr>
<tr>
<td>8</td>
<td>pagar (to pay)</td>
<td>11</td>
<td>dinero (money)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ventana (window)</td>
<td>12</td>
<td>departamento (apartment)</td>
<td>claro (clear)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>amistoso (frienly)</td>
<td>25</td>
<td>amigas (girlfriends)</td>
<td>perro (dog)</td>
<td>incorrect reproduction</td>
<td>I had an image of girl friends and then I said perro (dog). It was because I was thinking about something you can feel comforted,</td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction</td>
<td>Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
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</tr>
<tr>
<td>11</td>
<td>mesa (table)</td>
<td>11</td>
<td>comida (food)</td>
<td>+</td>
<td>stereotype</td>
<td>also something that it won’t hurt you.</td>
</tr>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>32</td>
<td>libro (book)</td>
<td>-</td>
<td>amnesia</td>
<td>I think maybe it just didn’t come any word. I’m not afraid to ask things to myself, and that is in a corner of myself. Now that I feel questioned… I don’t have the time to question myself with the kids and the house.</td>
</tr>
<tr>
<td>13</td>
<td>Pueblo (town)</td>
<td>18</td>
<td>montaña (mountain)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>frío (cold)</td>
<td>15</td>
<td>hielo (ice)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>tallo (stem)</td>
<td>9</td>
<td>planta (plant)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>bailar (to dance)</td>
<td>11</td>
<td>música (music)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>mar (sea)</td>
<td>12</td>
<td>olas (waves)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>enfermo (sick)</td>
<td>10</td>
<td>cama (bed)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>orgullo (pride)</td>
<td>12</td>
<td>altura (high)</td>
<td>negro (black)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>cocinar (to cook)</td>
<td>14</td>
<td>comida (food)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time* (fifth of a second)</td>
<td>Reaction</td>
<td>Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
</tr>
<tr>
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<td>--------------</td>
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<td>------------</td>
</tr>
<tr>
<td>21</td>
<td>tinta (ink)</td>
<td>11</td>
<td>calamar (octopus)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>furioso (furious)</td>
<td>6</td>
<td>rojo (red)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>aguja (needle)</td>
<td>11</td>
<td>pinchar (to pierce)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>nadar (to swim)</td>
<td>14</td>
<td>piscina (pool)</td>
<td>agua (water)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>viaje (trip)</td>
<td>12</td>
<td>cansancio (tiredness)</td>
<td>agotador (exhausting)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Azul (blue)</td>
<td>12</td>
<td>Cielo (sky)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>lámpara (lamp)</td>
<td>12</td>
<td>lámpara (lamp)</td>
<td>Repetition of the stimulus word by the subject</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>pecar (to sin)</td>
<td>11</td>
<td>negro (black)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>pan (bread)</td>
<td>15</td>
<td>calentito (warm-diminutive)</td>
<td>+</td>
<td>laugh</td>
<td>Comes together with feeling comforted.</td>
</tr>
<tr>
<td>30</td>
<td>rico (rich)</td>
<td>12</td>
<td>pan (bread)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>árbol (tree)</td>
<td>14</td>
<td>sombra (shade)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>pinchar (to pierce)</td>
<td>16</td>
<td>hielo (ice)</td>
<td>dolor (pain)</td>
<td>prolonged reaction time</td>
<td>Incorrect reproduction</td>
</tr>
</tbody>
</table>

I don’t know why something frozen is the same for me as feeling hurt. I hate being cold. I made the association with feeling alone and sad.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>compasión (compassion)</td>
<td>18</td>
<td>acogida (reception)</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>amarillo (yellow)</td>
<td>12</td>
<td>sol (sun)</td>
<td>+</td>
<td>The image was of the sun, but the sensation of being warm and comforted by a big hug.</td>
</tr>
<tr>
<td>35</td>
<td>montaña (mountain)</td>
<td>15</td>
<td>tranquilidad (tranquility)</td>
<td>alta (high)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>36</td>
<td>morir (to die)</td>
<td>18</td>
<td>paz (peace)</td>
<td>tranquiliad (tranquility)</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>37</td>
<td>sal (salt)</td>
<td>15</td>
<td>rico (rich)</td>
<td>sabrosa (savory)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>38</td>
<td>nuevo (new)</td>
<td>12</td>
<td>limpio (clean)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>costumbre (custom)</td>
<td>25</td>
<td>disfraz (disguise)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>rezar</td>
<td>19</td>
<td>comunicar</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>dinero (money)</td>
<td>26</td>
<td>plata</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>tonto (silla)</td>
<td>35</td>
<td>torcido (angled)</td>
<td>inseguro (insecure)</td>
<td>prolonged reaction time (2)</td>
</tr>
</tbody>
</table>

This is hard for me to imagine. Maybe I don’t want to be tonta (silly) or something like that. I’m feeling that I
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>cuaderno</td>
<td>12</td>
<td>anotar (to write down)</td>
<td>stereotype</td>
<td>lost my intelligence for being at home raising my children.</td>
</tr>
<tr>
<td></td>
<td>(notebook)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>despreciar</td>
<td>40</td>
<td>confuso (confused)</td>
<td>prolonged reaction time (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(to despise)</td>
<td></td>
<td>odiar (to hate)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>dedo</td>
<td>11</td>
<td>indica (point to)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(finger)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>costoso</td>
<td>32</td>
<td>Inalcanzable (unbreakable)</td>
<td>+</td>
<td>Prolonged reaction time (2)</td>
</tr>
<tr>
<td></td>
<td>(expensive)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>pájaro</td>
<td>11</td>
<td>volará (will fly)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(bird)</td>
<td></td>
<td>ave (bird)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>caer</td>
<td>15</td>
<td>suave (soft)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(to fall)</td>
<td></td>
<td>claro (clear)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>libro</td>
<td>25</td>
<td>viejo (old)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(book)</td>
<td></td>
<td>antiquo (ancient)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Prolonged reaction time
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
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<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>injusto (unjust)</td>
<td>42</td>
<td>escalera (stair)</td>
<td>verdadero (truthful)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time (2)</td>
</tr>
<tr>
<td>51</td>
<td>rana (frog)</td>
<td>12</td>
<td>verde (green)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>separar (to separate)</td>
<td>23</td>
<td>trizadura (part)</td>
<td>+</td>
<td>Prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>hambre (hungry)</td>
<td>13</td>
<td>pan (bread)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>blanco (white)</td>
<td>14</td>
<td>sábana (bedsheet)</td>
<td>puro (pure)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>niño (boy)</td>
<td>11</td>
<td>lindo (nice)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>atender (to attend)</td>
<td>16</td>
<td>esperar (to wait)</td>
<td>cuidar (to take care)</td>
<td>incorrect reproduction</td>
<td>This is an association with my father being at the hospital, taking care and also waiting for something to come… that I don’t know what could happen.</td>
</tr>
<tr>
<td>57</td>
<td>lápiz (pencil)</td>
<td>10</td>
<td>anota (writes down)</td>
<td>anotar (to write down)</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>triste (sad)</td>
<td>18</td>
<td>pena (sadness)</td>
<td>compasión (compassion)</td>
<td>incorrect reproduction</td>
<td>foot</td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction</td>
<td>Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
</tr>
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<td>-----</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td>movement</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>59</td>
<td>Ciruela (plum)</td>
<td>11</td>
<td>Rica (rich)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>casarse (to marry)</td>
<td>16</td>
<td>lindo (nice)</td>
<td>feliz (happy)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>stereotypic</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>casa (house)</td>
<td>12</td>
<td>proteccion (protection)</td>
<td>acogida (reception)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>querido (dear)</td>
<td>16</td>
<td>Luis (her husband)</td>
<td>amada (lover feminine)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>foot movement</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>vidrio (glass)</td>
<td>17</td>
<td>romper (to break)</td>
<td>quebrar (to break off)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>64</td>
<td>pelear (to fight)</td>
<td>22</td>
<td>puñete (punch)</td>
<td>triste (sad)</td>
<td>incorrect reproduction</td>
<td>It sounds very aggressive (puñete/punch) and then very passive (triste/sad) waiting for someone to beat me. It's related to my aggressiveness, but I do not</td>
</tr>
<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
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<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>piel (skin)</td>
<td>10</td>
<td>suave (soft)</td>
<td>+</td>
<td>show it very easily. My way of being aggressive is passive.</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>grande (big)</td>
<td>15</td>
<td>roca (rock)</td>
<td>montaña (mountain)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>zanahoria (carrot)</td>
<td>14</td>
<td>naranja (orange)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>pintar (to paint)</td>
<td>13</td>
<td>divertido (funny)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>parte (part)</td>
<td>17</td>
<td>pedazo (piece)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>viejo (old)</td>
<td>12</td>
<td>libro (book)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>flor (flower)</td>
<td>19</td>
<td>fresca (fresh)</td>
<td>linda (beautiful)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>golpear (to beat)</td>
<td>14</td>
<td>agresión (agression)</td>
<td>duro (hard)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
</tbody>
</table>

Golpear (to beat): something I dislike. Nobody hit me when I was a kid, but I remember my mother shouting a lot. She didn’t hit me. My father never shouted. I took my father’s behavior. I like to be like him, not like my
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time* (fifth of a second)</th>
<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>73</td>
<td>cajón (drawer)</td>
<td>10</td>
<td>antiguo</td>
<td>+</td>
<td></td>
<td>mother.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(old)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>74</td>
<td>salvaje (wild)</td>
<td>10</td>
<td>león</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(lion)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>familia (family)</td>
<td>22</td>
<td>pan</td>
<td>refugio</td>
<td>incorrect</td>
<td>For me it’s very important to have the table set.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(bread)</td>
<td>(refuge)</td>
<td>reproduction</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>lavar (to wash)</td>
<td>11</td>
<td>limpiar</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(to clean)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>vaca (cow)</td>
<td>12</td>
<td>leche</td>
<td>+</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(milk)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>78</td>
<td>extraño (strange)</td>
<td>10</td>
<td>ajeno</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(external)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>felicidad (happiness)</td>
<td>14</td>
<td>dulce</td>
<td>hijos</td>
<td>incorrect</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(sweet)</td>
<td>(own children)</td>
<td>reproduction</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>mentira (lie)</td>
<td>18</td>
<td>esconder</td>
<td>negro</td>
<td>incorrect</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>(to hide)</td>
<td>(black)</td>
<td>reproduction</td>
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<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
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<tr>
<td>81</td>
<td>conducta (behavior)</td>
<td>41</td>
<td>persona</td>
<td>comportamiento (behavior)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(person)</td>
<td>(behavior)</td>
<td></td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>82</td>
<td>angosto (narrow)</td>
<td>21</td>
<td>camino</td>
<td>+</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(path)</td>
<td></td>
<td></td>
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<tr>
<td>83</td>
<td>hermano (brother)</td>
<td>16</td>
<td>fraternal</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(fraternal)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>temer (to fear)</td>
<td>16</td>
<td>llenar</td>
<td>guardar</td>
<td>incorrect</td>
<td>I understood “tener” (to have). I made the relationship</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(to fill in)</td>
<td>(to keep)</td>
<td>reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
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<tr>
<td>No.</td>
<td>Stimulus Word</td>
<td>Reaction Time*</td>
<td>Reaction Reproduction</td>
<td>Complex Indicators</td>
<td>Discussion</td>
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<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td>reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>cigüeña (stork)</td>
<td>17 ave (bird)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>falso (false)</td>
<td>10 verdadero (truthful)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>ansiedad (anxiety)</td>
<td>11 espera (wait)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>besar (to kiss)</td>
<td>13 rico (rich)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>novia (bride)</td>
<td>12 blanco (white)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>puro (pure)</td>
<td>15 blanco (white)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>puerta (door)</td>
<td>19 pasada (crossing)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>elegir (to choose)</td>
<td>15 opción (option)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>pasto (grass)</td>
<td>15 paja (straw)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>contento (content)</td>
<td>18 feliz (happy)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>ridiculo (ridicule)</td>
<td>12 payaso (clown)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>dormir (to sleep)</td>
<td>9 descansar (to rest)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>mes (month)</td>
<td>10 tiempo (time)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>lindo (nice)</td>
<td>21 flor (flower)</td>
<td>Pedro (her son)</td>
<td>incorrect reproduction</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

between “tener” (to have) is like keeping things. *Temer* (to fear) is like hiding in the same box.
<table>
<thead>
<tr>
<th>No.</th>
<th>Stimulus Word</th>
<th>Reaction Time*</th>
<th>Reaction Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>99</td>
<td>mujer (woman)</td>
<td>10</td>
<td>fuerte (strong)</td>
<td>fuerza (strength)</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>regañar (to scold)</td>
<td>12</td>
<td>enojada (angry)</td>
<td>enojar (to get angry)</td>
<td></td>
</tr>
</tbody>
</table>

* Median: 15  
** (+) Correct reproduction; (-) Amnesia.  
*** If the reaction time is 2 or 3 times the median, the item is given value 2 or 3.

Note:

Comparative Analysis of Dream Texts: Dream 1

Dream 1

(Dreamed three days after the administration of the WAE)

Spanish versión:

Era una casa como en Providencia con una terraza con barandas de madera. Es nueva y muy linda. Es de noche y estamos con unas personas que me son familiares y queridas. Se pone a llover muy fuerte y veo que hay cosas afuera en la terraza. Trato de salir pero me da pánico y me paralizo (son juguetes de guagua, un catre de madera). Me decido y salgo a buscar las cosas y deja de llover. Entremedio de las cosas y los arbustos veo a la vecina que va saliendo en su van.

Transliteración de la Spanish version:

It was a house like in Providencia with a deck with wood handrails. It is new and very nice. It is nighttime and we are with persons who are familiar and dear to us. It starts to rain strongly and I see that there are things outside in the deck. I try to get out but I feel panic and I am paralyzed (they are baby toys and a camp bed). I decide to go and pick the stuff up and it stops to rain. In between the things and the bushes I see the neighbor leaving in her van.

English version:

It's nighttime. We are in a nice new house in Providencia with people I know and love. Suddenly it began to pour, I try to go outside but I’m paralyzed with fear. It's dark.

---

9 “Providencia” is the name of a neighborhood in Santiago de Chile.
outside and there are some things to be rescued: baby toys and a bed. I decide to go and suddenly the rain stops. Through the bushes I see the neighbor driving her van.

Participant’s associations to Dream 1:

“...It seems that this dream is about remembering my childhood. It is about some feelings that come from that time... When I was a child, we had friends and we used to meet at home. They made these family parties with all people there. Some of the guests were musicians, and people used to dance and sing. In real life we had fun in these parties.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.

(SV) Era una casa como en Providencia con una terraza con barandas de madera. Es nueva y muy linda. Es de noche y estamos con unas personas que me son familiares y queridas.

(T) It was a house like in Providencia with a deck with handrails made of wood. It is new and very nice. It is nighttime and we are with people who are familiar and dear to us.

(EV) It's nighttime. We are in a nice new house in Providencia with people I know and love.

(Participant’s associations: casa: something warm that invites you to stay.

Providencia: my childhood and my best years as a child and as a young woman.

terraza: a place where you can breathe fresh air.

barandas de madera: something where you feel safe. Wood, something made of wood that prevents from falling.

noche: I feel comfortable. Something mysterious and a party with friends. Summer time.

personas: I cannot see the faces. I know that they are people I like to be with. Good friends, really close to me. I associate the word personas with night, partying, sharing.

(EV) It's nighttime. We are in a nice new house in Providencia with people I know and love.
Participant’s associations: nighttime: something unknown. Something mysterious.

house: reminds me of something warm, to share. I see a fire, gathering around the fire.

people: friends, I don’t see the faces, but I know they love me and they appreciate me.

Researcher’s interpretation: the SV started with a picture of the house, while the EV started showing the time of the day: “It is night time.”

A more detailed description of the house appeared only in the SV: The house had “a deck with wood handrails. The house is new and very nice” where, according to Rose’s associations, “you can breathe fresh air” and “feel safe” because the handrails “prevent from falling.” Additionally, in the WAE no. 61, Rose associates: *casa* (house) – *protección* (protection) – *acogida* (reception). Thus, so far, through the description of the house the SV gave further elements of the experience of the dream ego. For example, the possibility of falling appears in the associations to the SV. The verb *caer* (to fall) is one of the stimulus words in the WAE: No. 48. *caer* (to fall) – *suave* (soft) – *claro* (clear) / “I have a picture of a road that goes up the hill. It is hard and also soft. In a way, I’m enjoying my life in the US.” This association opens up the doubt how “enjoyable” is Rose’s life in the US. What could be the connection between “to fall” and her life in the US? The unjust complex thus shows up.

The EV affirms that the house is “in Providencia,” while the SV states that is “like in Providencia.”

2.

(SV) *Se pone a llover muy fuerte y veo que hay cosas afuera en la terraza.*

(T) It starts to rain strongly and I see that there are things outside in the deck.

(EV) Suddenly it began to pour, I try to go outside but I’m paralyzed with fear.

(SV) *Se pone a llover muy fuerte y veo que hay cosas afuera en la terraza.*

(T) It starts to rain strongly and I see that there are things outside in the deck.

Participant’s associations: *llover*: something that keeps me alert, wake up. That’s the sensation. To be waked up by the rain. I have to leave this and put my attention on this rain that is wetting everything outside. I have to rescue things.

(EV) Suddenly it began to pour, I try to go outside but I’m paralyzed with fear.

Participant’s associations: to pour: something that is violent; something that interrupts things. It is really strong. This rain is disruptive, it is breaking something; it wakes me up.

outside: reminds me of something fresh. I feel comfortable.

paralyzed: I cannot move. I make the association that I cannot even think what to do.
fear: It is ridiculous, but tears come to mind... Maybe because it is raining?

**Researcher’s interpretation:** the energy in the dream changes drastically. It starts to rain and in the SV the dream ego remembers that there is something she left outside. The rain moves the dream ego “to rescue things.” Since this is the first dream Rose remembered after the WAE administration, the rain could be a metaphor of the WAE as a rain of words that helped her to see and connect to what is left out in her inner deck.

In the EV, on the contrary, the dreamer has the intention to go outside, but she is paralyzed with fear. This linguistic version brings up this emotion first.

3.
(SV) *Trato de salir pero me da pánico y me paralizo (son juguetes de guagua, un catre de madera).* Me decido y salgo a buscar las cosas y deja de llover.
(T) I try to get out but I feel panic and I am paralyzed (they are baby toys and a camp bed). I decide to go and pick the stuff up and it stops to rain.
(EV) It’s dark outside and there are some things to be rescued: baby toys and a bed. I decide to go and suddenly the rain stops.

(SV) *Trato de salir pero me da pánico y me paralizo (son juguetes de guagua, un catre de madera).* Me decido y salgo a buscar las cosas y deja de llover.
(T) I try to get out but I feel *panic* and I am *paralyzed* (they are *baby toys* and a *camp bed*).
I decide to get out picking the stuff up and it stops to rain.

**Participant’s associations:** *pánico:* it’s dark outside, I freeze. I cannot move… it’s like my heart… I don’t wanna go outside.

*paralizo:* fear. I have fear; I am afraid, I cannot move.

*juguetes de guagua:* I’m thinking about my children, but those are not my children’s toys. It is something that I have to protect. I don’t know who is the owner; maybe someone inside the house or a friend. Toys seem to be old toys, from other times.

*catre de madera:* the wood is a sign of warmth. Something that makes you feel at home. I think this *catre* (camp bed) is very similar to the one I used to have when I was a little girl. When I was a girl I used to have a dream in which I fight with something evil, with a very bad person or thing. It was very scary and in this dream I have the same feeling. But, in this dream it wasn’t exactly like that. It was dark, and I didn’t want to be there because of this darkness.
(EV) It's **dark** outside and there are some things to be **rescued**: **baby toys** and a **bed**. I decide to go and suddenly the **rain stops**.

**Participant’s associations**: dark: Big. I feel that the darkness is something big and deep.

rescued: it is hard for me to make an association to this word. It is like taking something from somebody. Something that is **brusco** (rude). In the Spanish version I used another word.

baby toys: I think about something that is not often used; something that is a little bit abandoned. The toys are there and nobody has used them for a long time. Now, I don’t think about my own kids. I am thinking about some toys that are in the basement, someone else’s.

bed: something to rest. I’m thinking about a bed with a pillow and a comforter that is soft. It invites you to rest. It is not something made of wood that is hard like the *catre de madera* (camp bed made of wood).

rain stops: it is not raining anymore, I can see the raindrops falling from the roof. It reminds me when I was fifteen and in the south of Chile rained like that. And suddenly, it stops and you can see how the water fall from the roof. Then, it is not raining anymore.

**Researcher’s interpretation**: now, in the SV the dreamer feels panic and is paralyzed. This intense emotion is associated to darkness (“**pánico** (panic): it’s dark outside”).

In the SV Rose writes what she left outside in parenthesis: (“They are baby toys and a camp bed”). The presence of the parenthesis gives an intimate tone to the sentence as if only the dreamer knows what was outside and as if those things were personal and special.

Conversely, the EV states that it is dark outside and then enumerates the things that should be “rescued.” In the SV the dreamer “picks the stuff up” while in the EV she “rescues” them.

The association to *catre de madera* (camp bed made of wood) connects to her own camp bed when she was a little girl and to a reiterative dream in which she fights with something “evil.” However, in this present dream she does not want to be there because it is “dark.” Maybe Rose does not know how to translate *catre de madera* (camp bed) into English, so, in the EV she writes “bed.” But anyway, her association to “bed” is quite different to *catre de madera* (camp bed) since it does not open up similar associations. The *catre de madera* (camp bed) has an immediate connection with Rose’s childhood experiences.

In both linguistic versions, when the dream ego decided to go out, it stops to rain.

4.

(SV) **Entremedio de las cosas y los arbustos veo a la vecina que va saliendo en su van.**

(T) In between the things and the bushes I see the neighbor leaving in her van.

(EV) Through the bushes I see the neighbor driving her van.
(SV) *Entremedio de las cosas y los arbustos veo a la vecina que va saliendo en su van.*
(T) In between the things and the bushes I see the neighbor leaving in her van.

**Participant’s associations:** *arbustos:* these arbustos (bushes) seem to remind me of my childhood. The garden I see, the things I see, and the trees, are the same of an old garden. Something more like being in the countryside, you know, this kind of garden full of trees.

*vecina:* I don’t know the neighbor, but she is familiar to me, somebody I can count on. She is older than me, but not too old. Maybe five years older than me. She is close to me, but not someone I know. In the dream she is somebody I say hello, somebody I can count on. She can help me.

*van:* is a family vehicle. Maybe she is taking someone. She waves me goodbye while she is talking on the phone.

(EV) *Through the bushes I see the neighbor driving her van.*

**Participant’s associations:** *bushes:* I remember *las ligustrinas* (a kind of bush: *Ligustrum sinense*). They are yellow bushes, and those are the bushes I see in the dream. They remind me of my childhood.

*neighbor:* I actually have a neighbor here in Belfast who has a van,… and I don’t like her! She has two little kids. She is not nice. Sometimes she doesn’t say hi when I run into her. She is a foreigner, too… This is different than the Spanish version. It appears like a different dream! The association is different. It is funny because I thought the spontaneous associations I wrote before where the same for the Spanish and the English versions. I make the switch; I started to think in English and to think about my situation here. In Spanish is easier for me to recall my past in Chile. In English I can tell you something about my reality here in the US. This neighbor is my current neighbor here in the US.

*van:* a vehicle that you can travel with the whole family.

**Researcher’s interpretation:** in the SV the “things” that the dreamer left outside and needs to recover and the bushes that remind her childhood make the space where she can see the neighbor leaving. In the EV is just through the bushes that the dreamer sees the neighbor leaving. This subtle difference can show that in the SV the experience of childhood is carried also through “the things” in addition to the bushes.

Following Rose’s associations, the words “vecina” (neighbor) and “neighbor” constellate very different experiences for her. In Spanish her neighbor appears as someone she can count on, while in English is just the opposite. In the EV the neighbor appears as a shadow figure: she is a woman, a foreigner, and she has two children (equal to the dreamer).
The van is a family car. This is the car the neighbor (shadow figure) drives. Rose and her shadow figure carry all their family: unjust complex.

In conclusion, this dream invites Rose to reconsider shadow aspects of her that appear in the deck through the bushes. The SV connects with the childhood’s world while the EV opens up Rose’s current life in the US and her struggles. Both versions complement each other since the SV brings up how dark and scary this shadow element is for Rose, and the EV reveals a concrete everyday experience of it through the image of the dismissed neighbor.

Comparative Analysis of Dream Texts: Dream 2

(Dreamed seven days after the administration of the WAE)

Spanish version:
Estamos en el Jardín de Pedro (Rosemount). Lo he ido a buscar. Lo veo con su curso. Son niños pobres. Están jugando con arena y le están tirando en la cara a Pedro. Yo les grito “NO.” Abrazo a Pedro y lo acojo, como “salvándolo.” Hablo con la profesora y le pido ayuda para juntarlos y explicarles de buena manera que eso no está bien. Paseamos por el lugar que es una casa grande y vieja llena de niños y otras personas. Converso con un niño que es amiguito de Pedro. El se despide y nos vamos.

Transliteration Spanish version:
We are at Pedro’s pre-school (Rosemount). I’ve gone to pick him up. I see him with his class. They are poor boys. They are playing with sand and they are throwing sand to Pedro’s face. I scream to them “NO.” I give Pedro a hug and hold him, as “saving” him. I talk to the teacher and I ask for help to unite the boys and explain to them in a good way that that is not good. We walk through the place that is a big and old house full of children and other people. I talk to a boy who likes Pedro. We walk goodbye.

English version:
I come to Rosemount to pick Pedro up. He’s playing outside with the kids. I see him standing in the playground; they are throwing sand to his face. I shout “NO” and then felt sorry for shouting at them. So I tried to explain to them that it was not nice. I give Pedro a big hug and “rescued” him from the kids. I ask the teacher’s help for this. I talk to a little boy who likes Pedro. We walk through the big old house, full of kids and people and say goodbye.

Participant’s associations to Dream 2

“I think this dream has to do with dealing with conflict. How do I put things in black or white and that’s why is so difficult for me to deal with that. And the end of the dream, the feeling I have is that I feel relieved after the dream: Relieved in a way that I could solve the problem. I was able to talk to the kids just because I could ask for the teacher’s help. The feeling when I leave the school is that I feel good.”
Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
(SV) Estamos en el Jardín de Pedro (Rosemount). Lo he ido a buscar.
(T) We are at Pedro’s pre-school (Rosemount). I’ve gone to pick him up.
(EV) I come to Rosemount to pick Pedro up.

(SV) Estamos en el Jardín de Pedro (Rosemount). Lo he ido a buscar.
(T) We are at Pedro’s pre-school (Rosemount). I’ve gone to pick him up.

Participant’s associations: Jardín de Pedro: somewhere where I feel comfortable, is like my place, is very familiar to me and is full of innocence of little children, but at the same time I associate that with all the care I have to take with my son in terms of protecting him.

Rosemount: the street is Rosemount Ave. and the name reminds me of a garden. It is full of trees, beautiful gardens. It is not a rich neighborhood in terms of socio economic background. Where I live now people have more money. But the name Rosemount reminds me of rose gardens. They do have roses, too. They have a small garden at the entrance of the building.

(EV) I come to Rosemount to pick Pedro up.

Participant’s associations: Rosemount: again, it is a place that I feel very comfortable. For me it is like home. I feel that I know almost everybody, I feel at home.

Pedro: tenderness, happy little boy, sweet, beautiful… he is my baby!

Researcher’s interpretation: in the SV the dreamer is already at her son’s pre-school while in the EV she comes to that place.

Conversely to the EV, the name of the pre-school appears in parenthesis in the SV. The use of the parenthesis shows that the name of this pre-school is part of Rose’s everyday life in the US (in English).

2.
(SV) Lo veo con su curso. Son niñitos pobres. Están jugando con arena y le están tirando en la cara a Pedro.
(T) I see him with his class. They are poor boys. They are playing with sand and they are throwing sand to Pedro’s face.

(EV) He’s playing outside with the kids. I see him standing in the playground; they are throwing sand to his face.

(SV) Lo veo con su curso. Son niñitos pobres. Están jugando con arena y le están tirando en la cara a Pedro.

(T) I see him with his course. They are poor boys. They are playing with sand and they are throwing sand to Pedro’s face.

Participant’s associations: Niñitos pobres: children who need most of all attention and love. More than something physical, I mean clothes or whatever. They are unprotected, with no defenses.

Jugando: sounds to me like using their hands; having fun. Something you have to involve your hands and your body, you have to put yourself at the play.

Arena: something rough, it reminds me of my own childhood. Even though I did not play with sand at any playground, I do play at the beach. Something that can hurt you; it can get into your eyes. I have that picture in my mind: it is pleasant but it can go inside your eyes.

Cara: the face is a very delicate part; especially in Pedro. Everybody has to protect the face, but for him is even more delicate because of his condition. This really can hurt Pedro. I am a little bit afraid of it. I feel worried about it when I see it and I don’t know how to react. I had a reaction, but my feeling is that I felt angry too, I was mad because they threw sand into his eyes. I’m mad, but I don’t know how to react. But I have to be very careful.

(EV) He’s playing outside with the kids. I see him standing in the playground; they are throwing sand to his face.


outside: I don’t remember if my dream was in summer or winter time, but now when you say “outside” I think about winter time, and it is very cold. So, I am worried because it is too cold for Pedro; even though he is having fun. Sort of feeling unprotected. Due to his condition, he is very sensitive to extreme temperatures.

kids: lots of… they are running. I see children moving. I associate moving to them.

playground: I see him standing alone, he is in the middle of the playground and all the kids running. It has to do with my life in the US. I usually spend lots of time in
playgrounds. I usually take Pedro to playgrounds and spend time there. It is part of my history. When I will come back in the future I would love to see those places again.

throwing: this time is different than the Spanish version. In English I only see the hands of the kids throwing him sand. In the Spanish version I have the sense that he is also playing with the sand. Here, I cannot see anything more than that.

sand: something rough. I think I told you the same before. It is something that can hurt. You can have fun, but it can hurt.

face: something delicate.

**Researcher’s interpretation:**

In the SV the dream ego sees her son (“I see him”), she is inside the scene. In the EV she firstly describes the scene: “he is playing outside with the kids,” and then, she enters: “I see him…”

In the EV the participant states that her son is “playing outside.” The English word “outside” opened up an association with the low temperature and how bad this is to her “unprotected” son: “I think about winter time, and it is very cold.” In the WAE stimulus word No. 32 pinchar-hielo-dolor (to pierce-ice-pain) she states: “I don’t know why something frozen is the same for me as feeling hurt. I hate being cold. I made the association with feeling alone and sad.” Sadness complex.

Only the SV adds the information that the boys are “poor.” She associates being poor with being unprotected: Not having enough “clothes.”

In the associations to the EV, the participant states that the word “throwing” gives her the sense that her son is not playing with the sand as it happened in the SV. This association suggests that the SV shows a more active energy than the EV, as if this little boy (inner boy – Animus) in English were more passive than in Spanish.

Both linguistic versions bring up the unjust complex in the image of her son being hurt with the sand. But, the EV brings up the word “playground” that connects with the feeling of being alone in the middle of the playground while other kids run (e.g., her husband and others) that is also associated with Rose’s life in the US. Unjust complex.

3.

(SV) Yo les grito “NO.” Abrazo a Pedro y lo acojo, como “salvándolo.”
(T) I scream them “NO.” I give Pedro a hug and hold him, as “saving” him.
(EV) I shout “NO” and then felt sorry for shouting at them.

(SV) Yo les grito “NO.” Abrazo a Pedro y lo acojo, como “salvándolo.”
(T) I **scream** them “NO.” I give Pedro a **hug** and hold him, as “saving” him.

**Participant’s associations:** *grito “NO:”* I’m sort of desperate. I screamed because there is a conflict. I cannot beat them. But I say No! It is also a violent thing, too. That’s a way to let my angry feelings let go. I usually don’t express my anger, in this special situation
is more delicate than other situations. If I am mad with my husband everything would be in the same place, this is another’s sort of relationship. This is Pedro’s school. It is a sort of liberation this scream. I think that in the dream I feel a little bit relieved.

*abrazo:* something warm, a lot of consolation comes with a hug. And also comes to my mind the word protection and be safe. This is a way of letting all my love to go with the hug. I do not have a conflict here.

*acojo:* I protect him from others.

*salvándolo:* if I don’t do this, nobody will do that for me or for him.

(EV) I shout “NO” and then felt sorry for shouting at them.

**Participant’s associations:** Shout “NO:” sounds like a very strong feeling of letting the anger go.

Felt sorry: it is like I don’t have to shout, I don’t have to feel angry. I do not have to do this. This is not good: to shout to the kids. I don’t know how to talk to them. They are more concrete.

**Researcher’s interpretation:** in the SV as soon as the dreamer screams NO she hugs her son as a way of “saving” him.

In the EV right after shouting NO Rose feels sorry for what she has done. Good girl complex. These two associations from the WAE complement the presence of this complex. From WAE no. 64: *pelear* (to fight) – *puñete* (punch) – *triste* (sad), where she also states, “It sounds very aggressive (*puñete/punch*) and then very passive (*triste/sad*) waiting for someone to beat me. It’s related to my aggressiveness, but I do not show it very easily. My way of being aggressive is passive.” From the WAE no. 72: *golpear* (to beat) – *agresión* (aggression) – *duro* (hard): “Something I dislike. Nobody hit me when I was a kid, but I remember my mother shouting a lot. She didn’t hit me. My father never shouted. I took my father behavior. I like to be like him, not like my mother.” In this dream, Rose shouts and thus, feel relieved.

4. (SV) *Hablo con la profesora y le pido ayuda para juntarlos y explicarles de buena manera que eso no está bien.*  
(T) I talk to the teacher and I ask for help to unite the boys and explain them in a good way that is not good.  
(EV) So I tried to explain them that it was not nice. I give Pedro a big hug and “rescued” him from the kids. I ask the teacher’s help for this.
(SV) *Hablo con la profesora y le pido ayuda para juntarlos y explicarles de buena manera que eso no está bien.*

(T) I talk to the teacher and I ask for help to unite the boys and explain them in a good way that is not good.

**Participant’s associations:** profesora: somebody I trust, I can count on. I really don’t see his current teacher, but I know what she inspires me. It is the same feeling. I respect her, I trust her, but I don’t see her face in the dream.

Pido ayuda: I’m vulnerable I cannot do everything. I’m asking for help because I have to accept that I need help. I have to be humble, first, to admit it. I cannot be in every place. In this situation I do not feel that I have the skill enough to talk to the children. I don’t know how to talk to them. I feel I am not able to do that and I have to admit that. This part of explaining the kids is to accept that I am not able to deal with the conflict in a good way.

Buena manera: sounds like without using any conflict, not involving any conflict. That is the hardest part of the thing. Not always you can deal with conflicts in a good way. Sometimes you have to go to the front saying what you think according to the situation. In this dream I wanna the kids understand that is not good hurting somebody. For me it is difficult to explain it in a way that does not causes conflict. I think in this dream is more deep than Pedro, it has to do with dealing with conflict.

Eso no está bien: it is the same for me in a term that that’s not good. I usually see things white or black. I have no doubt that is pointing in that way.

(EV) So I tried to explain them that it was not nice. I give Pedro a big hug and “rescued” him from the kids. I ask the teacher’s help for this.

**Participant’s associations:** That it was not nice: this is a very polite way of saying you don’t do that. This is the way things are said here. This version is more polite. When you say not nice, that is not right, that’s what I wanted to say: Something more radical than not nice. I don’t feel satisfied with that. Right now I think that in my dream I feel that that was not enough.

big hug: something that would protect my child. Something that I express my love to him and something that is necessarily to reinforce him.

rescued: it sounds like taking him away from the situation. Taking him to another place. It has something to do with avoiding a situation.

teacher: somebody I can trust. Authority.
help: I make the association with the word rescue, too. Help in order to be away from there.

Researcher’s interpretation: in the SV the dreamer talks to the teacher and asks for help in order to unite the boys, while in the EV she tries “to explain them,” and asks for help later. In the EV it seems that the dreamer is asking the teacher for help in order to rescue Pedro. Thus, the dream ego asks for help at different moments in each linguistic version.

In the SV Rose associates to “pido ayuda” (ask for help): “I do not feel that I have the skill enough to talk to the children. I don’t know how to talk to them.” Additionally, in Rose’s general association to the dream, she states, “I was able to talk to the kids just because I could ask for the teacher’s help.” Silly complex.

When Rose associates to the English expression, “that it was not nice” feels that it was more polite than what she wanted to express.

In the EV the dreamer “rescues” her son. Here she uses the same verb as in the EV of the dream 1.

5.
(SV) Paseamos por el lugar que es una casa grande y vieja llena de niños y otras personas. Converso con un niño que es amiguito de Pedro. El se despide y nos vamos.
(T) We walk through the place that is a big and old house full of children and other people. I talk to a boy who is Pedro’s friend. He says goodbye and we leave.
(EV) I talk to a little boy who likes Pedro. We walk through the big old house, full of kids and people and say goodbye.

(SV) Paseamos por el lugar que es una casa grande y vieja llena de niños y otras personas. Converso con un niño que es amiguito de Pedro. El se despide y nos vamos.
(T) We walk through the place that is a huge and old house full of children and other people. I talk to a boy who is Pedro’s little friend. He says goodbye and we leave.

Participant’s associations: Casa grande y vieja: again is the same thing; it has to do with my own childhood. I don’t think I mentioned this in the dream. This is a house full of rooms and full of people; it is full of life. It is more than what I can see in reality, you do not hear children because they are in the classrooms. But, I walk in this house and it is full of life, music, things, children’s music. I see chalkboards. That’s why I think it has to do with my past.

Niños: innocence. I think about learning.

Personas: I don’t know, people… I cannot recall an association. I don’t see faces, but I know that there are lots of people there. There’s life.
**Niño amigo de Pedro:** I usually think about this kid that is very friendly, I know that he likes Pedro, and I have the feeling that I like him because he likes him. The feeling is that this little child is so nice. I don’t remember what I talk to him, maybe a child conversation. I usually do this with his friends. What are you reading? What are you playing? That sort of things. I wanna be nice with this kid.

**Despide:** I see him waving saying goodbye. I’m not sure, but in my dream, when I say him is Pedro. In real life Pedro does not say goodbye, and this time he says goodbye and the other kid, too.

(EV) I talk to a **little boy** who likes Pedro. We walk trough the **big old house**, full of kids and **people** and say **goodbye**.

**Participant’s associations:** Little boy: I see this little boy with sympathy. Little boy, somebody who is not small, but, unable to cause any pain, innocent. I have a small chat with this kid, I don’t know what we talk about, but it is a very pleasant time. I enjoy talking to him.

Big old house: it is the same sensation. Something that is old and reminds me a little bit of my childhood. This house made of woods. Stairs that make sound when you step into it… reminds my childhood. We used to live in a house with stairs. Even that house was not big as this house, but is the same sensation of wood floor.

People: full of life. Activities, things to do, people talking.

Say goodbye: we both say goodbye, but for me right now, I say goodbye to the house full of life.

**Researcher’s interpretation:** after solving the conflict with the children, the dream ego moves on. In the SV the dream ego starts walking through the house full of children and then talks to the other boy, while in the EV she talks to the little boy.

In the SV the other boy is Pedro’s friend. In the WAE no. 10: *amistoso* (friendly) – *amigas* (girlfriends) – *perro* (dog). Rose further states, “I had an image of girl friends and then I said *perro* (dog). It was because I was thinking about something you can feel comforted, also something that it won’t hurt you.”

According to Rose’s associations to “say goodbye,” in the EV she says goodbye to the house full of life, while in the SV Pedro, who according to his language disability in real life does say goodbye yet, is the one who says goodbye.

Comparative Analysis of Dream Texts: Dream 3

(Dreamed ten days after the administration of the WAE)
Spanish version:

Voy manejando muy contenta y siento el viento en mi cara; estoy con Luis. Yo voy manejando un jeep muy grande y potente; él en un convertible rojo detrás mío. Es un día de sol precioso, el cielo se ve azul. Me siento muy bien. Voy mirando al cielo como si no estuviese manejando sino como si alguien lo hiciera por mí y yo voy disfrutando del viaje, como cuando era chica. Veo los árboles y el cielo azul. De repente, anuncian que el río va a salir, es el Mapocho. Veo como el camino se va llenando de agua color cafè. Teo va atrás, envuelto en una frazada. El camino cada vez se inunda más y es más pequeño, pero yo desafío la inundación y sigo manejando. En un segundo el auto es tragado por las aguas y me hundo con él. Teo y yo quedamos envueltos en la frazada; ésta nos protege como una burbuja y podemos salir a flote. El es lo más importante. Yo estoy muy impactada y asustada aún. Me doy cuenta que el auto de Luis no está detrás mío. Debajo del puente de metal me encuentro con mi cuñado Carlos y me cuenta que Luis me está buscando en otro lugar.

Transliteration of the Spanish version:

I am driving very happy and I feel the wind in my face; I am with Luis. I am driving a very big and potent jeep; he is in a red convertible behind me. It is a beautiful sunny day, the sky looks blue. I feel very well. I am looking at the sky as if I were not driving but someone else is doing it for me and I am enjoying the trip, like when I was a little girl. I see the trees and the blue sky. Suddenly, is announced that the river will flood, it is the Mapocho. I see how the path is getting flooded by brown colored water. Teo goes in the back mantled with a blanket. The path each time is getting more flooded and smaller, but I challenge the flood and I keep driving. In a second the car is swallowed by the waters and I go down with it. Teo and I are left mantled in a blanket; the latter protect us like a bubble and we can get away. He is the most important. I am very stun and scared still. I realize that Luis’ car is not behind me. Below the metal bridge I run into my brother in law Carlos and I realize that Luis is searching for me in another place.

English version

It’s a beautiful sunny day. The sky is blue and the air fresh. I feel good and happy. I’m driving a car, but I have the sensation that somebody else is driving, because I’m resting and I see the blue sky and the trees as when I was a little girl. The car is a powerful jeep and Luis is driving behind me in a red convertible. Suddenly I hear on the news that there’ll be a flood. I see the river grow and grow as the road gets narrow, but I continue driving. Teo is in the rear seat, wrapped in a blanket. Suddenly the car is sinking; we two are inside the blanket as if we were inside a bubble. We got out of the water, I feel scared. I met Carlos (my brother in law) and he explains me that Luis is looking for me in another place.

Participant’s associations to Dream 3

* Luis is the participant’s husband.
* Mapocho river is located in Santiago de Chile.
“Messages about keeping things under control and letting myself enjoy. Travel inside me. I usually do not enjoy as much as I would like. I miss so many things because I have to do those things. I don’t give space for joy. That’s the reading I have. I think I give my best. But, if my best is not enough I don’t die for that; but I feel comfortable with the idea that I tried it and give my best. Answer more questions. If I don’t get something I expected is not that I do not continue struggling. I get my best.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
(SV) Voy manejando muy contenta y siento el viento en mi cara; estoy con Luis. Yo voy manejando un jeep muy grande y potente; él en un convertible rojo detrás mío. Es un día de sol precioso, el cielo se ve azul. Me siento muy bien. Voy mirando al cielo como si no estuviese manejando sino como si alguien lo hiciera por mí y yo voy disfrutando del viaje, como cuando era chica. Veo los árboles y el cielo azul.
(T) I am driving very happy and I feel the wind in my face; I am with Luis. I am driving a very big and potent jeep; he is in a red convertible behind me. It is a beautiful sunny day, the sky looks blue. I feel very well. I am looking at the sky as if I were not driving but someone else is doing it for me and I am enjoying the trip, like when I was a little girl. I see the trees and the blue sky.
(EV) It’s a beautiful sunny day. The sky is blue and the air fresh. I feel good and happy. I’m driving a car, but I have the sensation that somebody else is driving, because I’m resting and I see the blue sky and the trees as when I was a little girl. The car is a powerful jeep and Luis is driving behind me in a red convertible.

(SV) Voy manejando muy contenta y siento el viento en mi cara, estoy con Luis. Yo voy manejando un jeep muy grande y potente, él en un convertible rojo detrás mío. Es un día de sol precioso, el cielo se ve azul. Me siento muy bien. Voy mirando al cielo como si no estuviese manejando sino como alguien lo hiciera por mí y yo voy disfrutando del viaje, como cuando era chica.
(T) I am driving very happy and I feel the wind in my face, I am with Luis. I am driving a very big and potent jeep, he is in a red convertible behind me. It is a beautiful sunny day, the sky looks blue. I feel very well. I am looking at the sky as if I were not driving but someone is doing it for me and I am enjoying the trip, like when I was a little girl.

Participant’s associations: Manejando: to keep things under control. I feel that I have the control, I can manage things.

Muy contenta: I can’t think anything else, happy. There is a word in English that is joy that is more accurate. Something that surrounds your spirit. It is a mixture of freedom and being happy at the same time.
Viento: the wind blowing in my face reminds me of freedom. It is something associated with peace, with a state of mind that I don’t have any troubles. I feel free and I feel good. Refresh.

en mi cara: I like the wind on my face. But I don’t like the cold wind in my hands and feet. But it is a good sensation.

Luis: is my mate. He is somebody I can count on.

Jeep: something powerful. Nobody can beat me in that vehicle. It gives me security, but simultaneously I feel that I am the one who has the control.

grande y potente: it is difficult not to think about “powerful” that is the same word. Strong.

Convertible rojo: something beautiful. The color is beautiful. It is very comfortable. Something that is luxurious.

Dia de sol precioso: freedom, sense of joy, something to admire, something to enjoy.

Cielo se ve azul: something to be enjoyed. Something beautiful.

Me siento muy bien: I feel comfortable.

Cielo: something high, something I like to look at. I have to take the time to take a look at the sky. If I were lying in a field of grass, watching the clouds passed by. You have to take time to do that, and that’s the idea that comes to me when I think of cielo (sky). I think of taking the time, stop and take a look and enjoy.

como si no estuviese manejando: as if I wasn’t taking the control. As if I let somebody else to have the control.

Viaje: I love trips. A trip is a sort of adventure to me, even if it is to downtown in the bus. There is always something new to discover in a trip.

como cuando era chica: it reminds me when we used to go on vacations by car, and we used to go to the beach or the lake. I enjoyed that part of the vacations: Taking a car, traveling along three hours or four hours, or whatever. This was a very good experience. I like that. We used to go to many picnics; family picnics. We went to the mountains sometimes. It is good to remember those things.

(EV) It’s a beautiful sunny day. The sky is blue and the air fresh. I feel good and happy. I’m driving a car, but I have the sensation that somebody else is driving, because I’m resting and I see the blue sky and the trees as when I was a little girl. The car is a powerful jeep and Luis is driving behind me in a red convertible.

Participant’s associations: Sunny day: something warm and comfortable.
Sky is blue: something beautiful, something to enjoy.

Air fresh: refreshing, it reminds me to be in joy, relaxing.

Feel good and happy: I feel fine, good is very comfortable.

Driving: to keep things under control.

Car: the vehicle.

Somebody else: I don’t know who this person is, but I felt that I don’t have to make an effort, so that’s why I feel relaxed and enjoying the landscape.

Resting: relaxed as if I were on vacation or something.

Blue sky and trees as when I was a little girl: it reminds me of my childhood. I used to lie in the back sit and look at the sky. That’s the same sensation I enjoyed so much.

Powerful jeep: it is sort of invincible thing and is sort of protection, too. I feel safe inside this car.

Luis: Is a sort of protection, too... Someone to rely on.

Red convertible: a pretty car, a beautiful car. It is sort of elegant, and the red color is bright. It is cheerful.

**Researcher’s interpretation:** the SV begins with the action the dream ego is performing (“I am driving…”) and how she feels (“…very happy…”), while the EV starts describing the surroundings (“It’s a beautiful sunny day…”).

In this first segment of the dream the energy starts very active and the dream ego has everything under control, but ends up becoming more passive and contemplative getting closer to the child’s experience of being carried by her parents. Her husband comes behind her in a different kind of car. She drives a car that is able to go through tough terrains while her husband drives a car that is more luxurious and comfortable. The car she drives reminds the experience of being the good girl (good girl complex).

2.

(SV) *De repente, anuncian que el río se va a salir, es el Mapocho.*

(T) Suddenly, it is announced that the river will flood, it is the Mapocho.

(EV) Suddenly I hear on the news that there’ll be a flood.

(SV) *De repente, anuncian que el río se va a salir, es el Mapocho.*

(T) Suddenly, it is announced that the river will flooded, it is the Mapocho.

**Participant’s associations:** Árboles y cielo azul: something refreshing.
**Rio Mapocho:** I don’t know why, but it is a very powerful image. When I was 8 or 10, in 1982 we had some floods of the Mapocho River in Santiago and many houses, poor and rich suffer from that. It was the first time I realized that that river had so much power. It reminds me that the river that looks so ... there is more water on it. There is a big power in that river.

(EV) Suddenly I hear on the news that there’ll be a flood. I see the river grow and grow as the road gets narrow, but I continue driving.

**Participant’s associations:** News: that is sort of a warning. Something is going wrong or will be wrong. Everything changes from being relaxed to a situation where I have to be alert.

Flood: something that covers everything.

River: something that flows, that moves and changes.

Grow and grow: is getting bigger and bigger: Something that cannot stop.

Road gets narrow: It is a sort of sensation that indeed I know that it is impossible situation for me, I continue fighting for not getting out of the road just continues on the road.

**Researcher’s interpretation:** in the EV the participant hears on the news while in the SV she does not states who announced that the river will flood. The SV names the river (Mapocho) while the EV does not do it. The Mapocho is the river that crosses Santiago, the city where this person lived most of her life.

3.  
(SV) *Veo como el camino se va llenando de agua color cafè. Teo va atrás, envuelto en una frazada.*

(T) I see how the path is getting flooded by brown colored water. Teo goes in the back mantled with a blanket.

(EV) I see the river grow and grow as the road gets narrow, but I continue driving. Teo is in the rear seat, wrapped in a blanket.

(SV) *Veo como el camino se va llenando de agua color cafè. Teo va atrás, envuelto en una frazada.*

(T) I see how the path is getting flooded by brown colored water. Teo goes in the back mantled with a blanket.

**Participant’s associations:** agua color cafè: something dirty. I don’t think about the darkness. I don’t want to be touched by that water because it is dirty. I’m thinking about clay, sand or that sort of … pieces of dead leaves… it is not clear. I don’t want to swallow mud.
*Teo:* my baby. I love him. I feel very attached to him. When I had this dream I think I was breastfeeding him. I can see that I felt especially close to him because I was breastfeeding him. And now I can see that there is a special bond between us.

*frazada:* something that protects him.

*(EV)* **Teo** is in the rear seat, wrapped in a *blanket*.

**Participant’s associations:** *Teo:* My baby! He is more undefended.

*blanket:* keeps you warm and also safe. I think in some sense for me to keep somebody warm is to keep the person safe, being protected. I think this is the link between the baby and the blanket that covers us. I usually rely on something that protects us that goes beyond my own skills to solve the situation.

**Researcher’s interpretation:** the SV describes first how the path is getting flooded while the EV firstly focuses on how the river grows showing a different experience. The path, as the dream ego, passively is getting flooded. The path is where the dream ego is. In the EV the image looks a little more distant from the dream ego, since the river grows and she continues driving. There is more action. The energy is more active.

The brown colored water is an image that does not appear in the EV. The associations to the brown water connect the dreamer with the sensing experience of being surrounded by mud and dirt.

4.

*(SV)* El camino cada vez se inunda más y es más pequeño, pero yo desafío la inundación y sigo manejando. En un segundo el auto es tragado por las aguas y me hundo con él.

*(T)* The path each time is getting more flooded and smaller, but I challenge the flood and I keep driving. In a second the car is swallowed by the waters and I go down with it.

*(EV)* Suddenly the car is sinking;

*(SV)* El camino cada vez se inunda más y es más pequeño, pero yo desafío la inundación y sigo manejando. En un segundo el auto es tragado por las aguas y me hundo con él.

*(T)* The **path** each time is getting more flooded and smaller, but I **challenge** the flood and I keep driving. In a second the **car** is swallowed by the **waters** and I go down with it.

**Participant’s associations:** *Camino:* I do want to continue in that road. I don’t want to give up; I have the feeling that if I drive as fast as I can, we could skip the flood. I still believe in my strength. I’m not giving up. I don’t let Teo and I be swallowed by the water. I don’t give up.

*inunda más:* I feel surrounded by water. There is no escape. I continue with the road or whatever is left of the road.

*desafío:* not giving up.
auto: at that point I feel I gave my best, but anyway I sunk. But I feel good, well, I am afraid because I am falling in the water, but I’m in peace because I gave my best. Even though, it was not enough to keep us safe in the river.

tragado: something very unexpected.

aguas: a big mass.

(EV) Suddenly the car is sinking;

Participant’s associations: Car is sinking: at that point I realized I cannot do anymore to solve the situation. That’s when the blanket comes. I don’t think the blanket is alive, but it protects us. In the dream I don’t remember I call God, but I think that is my idea of God: Somebody who is protecting you, taking care of you.

Researcher’s interpretation: the SV repeats the image of how “the path is getting more flooded and smaller” and the dream ego continues driving, but “the car is swallowed by the waters.”

5.
(SV) Teo y yo quedamos envueltos en la frazada; ésta nos protege como una burbuja y podemos salir a flote. El es lo más importante. Yo estoy muy impactada y asustada aún.
(T) Teo and I are left mantled in a blanket; the latter protect us like a bubble and we can get away. He is the most important. I am very stun and scared still.
(EV) […] we two are inside the blanket as if we were inside a bubble. We got out of the water, I feel scared.

(SV) Teo y yo quedamos envueltos en la frazada, ésta nos protege como una burbuja y podemos salir a flote. El es lo más importante. Yo estoy muy impactada y asustada aún.
(T) Teo and I are left mantled in a blanket; the latter protect us like a bubble and we can get away. He is the most important. I am very stun and scared still.

Participant’s associations: Envueltos: protected.

Protege: nothing mad is going to happen to us. I didn’t drawn, the baby didn’t drawn, I begin myself confident that we had survived.

burbuja: something that can isolate you and protect you.

a flote: be safe.

Estoy impactada: after all these feelings of being swallowed by the water, then, being alive, I feel still in shock, afraid. I feel I have to make a big effort. I am tired.

Asustada: Afraid, I cannot think of something else.
(EV) [...] we **two are inside the blanket** as if we were inside a **bubble**. We got out of the **water**, I feel **scared**.

**Participant’s associations:** Two are inside the blanket: the thing is not just me, it is not just saving myself, but saving this situation that includes my son who I really love.

bubble: I don’t know, maybe my sensation of being trapped inside a blanket, and if the blanket is wet you cannot breathe, you will be trapped and wet. In a bubble you can breathe inside. We are safe. I never had the feeling of being trapped inside but it was dark.

water: the water wasn’t clear, was chocolate color like Mapocho’s river. I don’t have the sensation that it was smelly or dirty, but it wasn’t clear water. It was dark. Water is something powerful, something that can get in any place.

scared: I feel frightened. At this point I realized that I have a big question why I am here. I must be dead. We must be dead. We both are alive. That is the scary situation.

**Researcher’s interpretation:** in this segment of the dream, the SV states that the dreamer and her son are “left mantled in a blanket.” In the EV, “we two are inside the blanket...” This difference shows that in the SV an extra force left her and her child mantled in a blanket.

6.

(SV) *Me doy cuenta que el auto de Luis no esta detrás mio. Debajo del puente de metal me encuentro con mi cuñado Carlos y me cuenta que Luis me está buscando en otro lugar.*

(T) I realize that Luis’ car is not behind me. Below the metal bridge I run into my brother in law Carlos and I realize that Luis is searching for me in another place.

(EV) I met Carlos (my brother in law) and he explains me that Luis is looking for me in another place.

(SV) *Me doy cuenta que el auto de Luis no esta detrás mio. Debajo del puente de metal me encuentro con mi cuñado Carlos y me cuenta que Luis me está buscando en otro lugar.*

(T) I realize that Luis’ car is not behind me. Below the metal bridge I run into my brother in law Carlos and I realize that Luis is searching for me in another place.

**Participant’s associations:** Auto de Luis: a part of me. Something is missing. Which part? Confidence.
puente de metal: I don’t know how to put that. It is something hard, but I don’t know why I described that. It is sort of bridge at Mapocho's. It is a familiar place for me.

cuñado Carlos: someone reliable. Somebody you can trust. It is funny, he always give sort of information or news to me. He usually takes a sort of newspaper in the family. He usually tells how the family is. So he is very informative… I really love him. He is a very nice guy. At that point of the dream is a comforter. Look, this is what happened and Javier is looking for you. He is keeping us calm. He is not afraid.

otro lugar: Luis is far from the place.

(EV) I met Carlos (my brother in law) and he explains me that Luis is looking for me in another place.

Participant’s associations: Carlos: that was comforting, don’t worry. Everything will be ok, he is like that, actually.

Looking for me: he was worried about me.

Another place: I think maybe another city, but I understood from the dream that he was far.

Researcher’s interpretation: In the SV the dream ego realizes that Luis’ car is not behind her. This is an experience of loss that does not appear in the EV. The metal bridge appears only in the SV, which is a familiar place for the dreamer. In the EV is the brother in law who let the dreamer knows that her husband is looking for her, while in the SV she realizes this by herself.

A4.4 Participant 3 (John)

Results of Word Association Experiment

Next, table IV.3 displays John’s results of the Word Association Experiment.
### Table IV.3: Word Association Experiment results - Participant 3

<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction time* (fifth of a second)</th>
<th>Reaction</th>
<th>Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>cabeza (head)</td>
<td>35</td>
<td>cabeza de toro (bull’s head)</td>
<td>+** prolonged reaction time (2)***</td>
<td>The image came immediately. It is a sign of power and transition.</td>
</tr>
<tr>
<td>2</td>
<td>verde (green)</td>
<td>18</td>
<td>García Lorca</td>
<td>+ prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>agua (water)</td>
<td>16</td>
<td>Playa del Norte mar (North Beach) (sea)</td>
<td>incorrect reproduction</td>
<td>It is something meaningful for me. I feel much related to water. I love swimming. I feel at home in water.</td>
</tr>
<tr>
<td>4</td>
<td>cantar (to sing)</td>
<td>16</td>
<td>ave (bird)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td>5</td>
<td>muerte (death)</td>
<td>20</td>
<td>funeral (funeral)</td>
<td>+ prolonged reaction time</td>
<td>It is concrete. I saw Cementerio Católico (Catholic Cemetery) where my family rests. I saw people walking. I was with my father; we were cleaning my family’s burial place. I love cemeteries.</td>
</tr>
<tr>
<td>6</td>
<td>largo (long)</td>
<td>25</td>
<td>huinchademedir (tape measure)</td>
<td>+ prolonged reaction time</td>
<td>I work with dimensions, with the concrete experience of measure…But it also could mean grief. When I was a kid I remember three aunts that gave me everything. I had all. I was not interested in money, but I found myself alone.</td>
</tr>
<tr>
<td>7</td>
<td>barco (ship)</td>
<td>18</td>
<td>viaje (trip)</td>
<td>+ prolonged reaction time</td>
<td>This is a trip to the heart of America. I traveled around and I</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reaction</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
</tr>
<tr>
<td>----</td>
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<td>--------------------------------</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>pagar (to pay)</td>
<td>10</td>
<td>banco (bank)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>ventana (window)</td>
<td>13</td>
<td>luz (light)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td>9</td>
<td>amable (friendly)</td>
<td>17</td>
<td>Josefa +</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>mesa (table)</td>
<td>10</td>
<td>mesedad +</td>
<td>strikingly superficial reaction</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>preguntar (to ask)</td>
<td>66</td>
<td>absurdo –</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td>pueblo (town)</td>
<td>22</td>
<td>Chuquicamatap (a disappeared little town in the north of Chile)</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
</tbody>
</table>

felt myself in transformation, evolution, mystery.

I felt that when you are undecided you try to reach something and you can’t. Back and forth something comes to mind. When I was 17 I practiced martial arts. I was always asking questions and a teacher said to me: “You should not ask questions.” I felt anger. I am never satisfied, I am very curious.

For me, pueblo is like in a film, is a complete yellowish-brown scene. Town is design, I can draw it. I said Chuquicamatap. I feel I betrayed the image. It is much easier to draw it.
<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction time*</th>
<th>Reaction</th>
<th>Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>frio (cold)</td>
<td>12</td>
<td>oso polar (polar bear)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td>15</td>
<td>tallo (stem)</td>
<td>1</td>
<td>marihuana (marijuana)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>bailar (to dance)</td>
<td>9</td>
<td>foxtrot</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td>17</td>
<td>mar (sea)</td>
<td>13</td>
<td>nadar (to swim)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td>18</td>
<td>enfermo (sick)</td>
<td>16</td>
<td>asustado (scared)</td>
<td>miedo (fear)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>19</td>
<td>orgullo (pride)</td>
<td>16</td>
<td>pecado (sin)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>cocinar (to cook)</td>
<td>13</td>
<td>amor (love)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>tinta (ink)</td>
<td>10</td>
<td>calamar (octopus)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>malévolo (malicious)</td>
<td>13</td>
<td>asunto (issue)</td>
<td>diábolo, no me acuerdo (diabolo, I can’t remember).</td>
<td>incorrect reproduction meaning-less reaction stereotype</td>
</tr>
<tr>
<td>23</td>
<td>aguja (needle)</td>
<td>15</td>
<td>sin par (without pair)</td>
<td>+</td>
<td>meaning-less reaction reaction with more than one word</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reaction</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
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<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>nadar (to swim)</td>
<td>14</td>
<td>encima (above)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>25. viaje (trip)</td>
<td>16</td>
<td>otra tierra (another land)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>azul (blue)</td>
<td>14</td>
<td>delfin (dolphin)</td>
<td>blanco</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td></td>
<td>lámpara (lamp)</td>
<td>15</td>
<td>lenguaje (language)</td>
<td>+</td>
<td>meaning-less reaction</td>
</tr>
<tr>
<td>26</td>
<td>pecar (to sin)</td>
<td>12</td>
<td>amasar (knead)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>lámpara (lamp)</td>
<td>15</td>
<td>lenguaje (language)</td>
<td>+</td>
</tr>
<tr>
<td>28</td>
<td>pecar (to sin)</td>
<td>12</td>
<td>amasar (knead)</td>
<td>–</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>pan (bread)</td>
<td>21</td>
<td>diábolo (diabolo)</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>rico (rich)</td>
<td>22</td>
<td>rico? desayuno (rich? breakfast)</td>
<td>–</td>
</tr>
<tr>
<td>31</td>
<td>árbol (tree)</td>
<td>14</td>
<td>esencia (essence)</td>
<td>+</td>
<td>amnesia</td>
</tr>
</tbody>
</table>

When you said *pan* (bread), two words came to mind: *rico* (rich) and *hogar* (home). I rejected those words. There is a conflict for me with home. The house I like to be and that is not true. I live in hell. Maybe *diálogo* (diabolo) is *diablo* (evil).

Desayuno (breakfast) is the moment of the date that I like the most. Now, I am not enjoying that anymore.

I like trees a lot. I appreciate that tress are like
No | Stimulus word | Reaction time* (fifth of a second) | Reaction Reproduction Complex Indicators | Discussion
--- | --- | --- | --- | ---
32 | pinchar (pierce) | 16 | volando (flying) | amnesia
 |  |  |  | meaning-less reaction
33 | compasión (compassion) | 18 | vela (sail) | amnesia
 |  |  |  | prolonged reaction time
 |  |  |  | meaning-less reaction
34 | amarillo (yellow) | 16 | come (to eat) | amnesia
 |  |  |  | meaning-less reaction
35 | montaña (mountain) | 12 | diseño (design) | pescado (fish)
 |  |  |  | incorrect reproduction
36 | morir (to die) | 10 | pescado (caught fish) | amnesia
37 | sal (salt) | 13 | de mar (of sea) | amnesia
 |  |  |  | reaction with more than one word
38 | nuevo (new) | 8 | así (this way) | amnesia
 |  |  |  | stereotype
 |  |  |  | meaning-less reaction
 |  |  |  | The expression así (this way) is referred when you feel something, something in my body. I took this expression from some Indians from the Amazons river.

grandmothers and grandfathers of earth. They hold how time passes by.
<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction time*</th>
<th>Reaction</th>
<th>Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>costumbre (custom)</td>
<td>13</td>
<td>mia (mine)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>40</td>
<td>rezar (to pray)</td>
<td>12</td>
<td>ahondar (to deepen)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>41</td>
<td>dinero (money)</td>
<td>12</td>
<td>perverso (perverse)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>42</td>
<td>tonto (silly)</td>
<td>16</td>
<td>asunto (issue)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>43</td>
<td>cuaderno (notebook)</td>
<td>13</td>
<td>hermano (brother)</td>
<td>amigo (friend)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>44</td>
<td>despreciar (despise)</td>
<td>30</td>
<td>angustia (anxiety)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>45</td>
<td>dedo (finger)</td>
<td>17</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>caro (expensive)</td>
<td>13</td>
<td>+</td>
<td>use of foreign words</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>pájaro (bird)</td>
<td>17</td>
<td>-</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>caer (to fall)</td>
<td>23</td>
<td>-</td>
<td>amnesia When I was in a psychiatric clinic due to a suicidal attempt, I have the sensation of going down in a hole made of bricks. There was no floor. I practiced martial arts and I learned how to fall down. I learned how to navigate rather than to crash.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>libro (book)</td>
<td>13</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>injusto (unjust)</td>
<td>13</td>
<td>-</td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>rana (frog)</td>
<td>15</td>
<td>+</td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>----------------</td>
<td>---------------------------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>separar (to separate)</td>
<td>15</td>
<td>papás (parents)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>hambre (hunger)</td>
<td>11</td>
<td>dicha (felicity)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>54</td>
<td>blanco (white)</td>
<td>13</td>
<td>azul (blue)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>55</td>
<td>niño (boy)</td>
<td>11</td>
<td>gato (cat)</td>
<td>_</td>
<td>amnesia meaning-less reaction</td>
</tr>
<tr>
<td>56</td>
<td>atender (to pay attention)</td>
<td>11</td>
<td>esperar (to wait)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>57</td>
<td>lápiz (pencil)</td>
<td>10</td>
<td>danzar (to dance)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>triste (sad)</td>
<td>13</td>
<td>acérrimo (enthusiastic)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>59</td>
<td>ciruela (plum)</td>
<td>12</td>
<td>flor (flower)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>60</td>
<td>casarse (to marry)</td>
<td>14</td>
<td>horror</td>
<td>+</td>
<td>I would never marry again.</td>
</tr>
<tr>
<td>61</td>
<td>casa (house)</td>
<td>22</td>
<td>Rosa (Rose)</td>
<td>_</td>
<td>amnesia prolonged reaction time</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>----------------</td>
<td>----------------</td>
<td>------------------------------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>querido (dear)</td>
<td>25</td>
<td>tú (you)</td>
<td>amnesia</td>
<td>grief. Her sister died.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td>Tú (you) does not mean yourself, it is just “you,” the other. It comes naturally in me.</td>
</tr>
<tr>
<td>63</td>
<td>vidrio (glass)</td>
<td>24</td>
<td>dálmata (Dalma-tian)</td>
<td>amnesia</td>
<td>The only thing I can say about dálmata (Dalmatian) was a Dalmatian dog who killed a dog that bite me once.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td>meaningless reaction</td>
</tr>
<tr>
<td>64</td>
<td>discutir (to argue)</td>
<td>12</td>
<td>pesar (affliction)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>pelaje (fur)</td>
<td>13</td>
<td>espalda (back)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>grande (big)</td>
<td>17</td>
<td>fornido (beefy)</td>
<td>+</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>67</td>
<td>zanahoria (carrot)</td>
<td>18</td>
<td>hache chica (little “h”)</td>
<td>+</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>68</td>
<td>pintar (to paint)</td>
<td>10</td>
<td>blindaje (protection)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>69</td>
<td>porción (part)</td>
<td>12</td>
<td>mágica (magic)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>viejo (old)</td>
<td>12</td>
<td>flotante (afloat)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>flor (flower)</td>
<td>15</td>
<td>arreglado (tidy)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reaction</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
</tr>
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<td>------------</td>
</tr>
<tr>
<td>72</td>
<td>golpear (beat)</td>
<td>15</td>
<td>giro (turn)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>73</td>
<td>caja (box)</td>
<td>13</td>
<td>su empresa (his business)</td>
<td>+</td>
<td>meaning-less reaction with more than one word</td>
</tr>
<tr>
<td>74</td>
<td>salvaje (wild)</td>
<td>13</td>
<td>inhumano (inhuman)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
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<td>familia (family)</td>
<td>11</td>
<td>volantín (kite)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>lavar (to wash)</td>
<td>13</td>
<td>codo (elbow)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>77</td>
<td>vaca (cow)</td>
<td>11</td>
<td>balsa (raft)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>78</td>
<td>extrañó (strange)</td>
<td>13</td>
<td>cuerda (cord)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>79</td>
<td>felicidad (happiness)</td>
<td>17</td>
<td>cosquilla (titillation)</td>
<td>_</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>80</td>
<td>mentir (to lie)</td>
<td>19</td>
<td>ventana (window)</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td>81</td>
<td>conducta</td>
<td>27</td>
<td>aleteo</td>
<td>+</td>
<td>prolonged</td>
</tr>
<tr>
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<td>Stimulus word</td>
<td>Reaction time*</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>angosto (narrow)</td>
<td>14 silo (silo)</td>
<td>+</td>
<td>reaction time</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>hermano (brother)</td>
<td>21 cósmico (cosmic)</td>
<td>–</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>temer (to fear)</td>
<td>11 ahondar (to deepen)</td>
<td>–</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>cigüeña (stork)</td>
<td>19 tornado (tornado)</td>
<td>angustia (anxiety)</td>
<td>incorrect reproduc-tion</td>
<td>I saw the stork with the baby. My wife wants to get pregnant again, and the tornado came into my life again. We have a daughter already.</td>
</tr>
<tr>
<td>86</td>
<td>falso (false)</td>
<td>14 doble (double)</td>
<td>–</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>ansiedad (anxiety)</td>
<td>17 todo (all)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>besar (to kiss)</td>
<td>15 así (this way)</td>
<td>+</td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>stereotype</td>
<td></td>
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<td>Reaction time*</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>----------------------------------------</td>
<td>-------------</td>
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</tr>
<tr>
<td>89</td>
<td>novia (bride)</td>
<td>13</td>
<td>cúmulo (heap)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>puro (pure)</td>
<td>15</td>
<td>indio (indian)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>puerta (door)</td>
<td>13</td>
<td>profesor (teacher)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>elegir (to choose)</td>
<td>20</td>
<td>rumbo (course)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td>This is more verbal than visual. When I heard the verb elegir (to choose) three winds opened up. Some decisions are very difficult to me. It is easy for me to decide what I would take from this room, but it is very difficult to decide when to kiss a woman. Now, I am thinking to leave home. I have been married for fourteen years.</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>pasto (grass)</td>
<td>18</td>
<td>dos (two)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>satisfecho (contented)</td>
<td>13</td>
<td>espiral (spiral)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td>meaning-less reaction</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>ridículo (ridiculous)</td>
<td>22</td>
<td>comunicación (communication)</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>_</td>
<td>I have the image that I am</td>
<td></td>
</tr>
</tbody>
</table>

* Reaction time measured in fifths of a second.
<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction time* (fifth of a second)</th>
<th>Reaction Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>dormir</td>
<td>15</td>
<td>+</td>
<td>meaning-less reaction</td>
</tr>
<tr>
<td></td>
<td>(to sleep)</td>
<td>flotando</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(floating)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>mes</td>
<td>30</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>(month)</td>
<td>ahorro</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(saving)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>lindo</td>
<td>17</td>
<td>_</td>
<td>amnesia</td>
</tr>
<tr>
<td></td>
<td>(nice)</td>
<td>pintura</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(paint)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>mujer</td>
<td>14</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(women)</td>
<td>desnudo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(nude)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>regañar</td>
<td>18</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(to scold)</td>
<td>cumbre</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(top)</td>
<td></td>
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</tr>
</tbody>
</table>

**Note.** * Median: 16  
** (+) Correct reproduction; (-) Amnesia.  
*** If the reaction time is 2 or 3 times the median, the item is given value 2 or 3.
Comparative Analysis of Dream Texts: Dream 1

(Dreamed the same night of the WAE administration)

Spanish version:

Escena en la oscuridad. Algo activa la generación de muchos insectos y arañas peludas, escorpiones, etc. El espacio está compartimentado en habitaciones conectadas. Las arañas e insectos caen desde arriba. No es agradable, provoca angustia.

Transliteration of the Spanish version:

Scene in the darkness. Something activates the generation of many insects and hairy spiders, scorpions, etc. The space is divided into interconnected rooms. The spiders and insects fall from above. It is not pleasant, it provokes anxiety.

English version:

The action takes place in complete darkness. Something activates the generation of many insects, spiders, scorpions etc. The space is divided into interconnected rooms. The insects fall from above. I feel extremely anxious.

Associations to dream 1:

“When I read "spiders" what comes to my mind are two opposite scenes from different processes and moments in my life. One happens in Viña in the patio of our small house in the coast. I have carved a number of small tunnels in a type of local cactus called quisco. I could seal the small tunnels just by placing one star-shaped thorn, pointing to the end of the tunnel. In each of those tunnels, I have placed a spider. These spiders I have captured are gladiators of my own circus. The circus is made of plastic so they cannot escape and avoid fighting till death.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.

SV: Escena en la oscuridad.
T: Scene in the darkness.
EV: The action takes place in complete darkness.

SV: Escena en la oscuridad.
T: Scene in the darkness.

Participant’s associations: oscuridad: mystery, not fear.

EV: The action takes place in complete darkness.

* Viña is a Chilean town in the beach.
Participant’s associations: action: I relate that to movies. I have friends that are filmmakers and they say: action! It means going beyond your limits, like in sports, like try to go toward difficult things.

darkness: related to fiction, the traditional literature and short stories.

Researcher’s interpretation: the SV started with an open statement: “scene in the darkness.” It gave the sense that the dream ego does not know very well where he was, since it was dark and it did not specify where he was, it is a “scene.” Home complex and insecurity. In the EV the beginning of the dream was different since an “action takes place.” Besides there were no specification about what kind of action was, there was an action. Energy was moving without a clear intention and “beyond your limits.” Insecurity complex.

In the EV the action took place “in complete darkness” giving the sense that the darkness here was even darker than the one in the SV.

2.
SV: Algo activa la generación de muchos insectos y arañas peludas, escorpiones, etc.
T: Something activates the generation of many insects and hairy spiders, scorpions, etc.
EV: Something activates the generation of many insects, spiders, scorpions, etc.

SV: Algo activa la generación de muchos insectos y arañas peludas, escorpiones, etc.
T: Something activates the generation of many insects, spiders, scorpions, etc.

Participant’s associations: algo: an entity, which means some kind of personality. It is alive and capable of creating being. Some kind of strange someone: An It; an impersonal being.

generación: like in biology, things come alive as in the old theory from nowhere, I mean from nowhere from some kind of ether.

insectos: I see images of insects. When I was a kid I was kind of depressed. I was in prison and I torture insects.

araña: is like fears of my mom. My mom fears spiders. She tried not to inherit those fears to me.

arañas peludas: my moms fears.

escorpiones: I return some escorpiones (scorpions) to their place. Some good allies I have.
EV: *Something* activates the *generation* of many *insects, spiders, scorpions*, etc.

**Participant’s associations:** something: is more related to fiction like Stephen King. It is more like literature and terror movie culture: An entity in a movie.

generation: is related to electricity, energy; is related to the idea of action.

insects: I do not know. I can see in my mind different kind of insects.

spiders: I remember a scene when I was in Paraguay and I found the spider in the shower. There were lots of insects. But she was a big thing. Each of us, the spider and myself tried to defend our space. She came running to me and put me in a corner. It was scary.

scorpions: the rock band and the drawings they make (airbrush images).

**Researcher’s interpretation:** in this segment of the dream the SV was almost identical to the EV. The only difference was that in the SV the spiders were “hairy spiders,” while in the EV there were “spiders.” The association to the word “araña” connected John directly with his mother’s fears. The word “spider” was associated with a concrete fearful experience with a spider in which the spider and John tried to defend their own space: home complex.

The word “insectos” was associated with depression during childhood and torturing insects (aggressive complex, abused complex) while the word “insects” was associated with insects.

Considering the associations to the word “generación” and “generation,” in the SV the participant associated “things come alive as in the old theory from nowhere” (home complex), while in the EV “generation” was associated with “electricity, energy” and “action” (surviving complex).

3.

**SV:** El espacio está compartimentado en habitaciones conectadas. Las arañas e insectos caen desde arriba.

**T:** The space is divided into interconnected rooms. The spiders and insects fall from above.

**EV:** The space is divided into interconnected rooms. The insects fall from above.

**SV:** El espacio está compartimentado en habitaciones conectadas.

**T:** The space is divided in *connected rooms*.

**Participant’s associations:** habitaciones conectadas: reminds me of the tale “Casa Tomada” (“House taken over”) by Julio Cortázar that is a short story of a person dreaming that each room is possessed, and the person has to leave the space.

**EV:** The *space* is divided into *interconnected* rooms.
Participant’s associations: space: so much meaning because I always have a special sense of space, and when I think in space I think about open space in between stars, between two bodies. I have a short story about that. In research, I found that space have the same form of gravity fields. They have the same geometry. So I have been obsessed by that.

interconnected rooms: something I feel about systems where you exchange, they can be fields, energy, whatever. Like a Chinese palace, for example. When the ants walk they can exchange in between.

Researcher’s interpretation: the difference that appeared in this segment between each linguistic version was that in the SV the spiders were included “spiders and insects.”

When the participant associated to “interconnected rooms” gave a different association than to “habitaciones conectadas.” In the latter the home complex appeared clearly in this experience of not having an inner private place where to dwell. “Interconnected rooms” was associated with energy and exchange.

4.
SV: No es agradable, provoca angustia.
T: It is not pleasant, it provokes anxiety.
EV: I feel extremely anxious.

SV: No es agradable, provoca angustia.
T: It is not pleasant, it provokes anxiety.

Participant’s associations: angustia: is like colors, green, yellow and the physical sensation. I remember for example, my first love that we’ve never been together.

EV: I feel extremely anxious.

Participant’s associations: anxious: what comes to mind first is my test at the university. Identifies my present moment.

Researcher’s interpretation: the SV brought up a judgment about the experience: “it is not pleasant.” While in the SV the experience provoked anxiety, in the EV the dream ego felt “extremely anxious.”

The association to the word “angustia” called a past experience of feeling rejected by his first love. In WAE no. 40: rezar (to pray) – ahondar (to deepen) – (amnesia), John stated, “(…) I prayed a lot when I was punished by my parents, and when I felt alone at sixteen in society because the girl I loved rejected me,” and in WAE no. 44: despreciar (despise) - angustia (anxiety) - (amnesia), he said, “(…) I do not despise other people, but
I was despised, like by that girl I loved.” Aggression complex; solitude complex. On the other hand John’s association to the word anxious was related to a “present moment.”

Comparative Analysis of Dream Texts: Dream 2

(Dreamed one day after the WAE administration)

Spanish version:

Mi suegro era gay. Nos llevaba en auto por un camino rodeado de duna y pantano, como a Ritoque, hasta un pueblo recientemente arrasado por un tsunami. Veo escenas del pueblo antes del tsunami. Es un pueblo muy bonito de casas blancas de madera y rejas del mismo material. Bien organizado, gente amable. Luego del tsunami hay muchos escombros, grupos de maderos erizados, casas llenas de agua turbia y fría. Al parecer no hubo muertos. De alguna manera sé que hay un animal, tímido, esquivo y buen nadador, que sobrevivió. No se deja ver. Es blanco y amigable como una mascota -una foca? El pueblo está sobre una pendiente pronunciada que baja a la playa rocosa. Allí encuentro lagunas de agua salada y resaca que trae madera. Uno de los recintos del pueblito, tal vez un hotel, es lo que importa a mi suegro.

Transliteration of the Spanish version

My father in law was gay. He was giving us a car ride through a road surrounded by sand-hill and swampland, like through Ritoque, to a town which has been recently devastated by a tsunami. I see scenes of the town before the tsunami. It is a beautiful town with white wood houses that have fences made of the same material. Well organized, nice people. After the tsunami there are ruins, groups of bristly wood boards, houses full of muddy and cold water. It seems there were no dead. For some reason I know that there is a shy, avoiding and good swimmer animal that survived. It does not allow to be seen. It is white and friendly like a pet –a seal? The town is on a pronounced declination that goes down to a rocky beach. There I find salty water lagoons and undertow that brings wood. One of the areas of the little town, maybe a hotel, is what interests my father in law.

English version

My father in law is gay (in the dream). He drives us to a small town in the coast. It has been destroyed by a tsunami. I can see scenes of the days before the tsunami. It is a clean, organized town with friendly people. White wooden houses, white fences. The town faces the ocean and is situated on a steep terrain. After the tsunami there remain only clusters of debris like sea urchins made of wood. Also I can see compartments of former houses, full of cold water. Some shy animal I cannot see has survived. It is a white friendly animal, like a pet or maybe a seal. The beach shows more debris and salt water lagoons. My father in law is interested in the (local) hotel.

Associations to dream 2:

“I must say I have always suspected there is some gay component in my father-in-
law's personality. He always talks about the beauty of this and that guy, declares himself admirer of this or that actor, plus some unclear facts on his friendship with a gay friend. Whatever this means, I feel there is also some gay component in the personality of his daughters, including my wife, which expresses sometimes, in an exaggerated female attitude or -I suspect- in some blurry events related to same sex friendship. This interpretation or say fantasy of mine, interest here, in some dual situation related to my marriage. My wife's personality is unstable, very aggressive, and so is mine. Reason why I believe our relationship is no longer feasible. While on the one hand I feel unhappy, on the other hand she [says she] thinks she is happy and nothing happens. I have suffered of lack of sexual activity during the last three or four years, and when I talk about infidelity she seems not to care as if her predominant female position was self-sufficient to the extreme. If this is just a mask or not -I frankly cannot tell, even after so many conversations, frustrated seductions and physical intents- and in reality she is suffering inside, might finally make me feel the only ‘gay’ guy is me, not breaking all the situation with the ‘old school macho’ behavior which dictates one has to make girls laugh and also be merciless with them, in terms of infidelity. In this scene of the dream, my father-in-law is showing his typical frivolous acting out, joking or not, just to care about the nice hotel located in the town, as my wife does with marriage.

I identify the seal or pet with some friendly aspect of my spirit. When I traveled across the Amazon region, the Shuar natives identified me with the Giant Amazon Otter, maybe because of my will to dive and swim, maybe because of its active and happy character. I believe the dream shows a catastrophe, where an essential part of my spirit survives, hidden from a superficial gaze. The figure of the sea urchin is a way to express this place is no longer viable and water purifies it, by invading every corner. To me, the tsunami might be a symbol of changes.

My father-in-law is always interested in wealth, and in anything related to the United States of America. I also associate the dream report to a red Zodiac boat, hanging from the Marine Biology School at Valparaiso. I used to visit this school before deciding to actually study Marine Biology. I studied in a University North from Santiago. This was my first trial to become fully independent from my family. I did not finish these studies and came back one year later to my parent's house. Sea urchins are my favorite Chilean delicacies. They are aphrodisiacs. I'd like to share a few with someone I know.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
SV: Mi suegro era gay.
T: My father in law was gay.
EV: My father in law is gay (in the dream).

SV: Mi suegro era gay.
T: My father in law was gay.

Participant's associations: Suegro: what comes to mind is another person, someone I do
not know, maybe an archetypal suegro (father in law); a kind person. I identify to be the father of a daughter. Now I do feel things I did not feel before. It comes to mind the personality of my suegro who is like very masculine, because he is angry, he runs... But, he is very feminine, due to the things he cares, he is very superficial, but some kind of the society kind of. Sometimes he mentions that a man is good-looking. In the dream he is a cartoon of himself.

Gay: I imagine my friends, my gay friends, two of them.

EV: My father in law is gay (in the dream).

Participant’s associations: Father in law: nothing special for father in law.

Gay: Just remember Manhattan, gay island.

Researcher’s interpretation: the SV used the verb in past tense “my father in law was gay,” while the EV used a present tense.

The EV added in parenthesis “(in the dream).” The present tense of the sentence made this image more real to the dreamer needing to be affirmed in parenthesis that this gay condition was just in the dream.

2.  
SV: Nos llevaba en auto por un camino rodeado de duna y pantano, como a Ritoque, hasta un pueblo recientemente arrasado por un tsunami.
T: He was giving us a car ride through a road surrounded by sand-hill and swampland, like through Ritoque, to a town which has been recently devastated by a tsunami. I see scenes of the town before the tsunami.
EV: He drives us to a small town in the coast. It has been destroyed by a tsunami.

SV: Nos llevaba en auto por un camino rodeado de duna y pantano, como a Ritoque, hasta un pueblo recientemente arrasado por un tsunami.
T: He was giving us a car ride through a road surrounded by sand-hill and swampland, like through Ritoque, to a town which has been recently devastated by a tsunami. I see scenes of the town before the tsunami.

Participant’s associations: auto: a concrete car: My mom’s car, which is the car that I use sometimes; and a photo of me of a car from the sixties running in the desert of Atacama followed by greyhounds.

camino: a very charged word because I use it a lot in my mind.

duna: that’s a very important word. I spent a lot of time walking around the dunas in Reñaca. I went with friends. Places we went there to just walk and see the sea;
spontaneous meditation.

*pantano:* they are mysterious to me. I never get close to them. I know where they are. I was afraid to get close to them. Also I feel attracted to them because of the colors and the animals from the *dunas*.

*Ritoque:* is a place that we went with my father in the beach. Sometimes we went to dive with a friend. No much more.

tsunami: something about distraction. You have to run if you want to survive.

EV: He drives us to a **small town** in the **coast**. It has been destroyed by a **tsunami**.

**Participant’s associations:** small town: I remember *Coquimbo*, a small town. *Pueblo chico infierno grande* (small town big hell). In that sense, I hate the life in small towns.

coast: for me is very important. When I lived in the US I lived by the coast. I chose a house in the sea shore. Something related to well being.

tsunami: something capable of wiping out lives.

**Researcher’s interpretation:** here again the SV appeared in past tense, while the EV was written in present tense.

The SV brought up many details of the road that the EV did not give. The word *“auto”* (car) appeared only in the SV and it was his mother’s car, the car John was using that time. Sand-hill and swampland constituted the landscape of the ride. Both were difficult terrains to walk in insecurity complex. The Chilean town *Ritoque*, which was a connection to John’s father and to his history in Chile, appeared only in the SV.

In both linguistic versions appeared the surviving complex through the image of the tsunami. However, the SV stated that the town “has been recently devastated” giving the sense that danger was closer in time.

In the EV the town was a “small town” and it was specified that it was “in the coast.”

3.

**SV:** *Veo escenas del pueblo antes del tsunami. Es un pueblo muy bonito de casas blancas de madera y rejas del mismo material. Bien organizado, gente amable.*

T: I see scenes of the town before the tsunami. It is a beautiful town with white wood houses that have fences made of the same material. Well organized, nice people.

**EV:** I can see scenes of the days before the tsunami. It is clean, organized town with friendly people. White wooden houses, white fences. The town faces the ocean and is situated on a steep terrain.
SV: Veo escenas del pueblo antes del tsunami. Es un pueblo muy bonito de casas blancas de madera y rejas del mismo material. Bien organizado, gente amable.
T: I see scenes of the town before the tsunami. It is a beautiful town with white wood houses that have fences made of the same material. Well organized, nice people.

**Participant’s associations:** Pueblo: community, pueblo of the Indians.

Casas blancas de madera: something about beauty, pristine, something I see in Greenland, perfect houses that I associate with happy lives in touch with nature. Maybe different life I live now.

Rejas: those rejas (fences) of these houses are in English: fence. It is a kind of reja. I had to write down in the dream that were wood fences.

Organizado: something different from myself. Something I like to be, which is very mysterious to me. I do not know how it feels to be organizado (organized).

Gente amable: people that comes to my mind is like they seem they have chosen where and how to live, and with whom, etc. They are that kind of people that do not place things about themselves in the darkness. They do not hide things. They are giving themselves a lot.

EV: I can see scenes of the days before the tsunami. It is clean, organized town with friendly people. White wooden houses, white fences. The town faces the ocean and is situated on a steep terrain.

**Participant’s associations:** Friendly people: I’m thinking about good neighbors I had in Brookling.

white wooden houses: in Long Island, palaftitos (house built on stilts) in the water. I feel good envy that they have their boats below the house.

white fences: I feel these interconnected spaces separating something, putting limits and energy striated between these spaces.

ocean: to me is essence, ocean is time.

steep terrain: a place I like sky in any condition, to enjoy the gravity; changing states of energy very quickly.

**Researcher’s interpretation:** Here the present tense appeared in the SV.

The aesthetical statement that the town was beautiful appeared only in the SV.
“Rejas” was associated with the English word “fence.” Here what was organized and gave a sense of “limits” spoke another language, or pertained to a different culture (Greenland, Long Island, etc.). Home complex. Similarly, “white fences” was associated with: “I feel these interconnected spaces separating something, putting limits and energy striated between these spaces;” probably an experience this participant was searching: to find an inner home where to dwell.

Both associations to “casas blancas de madera” and to “white wooden houses” brought up the home complex (“happy lives in touch with nature. Maybe different life I live now” and “I feel good envy that they have their boats below the house”).

At this point, only the EV described where the town was situated: “it faces the ocean.”

4.
SV: Luego del tsunami hay muchos escombros, grupos de maderos erizados, casas llenas de agua turbia y fría. Al parecer no hubo muertos.
T: After the tsunami there is much debris, groups of bristly wood boards, houses full of muddy and cold water. It seems there were no dead.
EV: After the tsunami there remain only clusters of debris like sea urchins made of wood. Also I can see compartments of former houses, full of cold water.

SV: Luego del tsunami hay muchos escombros, grupos de maderos erizados, casas llenas de agua turbia y fría. Al parecer no hubo muertos.
T: After the tsunami there is much debris, groups of bristly wood boards, houses full of muddy and cold water. It seems there were no dead.
EV: After the tsunami there remain only clusters of debris like sea urchins made of wood. Also I can see compartments of former houses, full of cold water.

Participant’s associations escombros: in Viña there are places where people throw away mattresses, iron pieces, etc., in a big field. So, when I was a kid I used to go there and find useful things.

maderos erizados: research immediately. After the tsunami the destroyed house resembles sea urchins that are a food I love the most. It is aphrodisiac.

agua turbia y fría: the coast when I used to walk close to the rocks to see animals like crabs. I remember places like that.

muertos: I see the corpses distributed around.

EV: After the tsunami there remain only clusters of debris like sea urchins made of wood. Also I can see compartments of former houses, full of cold water.

Participant’s associations: clusters of debris: also the sea urchins. It makes me associate to these compartments. They do have different... my mind invented this geometry; it is a perspective close to Picasso.
sea urchins made of wood: they are sculptures, reminds me of a person who used urchins putting them together and made art.

compartments of former houses: each compartment were full of water, the animals were there, in the pools of water.

cold water: health, oxygen. Like accomplishment. I went back to surf and I was surprised to feel ok without suit. It was an accomplishment for me to go back to sports.

**Researcher’s interpretation:** the image of the “houses full of muddy and cold water” was different in each linguistic version. In the EV the dreamer saw “compartments of former houses” while in the SV there were “houses.” Interestingly, this perception would not contradict the idea that in the SV the tsunami happened more recently in time than in the EV.

In the SV the water looks also “muddy.” John associates his personal experience of walking close to the coast with “muddy and cold water.” However, “cold water” in the EV is associated with health, oxygen and sports.

When associates to the word “escombros” (debris), John states “in Viña there are places where people throw away mattresses, iron pieces, etc., in a big field. So, when I was a kid I used to go there and find useful things.” This word brings up an experience of childhood in which something “useful” is discovered in a trash context. So, a possible transformation opens up.

The recognition of the non presence of dead appears only in the surviving complex.

5.

**SV:** De alguna manera sé que hay un animal, tímido, esquivo y buen nadador, que sobrevivió. No se deja ver. Es blanco y amigable como una mascota -una foca?

**T:** For some reason I know that there is a shy, avoiding and good swimmer animal that survived. It does not allow to be seen. It is white and friendly like a pet –a seal?

**EV:** Some shy animal I cannot see has survived. It is a white friendly animal, like a pet or maybe a seal.

**SV:** De alguna manera sé que hay un animal, tímido, esquivo y buen nadador, que sobrevivió. No se deja ver. Es blanco y amigable como una mascota -una foca?

**T:** For some reason I know that there is a shy, avoiding and good swimmer **animal** that survived. It does not allow to be seen. It is white and friendly like a pet –a seal?

**Participant’s associations:** **Animal:** I see an animal. I can get close and become a friend of this animal. An animal I can pet.

**mascota:** I have great pets, especially dogs. Good companions in the harsh times.
foca: an animal I have been close to when I used to dive, but never seen; a playful animal and very shy.

Blanco: is something I have been always curious about. Why is white? Peace, clean… I think about Gandhi. White is very strange. I do not know what to say. It reflects all the light. Black keeps all light.

EV: Some shy animal I cannot see has survived. It is a white friendly animal, like a pet or maybe a seal.

**Participant’s associations:** Shy animal: a part of us that is very fragile, not show up easily.

seal: happiness; good diver; very strong; a friend.

**Researcher’s interpretation:** here the energy in the dream changed: a new possibility was opened up in the presence of a “shy animal” that had survived (surviving complex). The SV gave more detail when stated that the dream ego “for some reason know[s]” that there was a survivor. The “avoiding and good swimmer” characteristics of the animal appeared only in the SV. Also, in the SV the animal was the one that did not allow to be seen. It behaved like a psycho-pomp. When referring to the seals of Proteus, Jung stated that “they can be thought of as contents of the unconscious that are capable of becoming conscious, and at certain times they appear spontaneously in the light and airy world of consciousness” (Jung, CW9ii, para. 338). Seals are good swimmers. This image would have represented John’s abilities to dwell and deal with unconscious material.

6.
**SV:** El pueblo está sobre una pendiente pronunciada que baja a la playa rocosa. Allí encuentro lagunas de agua salada y resaca que trae madera.
**T:** The town is upon a pronounced declination that goes down to a rocky beach. There I find salty water lagoon and undertow that brings wood.
**EV:** Similar image did appear in No. 3.: (The town faces the ocean and is situated on a steep terrain). The beach shows more debris and salt water lagoons.

**SV:** El pueblo está sobre una pendiente pronunciada que baja a la playa rocosa. Allí encuentro lagunas de agua salada y resaca que trae madera.
**T:** The town is on a pronounced declination that goes down to a rocky beach. There I find salty water lagoon and undertow that brings wood.

**Participant’s associations:** Pendiente pronunciada: mountains, mount airing. It always makes me have the inner feeling that I can have something in my feet and allow me to
Jump.

*Playa rocosa: playa negra* (black beach). It is a special place to me, I do not know why.

**EV:** The beach shows more debris and salt water lagoons.

**Researcher’s interpretation:** John’s association to *pendiente pronunciada* (pronounced declination): “I can have something in my feet and allow me to jump” had a connection to WAE no. 48 (to fall – close to the floor) where John stated, “When I was in a psychiatric clinic due to a suicidal attempt, I have the sensation of going down in a hole made of bricks. There was no floor. I practiced martial arts and I learned how to fall down. I learned how to navigate rather than to crash.” Surviving complex.

In the SV wood was brought back, while in the EV there was more debris. Both images showed what was left out after destruction. It had a depressive connotation. Solitude complex.

7.

**SV:** *Uno de los recintos del pueblito, tal vez un hotel, es lo que importa a mi suegro.*

**T:** One of the areas of the little town, maybe a hotel, is what interests my father in law.

**EV:** My father in law is interested in the (local) hotel.

**SV:** *Uno de los recintos del pueblito, tal vez un hotel, es lo que importa a mi suegro.*

**T:** One of the areas of the little town, maybe a hotel, is what interests my father in law.

**EV:** My father in law is interested in the (local) **hotel**.

**Participant’s associations:** hotel: one is breakfast and the other sex. I like breakfasts at the hotels.

**Researcher’s interpretation:** the EV was more direct and clear showing what the father in law is interested in. The SV, on the contrary, opens up a doubt when it says: “maybe a hotel.” Hotels are transitory houses. Home complex.

Comparative Analysis of Dream Texts: Dream 3

(Dreamed 3 days after the WAE administration)

John states, “This is an English dream.”

Dream 3 – English version

This dream occurs in my father's summer house at the coast of *Viña*. I see myself
organizing a dinner on the sand dune just in front of the house and between it and a eucalyptus forest. I am placing there a long table and arranging everything with other people I cannot remember (or never really saw). While we are eating (before dusk), an old huaso [Chilean cowboy] -a bizarre looking one- come join us. He is very tall and apparently acromegalic. Wears a black hat, white shirt, black jacket, gray pants, black boots. Short of words (not talkative) but defiant, looks and walks around with difficulty, due to his physical nature. We continue eating and talking. Suddenly, a second huaso comes riding a brown horse. I invite him to join us. He is grateful and modest. This huaso wears a moustache and similar traditional clothes, hat, pants, boots and espuelas [spurs]. He ties up his horse to a tree nearby and sits down with us. The acromegalic personage walks around nervous, whispering this huaso is “a Jewish.” When his meal is served he [acromegalic huaso] comes closer and says “he is allowed to stay just till the hour when it is midnight at his home country, land of the Jews.” I feel quite angered by his words and tell him he can stay all the time he wants. Plus [I said] “leave him alone and go, do something else.” After this I see myself between the rest of the people having fun. I am concentrated drawing something on a big sheet of paper. These are mostly hands ([drawn using] with black charcoal) and human silhouettes in a very simplified fashion. Lines and style remind me now of Munch. The sheet is full of big hands organized in rows with bodies in passive or contemplative attitudes. I am about to finish when the acromegalic man comes near the “Jewish” huaso and tell him to leave -cause now it is midnight in Judea. I tell him to better leave himself and not cause trouble with the guests. Then I tell the “Jewish” huaso he can stay all the time he wants. But he feels so uncomfortable, he tells me he is decided to leave. I walk with him near the horse in order to persuade him to stay. He decides to go, peacefully. In the meantime I see the “acromegalic” huaso walking down the dune, with obscure intentions, and whispering all the time. I follow him with the purpose of escorting the “Jewish” friend to security. When I am close enough, the “acromegalic” huaso lifts a giant tree trunk and throws it to me. It falls very close, like an “advice.” I decide to walk closer to the Jewish huaso horse, to prevent any aggression. The monster gets closer and while he whispers in low voice, lets the other huaso leave anyway. Then he crosses behind the horse and comes near me. When the Jewish huaso is safe and walks two or three steps away, he stabs me with a hidden knife in my side. I shout and wake up, angry not been able to react.

Dream 3 – Spanish version

Este sueño ocurre en la casa de la playa de mi padre, en la costa en Viña. Me veo a mi mismo organizando una comida en las arenas de la duna que está en frente de la casa y justo entre ésta y un bosque de eucaliptos. Estoy ubicando ahí una mesa larga y arreglando todo junto a otras personas que no puedo recordar, o quizás nunca vi realmente. Mientras comemos, antes del atardecer, un huaso muy bizarrro se acerca y se une a nosotros. Es muy alto y aparentemente acromegálico. Usa un sombrero negro, camisa blanca, chaqueta negra, pantalones grises. Es corto de palabra, no muy conversador, pero desafiante. Mira y camina con dificultad, debido a su naturaleza física. Continuamos comiendo y conversando. Súbitamente un segundo huaso se acerca, montando un caballo de color café. Lo invito a unirse a nosotros. Es agradecido y sencillo. Este lleva un mostacho y ropas tradicionales similares. Sombrero, chaqueta, pantalones, botas y espuelas. Amarra su caballo a un árbol cercano y se sienta junto a
nosotros. El personaje acromegálico camina alrededor nervioso, mascullando que este otro huaso es “un judío.” Cuando su comida ha sido servida, [el acromegálico] se acerca y dice: “él esta autorizado a permanecer aquí hasta la hora en que es medianoche en su país natal, la tierra de los judíos.” Me enojan sus palabras y le digo que puede quedarse todo el tiempo que quiera. Agrego “déjalo tranquilo y haz algo útil.” Después de esto me veo a mi mismo entre la gente, divirtiéndome. Estoy concentrado dibujando algo en un papel grande. Son manos dibujadas con carboncillo negro y siluetas humanas muy simplificadas. Las líneas y el estilo me recuerdan a Munch. La hoja está llena de grandes manos organizadas en filas, con cuerpos en actitudes pasivas o contemplativas. Estoy a punto de terminar cuando el acromegálico se acerca al huaso y le dice que se vaya, puesto que ya es medianoche en Judea. Le respondo que mejor se vaya y no cause problemas con los demás invitados. Luego le digo al “judío” que puede quedarse todo el tiempo que desee. Pero él se siente tan incómodo que me dice que ha decidido irse. Camino con él cerca de su caballo para tratar de convencerlo que se quede. Mientras, veo al “acromegálico” bajar la duna, con intenciones obscuras y mascullando todo el tiempo. Lo sigo, con el propósito de escoltar al amigo “judío.” Cuando estoy lo suficientemente cerca, el acromegálico levanta un tronco de árbol gigante y me lo lanza. Cae muy cerca, como un “aviso.” Decido caminar cerca del caballo, para prevenir cualquier intento de agresión. El mounstruo se acerca al caballo del huaso judío y mientras masculla en voz baja, lo deja ir. Entonces cruza por detrás del caballo y se acerca a mí. Cuando el huaso “judío” está a salvo, unos dos o tres pasos más allá, saca un cuchillo escondido y me apuñala en el costado. Yo doy un grito y despierto, enojado de no haber reaccionado.

Transliteration of the Spanish version:

This dream happens in my father’s beach house, at the coast in Viña. I see myself organizing a dinner on the dune’s sand that is in front of the house and just between it and a eucalyptus forest. I am placing a long table and arranging everything with other people that I cannot remember, or maybe I never saw. While we eat, before sunset, a very bizarre huaso comes closer and joins us. He is very tall and apparently acromegalic. He wears a black hat, a white shirt, black jacket, grey pants. He does not speak much, but he is challenging. He looks at and walks with difficulty due to his physical nature. We keep eating and chatting. Suddenly a second huaso gets closer, riding a brown horse. I invite him to join us. He is grateful and simple. He wears a mustache and traditional similar clothes. Hat, jacket, pants, boots and spurs. He binds up his horse to a nearby tree and he sits down with us. The acromegalic character nervously walks around mumbling that this other huaso is “a Jew.” When his meal has been served, [the acromegalic] comes closer and says: “he is authorized to stay here until midnight time in his natal country, the Jews’ land.” His words make me angry and I tell him that he can stay all the time that he wants. I add “leave him alone and do something useful.” After this I see myself between the people having fun. I am concentrated drawing something on a big sheet. They are hands drew with black charcoal and very simplified human silhouettes. The lines and the style remind me of Munch. The paper is full of big hands organized in files with bodies in passive or contemplative attitudes. I am almost ready to finish when the acromegalic gets closer to the huaso and tells him to get out since it is midnight in Judea. I answered that it is better that he leave and not causing problems with the rest of the guests. Then I say to
the “Jew” that he can stay all the time that he wishes. But he feels so uncomfortable that he tells me he has decided to leave. I walk with him close to his horse in order to convince him to stay. Meanwhile, I see the “acromegalic” go down the dune, with obscure intentions and mumbling all the time. I follow him with the purpose of escorting my “Jewish” friend. When I am close enough, the acromegalic picks a trunk of a big tree and he throws it to me. It falls very close, like a “warning.” I decide to walk close to the horse, for preventing any intention of aggression. The monster gets closer to the Jewish huaso’s horse and while he whispers in low voice, he allows him to leave. So he crosses behind the horse and he gets closer to me. When the “Jewish” huaso is free, two or three steps beyond, he takes out a hidden knife and he stabs it in my side. I scream and wake up, angry for not having reacted.

Participant’s association to dream 3 (John sent this text in Spanish):

“Este sueño me trae muchas reminiscencias sobre historias de brujos y espíritus, que son muy propias del continente y del lugar donde se emplaza el sueño. El huaso acromegálico responde en todo al personaje maligno del brujo, o quizás hasta incluso "el diablo". Los asistentes a la comida, por no tener rostros, los espíritus de quienes han muerto, o los espíritus auxiliares. Muchas de las historias sobre estas entidades las aprendí en el mismo lugar donde ocurre la comida, y a la misma hora en que toma lugar ésta. Los huasos por otra parte fueron amigos de mi infancia, Don Lucho y Don Rudelindo, dos de ellos que me enseñaron a andar a caballo. Ahora, hay una carga otra, que empapa este sueño. En primer lugar desde que mis padres se separaron, no he conseguido regresar a la casa en frente del bosque y la duna. Es como en el cuento de Cortázar (si?), como una “casa tomada.” En mis sueños no consigo tampoco entrar a la casa. Y ese lugar fue muy importante para mí. Siempre he creído que la nueva pareja de mi padre es alguien con tendencia a practicar actos de magia, embrujos, y cosas por el estilo, y no me extrañaría en lo más mínimo que de verdad se haya encargado de “sellar” la casa con algún conjuro, tal cual ha hecho con tantos otros espacios afectivos con mi padre que se ha encargado de envenenar o aniquilar. Sin duda la magia refiere más que nada a la importancia de las emociones, a la alquimia emocional, quizás en este sentido esta persona creo se comporta como una bruja. Luego, encuentro una asociación relevante respecto de la mención o aparición de un huaso “judío,” un personaje marginado, perseguido, a quien soy capaz de defender, pero no soy capaz de defenderme a mi mismo. Esto último, mas allá de las implicaciones éticas respecto del ataque de un ser deforme contra un ser marginal (marginal contra marginal), es un problema recurrente en mi, mi poca capacidad de hacerme respetar, y de estar alerta a la traición. En verdad soy una persona muy ingenua en este sentido, quien suele ofrecer amistad inmediatamente, sin mediar filtros y defensas. Esta forma de ser, esta volviéndose muy disfuncional, aunque no se como cambiarla, puesto que se corresponde a una manera de entender el mundo que tal vez deba abandonar.”

Transliteration of the participant’s associations to dream 3:

“This dream brings me many reminiscences about histories of wizards and spirits that are part of the continent and the place where the dream happens. The big huaso corresponds to the mean character of the wizard or maybe even to “the evil”. The people at the dinner, since they do not have faces, they are the spirits of death people, or the
auxiliaries spirits. Many of these stories about these entities I learned them in the same place where the dinner happens, and at the same time that this one happens. The *huasos*, on the other hand, have been friends of my childhood, *Don Lucho* and *Don Rudelindo*, two of them who taught me how to ride a horse. Now, there is another weight that transpires in this dream. First of all, since my parents got divorced, I could not return to the house in front of the forest and the dune. It is like *Cortázar’s* story (yes?), like a “House taken over.” Even in my dreams I cannot enter the house. And that place was very important for me. I always believed that the new partner of my father is someone with a tendency to conjure tricks, spell and things like that. And, it is possible that she had “seal” the house with some kind of spell, the same she has done with so many other affective places with my father that she has charged with poison or destroy them. With no doubt the magic refers more than anything to the importance of the emotions, to the emotional alchemy, maybe in this sense this person behaves like a witch. Then, I find a relevant association respect to the mention or apparition of a “Jewish” *huaso*, a marginalized character, prosecuted, to whom I am able to defend, but I am not able to defend me. This last point, beyond the ethical implications respect of the attack of a deformed being towards a marginal being (marginal towards marginal), it is a recurrent problem in me, my little capacity for being respected and being alert towards betrayal. In reality, in this sense I am a very naive person, who often offers friendship immediately, using neither filters nor defenses. This way of being, is becoming very dysfunctional; although I do not know how to change it, since it corresponds to a way of comprehending the world that maybe I should abandon.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1. 
**EV:** This dream occurs in my father’s summer house at the coast of *Viña.*
**SV:** Este sueño ocurre en la casa de la playa de mi padre, en la costa en Viña.
**T:** This dream happens in my father’s beach house, at the coast in Viña.

**EV:** This dream occurs in my **father’s summer house** at the coast of *Viña.*

**Participant’s associations:** father’s summer house: conflict and something I like to own again. When my parents got divorced my father kept this house to himself and to his new girlfriend. This was a place very important to me. This has been hard to me.

*Viña:* the same thing. It is the place I relate to nature and people. This means a lot in my life. All I have learned about myth and my art work is related to that.

**SV:** Este sueño ocurre en la casa de la playa de mi padre, en la costa en Viña.
**T:** This dream happens in my **father’s beach house**, at *Viña*’s coast.

**Participant’s associations:** *Casa de playa de mi padre:* pain, abandonment.
Viña: magic.

**Researcher’s interpretation:** according to the participant, this dream had been written first in English, and then, in Spanish. Even he stated “this is an English dream.”

The context of the dream was his father’s summer house, a special place for the dreamer that both versions brought up its significance and the pain of the loss. Home complex.

2.

**EV:** I see myself organizing a dinner on the sand dune just in front of the house and between it and a eucalyptus forest. I am placing there a long table and arranging everything with other people I cannot remember (or never really saw).

**SV:** Me veo a mi mismo organizando una comida en las arenas de la duna que está en frente de la casa y justo entre esta y un bosque de eucaliptos. Estoy ubicando ahí una mesa larga y arreglando todo junto a otras personas que no puedo recordar, o quizás nunca vi realmente.

**T:** I see myself organizing a dinner on the dune’s sand that is in front of the house and just between it and a eucalyptus forest. I am placing a long table and arranging everything with other people that I cannot remember, or maybe I never saw.

**EV:** I see myself organizing a dinner on the sand dune just in front of the house and between it and a eucalyptus forest. I am placing there a long table and arranging everything with other people I cannot remember (or never really saw).

**Participant’s associations:** dinner: to me is a time for gathering of the tribes. Also comes to my mind a baby penguin and a shark.

sand dune: again, transcendental state of mind; peaceful, games, silence, meditation.

eucalyptus forest: that’s charged to me. This is the forest, the place I learned the best part of myself. When I had crisis at school and also when I was bigger this was the place I went. It was like a mother; that is the forest that received me and I found a secure harbor there, to sit down, and even sleep and create things: I made boats.

long table: something like a dream of gathering people I love.

other people: to me is like you are not better than me I am not better than you.

**SV:** Me veo a mi mismo organizando una comida en las arenas de la duna que está en frente de la casa y justo entre esta y un bosque de eucaliptos. Estoy ubicando ahí una mesa larga y arreglando todo junto a otras personas que no puedo recordar, o quizás nunca vi realmente.
T: I see myself organizing a dinner on the dune’s sand that is in front of the house and just between it and a eucalyptus forest. I am placing a long table and arranging everything with other people that I cannot remember, or maybe I never saw.

**Participant’s associations:** comida: health, happiness.

arenas de la duna: gold.

bosque de eucalyptus: safety, balance, creativity.

mesa larga: abundancy.

otras personas: I can see their faces, they are friendly, they are mysterious, intriguing.

**Researcher’s interpretation:** the dream ego saw himself organizing, preparing food, making space for nurturing himself and others in a sand dune that was not precisely at his father’s house, but was in front of it and next to an eucalyptus forest (“like a mother”).

Both linguistic versions appeared quite similar here. The home complex emerged clearly in the image of the eucalyptus forest in both versions (“This is the forest, the place I learned the best part of myself. When I had crisis at school and also when I was bigger this was the place I went…” and “safety, balance, creativity”).

When John associated to “otras personas” (other people) he stated, “I can see their faces, they are friendly, they are mysterious, intriguing.” Here these persons were described with human characteristics that showed the quality of the dream ego’s experience while being with them: “friendly” but “intriguing.” On the other hand, “other people” connected him to something different: “to me is like you are not better than me I am not better than you.” This expression recalled the WAE no. 44: despreciar (despise) – angustia (anxiety) – (amnesia), where he stated, “what came to me is an ethical debate. Last night we were at my house and outside there were two beggars. I do not despise other people, but I was despised, like by that girl I loved. It is a conflict in my mind.”

In the EV the last part of the last sentence “(or never really saw)” was in parenthesis.

3.

EV: While we are eating (before dusk), an old huaso [Chilean cowboy] -a bizarre looking one- come join us. He is very tall and apparently acromegalic.

SV: Mientras comemos, antes del atardecer, un huaso muy bizarro se acerca y se une a nosotros. Es muy alto y aparentemente acromegálico.

T: While we eat, before sunset, a very bizarre huaso comes closer and joins us. He is very tall and apparently acromegalic.

**EV:** While we are eating (before dusk), an old huaso [Chilean cowboy] -a bizarre looking one- come join us. He is very tall and apparently acromegalic.
Participant’s associations: old *huaso*: I remember my first teachers. They were funny guys they liked women, drinking, very elegant the way they dressed.

acromegalic: that is the most mysterious part; big hands, big faces, ugly and *torpe* (clumsy).

**SV**: Mientras comemos, *antes del atardecer*, un *huaso muy bizarro* se acerca y se une a nosotros. Es muy alto y aparentemente *acromegálico*.

**T**: While we eat, *before sunset*, a very *bizarre* *huaso* comes closer and he joins us. He is very tall and apparently *acromegalic*.

Participant’s associations: *Antes del atardecer*: a time for stories, talking.

*huaso*: friends.

*muy bizarro*: difficult to understand, vicious in a way.

*acromegálico*: obsessed, different; big hands, big grasp, slow.

**Researcher’s interpretation:** while the dream ego was eating, nurturing him, and before sunset - before the light of consciousness started to dilute, the energy in the dream changed. A strange character came closer.

The *huaso* was in both linguistic versions “bizarre,” opening up the image of someone who was strange and acromegalic (ridiculous complex). In WAE no. 95: *ridículo* (ridiculous) – *comunicación* (communication) – amnesia, he stated “I have the image that I am inappropriate in a sense that I am not fully adjusted to the pattern of society…”

In the EV the *huaso* was an old person, while in the SV did not specify that. In the EV there was an explanation of what a *huaso* was: “[Chilean cowboy].” And John’s association to “old *huaso*” was “I remember my first teachers. They were funny guys they liked women, drinking, very elegant the way they dressed” while he associated “friends” to the word *huaso*.

4.

**EV**: Wears a black hat, white shirt, black jacket, gray pants, black boots. Short of words (not talkative) but defiant, looks and walks around with difficulty, due to his physical nature.

**SV**: Usa un sombrero negro, camisa blanca, chaqueta negra, pantalones grises. Es corto de palabra, no muy conversador, pero desafiante. Mira y camina con dificultad, debido a su naturaleza física.

**T**: He wears a black hat, a white shirt, black jacket, grey pants. He does not speak much, but he is challenging. He looks at and walks with difficulty due to his physical nature.

**EV**: Wears a **black** hat, **white** shirt, **black** jacket, **gray** pants, **black** boots. Short of
words (not talkative) but defiant, looks and walks around with difficulty, due to his physical nature.

Participant’s associations: black hat: an orange chalk.

white shirt: soon, happy, kimono, gitano (gipsy).

black jacket: elegant.

gray pants: school pants.

black boots: army, hero, keep your boots on.

short of words: something you cannot see. Or you cannot understand or read. Something about knowledge. Mysterious.

SV: Usa un sombrero negro, camisa blanca, chaqueta negra, pantalones grises. Es corto de palabra, no muy conversador, pero desafiante. Mira y camina con dificultad, debido a su naturaleza física.

T: He wears a black hat, a white shirt, black jacket, grey pants. He does not speak much, but he is challenging. He looks at and walks with difficulty due to his physical nature.

Participant’s associations: sombrero negro: other times.

camisa blanca: of a gipsy.

chaqueta negra: night time.

pantalones grises: they remind me my school years.

corto de palabra: quiet, silence.

desafiante: witting attitude.

camina con dificultad: painful.

Researcher’s interpretation: the image of the black boots showed up only in the EV. This image connected the participant with “army, hero, keep your boots on.” In the EV John “forgot” to write down the word “he” at the beginning of the sentence.
6.
EV: We continue eating and talking. Suddenly, a second huaso comes riding a brown horse. I invite him to join us.

SV: Continuamos comiendo y conversando. Súbitamente un segundo huaso se acerca, montando un caballo de color café. Lo invito a unirse a nosotros.

T: We keep eating and chatting. Suddenly a second huaso gets closer, riding a brown colored horse. I invite him to join us.

EV: We continue eating and talking. Suddenly a **second huaso** comes riding a **brown horse**. I invite him to join us.

**Participant’s associations:** second huaso: Israel, gay. My best gay friend is Jewish and I know all his traditions in his family. We actually called him Huaso. I also have a student who is a girl kind of gay style, and she is Jewish.

brown horse: in the dream the horse is light brown; nothing special.

horse: friends.

SV: Continuamos comiendo y conversando. Súbitamente un **segundo huaso** se acerca, montando un **caballo de color café**. Lo invito a unirse a nosotros.

T: We keep eating and chatting. Suddenly a **second huaso** gets closer, riding a **brown colored horse**. I invite him to join us.

**Participant’s associations:** segundo huaso: a cool guy. He could have been a good friend.

caballo: an animal, a mythical animal, not just a pet. They have something like mermaids and all that.

de color café: I cannot remember. There was a horse like that in Viña, I cannot remember its name.

**Researcher’s interpretation:** again, while eating and chatting a new character showed up: a “second huaso.”

Both linguistic versions were almost identical. When John associated to “second huaso” he said, “Israel, gay. My best gay friend is Jew…” while to “segundo huaso” he associated to a cool guy who “could have been a good friend.”

6.
EV: He is grateful and modest. This huaso wears a moustache and similar traditional clothes, hat, pants, boots and espuelas [spurs].

SV: Es agradecido y sencillo. Este lleva un mostacho y ropas tradicionales similares.
Sombrero, chaqueta, pantalones, botas y espuelas.
T: He is grateful and simple. He wears a mustache and traditional similar clothes. Hat, jacket, pants, boots and spurs.

EV: He is grateful and modest. This huaso wears a moustache and similar traditional clothes, hat, pants, boots and espuelas [spurs].

SV: Es agradecido y sencillo. Este lleva un mostacho y ropas tradicionales similares. Sombrero, chaqueta, pantalones, botas y espuelas.
T: He is grateful and simple. He wears a mustache and traditional similar clothes. Hat, jacket, pants, boots and spurs.

Participant’s associations: agradecido: polite and like something from the heart.

sencillo: open.

mostacho: silly, serious.

Researcher’s interpretation: These two linguistics versions showed very similar to each other. Among the clothes, the SV added the jacket.

7.
EV: He ties up his horse to a tree nearby and sits down with us. The acromegalic personage walks around nervous, whispering this huaso is “a Jewish.” When his meal is served he [acromegalic huaso] comes closer and says “he is allowed to stay just till the hour when it is midnight at his home country, land of the Jews.”
SV: Amarra su caballo a un árbol cercano y se sienta junto a nosotros. El personaje acromegálico camina alrededor nervioso, mascullando que este otro huaso es “un judío.” Cuando su comida ha sido servida, [el acromegálico] se acerca y dice: "él está autorizado a permanecer aquí hasta la hora en que es medianoche en su país natal, la tierra de los judíos."
T: He binds up his horse to a nearby tree and he sits down with us. The acromegalic character nervously walks around mumbling that this other huaso is “a Jew.” When his meal has been served, [the acromegalic] comes closer and says: “he is authorized to stay here until midnight time in his natal country, the Jews’ land.”

EV: He ties up his horse to a tree nearby and sits down with us. The acromegalic personage walks around nervous, whispering this huaso is “a Jewish.” When his meal is served he [acromegalic huaso] comes closer and says “he is allowed to stay just till the hour when it is midnight at his home country, land of the Jews.”

Participant’s associations: tree: also trees I feel -when I go to nature- I realize that trees are alive. They are persons. I do not perceive them as objects.
Jewish: to me is… when I lived in NY I rented my apartment to a Jewish woman. My room was over the library of this Rabbi. I look like Jewish people. And in Arabian they think I am Arabian. And in September 11th was difficult for me because they thought I was Arabian. I think I have similar humor to my Jewish friends. I had a couple of Jewish girlfriends. I have something in the blood that I am related to them, they always come to my life. My wife has Jewish ancestors.

meal: lunch, food, delicious.

allowed to stay: feeling at home, feeling you can build something in that space.

midnight: sacred time for me. It is a special energy at midnight; wonderful moment.

home country: nowhere.

land of the Jews: desert, like the promised land.

SV: Amarra su caballo a un árbol cercano y se sienta junto a nosotros. El personaje acromegálico camina alrededor nervioso, mascullando que este otro huaso es “un judío.” Cuando su comida ha sido servida, [el acromegálico] se acerca y dice: “él está autorizado a permanecer aquí hasta la hora en que es medianoche en su país natal, la tierra de los judíos.”

T: He binds up his horse to a nearby tree and he sits down with us. The acromegalic character nervously walks around mumbling that this other huaso is “a Jew.” When his meal has been served, [the acromegalic] comes closer and says: “he is authorized to stay here until midnight time in his natal country, the Jews’ land.”

Participant’s associations: árbol: grandfather. I have a very old friend watching generations in silence. You can quarrel, have a relationship, have a kid and trees are witnessing it.

mascullando: like some nasty attitude, something that makes me angry, it is about not saying things looking at your eyes. It has to do with some kind of inner poison in the person.

judío: brothers and sisters.

comida: is very important to me.

autorizado a permanecer: like birthday.

medianoche: sacred time.

tierra de los judíos: could be Brooklyn, Israel.
Researcher’s interpretation: The new complex and aggressive complex seemed to constellate in both linguistic versions when the acromegalic character becomes nervous when the second huaso arrived. But, simultaneously, was connected to WAE no. 44: despreciar (despise) - angustia (anxiety) - (amnesia), he said, “(…) I do not despise other people, but I was despised, like by that girl I loved.”

When associated to “allowed to stay,” John stated, “feeling at home, feeling you can build something in that space.” Home complex.

8.
EV: I feel quite angered by his words and tell him he can stay all the time he wants. Plus [I said] “leave him alone and go, do something else.” After this I see myself between the rest of the people having fun. I am concentrated drawing something on a big sheet of paper.

SV: Me enojan sus palabras y le digo que puede quedarse todo el tiempo que quiera. Agrego “déjalo tranquilo y haz algo útil.” Después de esto me veo a mi mismo entre la gente, divirtiéndome. Estoy concentrado dibujando algo en un papel grande.

T: His words make me angry and I tell him that he can stay all the time that he wants. I add “leave him alone and do something useful.” After this I see myself between the people having fun. I am concentrated drawing something on a big sheet.

EV: I feel quite angered by his words and tell him he can stay all the time he wants. Plus [I said] “leave him alone and go, do something else.” After this I see myself between the rest of the people having fun. I am concentrated drawing something on a big sheet of paper.

Participant’s associations: angered: ready for a fight.

alone: not fair.

having fun: related to sex, some sports.

drawing something: it is very rare I take a pencil. Now it is an exception. That part of me is difficult for me to connect with; only when I have a dream that I have to draw. I like to draw because I have a lot of images in my mind. Not drawing is damaging to me.

big sheet of paper: means a surface to draw.

SV: Me enojan sus palabras y le digo que puede quedarse todo el tiempo que quiera. Agrego “déjalo tranquilo y haz algo útil.” Después de esto me veo a mi mismo entre la gente, divirtiéndome. Estoy concentrado dibujando algo en un papel grande.

T: His words make me angry and I tell him that he can stay all the time that he wants. I add “leave him alone and do something useful.” After this I see myself between the people having fun. I am concentrated drawing something on a big sheet.
**Participant’s associations:** *Enojan: enojado* (angry), I lose some dignity when I am raging. I cannot be metaconscious. Look at the situation from a good angle. I lose this capacity.

*déjalo tranquilo y haz algo útil:* do something means be creative, like do not waste your time criticizing. Do things for others. Help someone instead of trying to make other people’s life worst.

*divirtiéndome:* talking and laughing.

*dibujando:* expressing myself. Any line in the drawing is like a circle; moving energy.

*papel grande:* fear. Define, difficult to draw in big scale; threatening.

**Researcher’s interpretation:** in both linguistic versions the dream ego felt abused and therefore angry (“I feel quite angered by his words” and “His words make me angry:” abused complex and aggressive complex.

Then, in the EV the dreamer wrote, “Plus [I said] ‘leave him alone and do something else.”’ The dream ego appeared in parenthesis. This did not happen in the SV: “I add ‘leave him alone and do something useful.’”

Then, the energy in the dream changed, the dream ego was having fun and drawing.

9.

**EV:** These are mostly hands ([drawn using] with black charcoal) and human silhouettes in a very simplified fashion. Lines and style remind me now of Munch. The sheet is full of big hands organized in rows with bodies in passive or contemplative attitudes.

**SV:** *Son manos dibujadas con carboncillo negro y siluetas humanas muy simplificadas. Las líneas y el estilo me recuerdan a Munch. La hoja está llena de grandes manos organizadas en filas, con cuerpos en actitudes pasivas o contemplativas.

**T:** These are hands drew with black charcoal and very simplified human silhouettes. The lines and the style remind me of Munch. The paper is full of big hands organized in files with bodies in passive or contemplative attitudes.

**EV:** These are mostly **hands** ([drawn using] with black charcoal) and **human silhouettes** in a very simplified fashion. Lines and style remind me now of **Munch**. The sheet is full of big hands organized in rows with bodies in **passive** or contemplative attitudes.

**Participant’s associations:** hands: I wasn’t aware of hands before I have this girlfriend who said, “I like what you say with your hands” and I started to observe how things speak in people. Now they mean more than the voice of other people; something revealing.
human silhouettes: there is a contradiction in the dream and in the drawing. I drew something very active and arguing. But in the dream were passive: absent minded people.

Munch: there are good paintings. I like the one of a girl which is like looking not scared but undecided. Behind her there is a spiral. Her body is beautifully created and her face expresses something very personal, absence, mysterious.

passive or contemplative attitudes: mediation. With time, passive to me is more action.

**SV:** *Son manos dibujadas con carboncillo negro y siluetas humanas muy simplificadas. Las líneas y el estilo me recuerdan a Munch. La hoja está llena de grandes manos organizadas en filas, con cuerpos en actitudes pasivas o contemplativas.*

**T:** These are hands drew with black charcoal and very simplified human silhouettes. The lines and the style remind me of Munch. The paper is full of big hands organized in passive or contemplative attitudes.

**Participant’s associations:** *manos:* beauty, expression; analogical language.

*carboncillo negro:* the old masters, is like tricky. You have to be brave.

*siluetas humanas:* something you have to interpret, not quite direct; indirect knowledge.

*Munch:* I think he was tormented. I see myself torture for the same kind of absurd and intense questions.

*grandes manos:* masculine, and also could be in the case of a monster … no more useful. They have no more attributes. They can only in this case overlap other kind of… they are not hands anymore: They are big objects.

*actitudes pasivas o contemplativas:* kind of sophisticated responses.

**Researcher’s interpretation:** both versions looked quite similar.

The use of parenthesis in the EV revealed a flow of energy that slowed down: “These are mostly hands ([drawn using] with black charcoal) and human silhouettes in a very simplified fashion.” In the SV the energy flowed more freely: “These are hands drew with black charcoal and very simplified human silhouettes.”

Both associations to Munch showed up the insecurity complex.

**10.**

EV: I am about to finish when the acromegalic man comes near the “Jewish” huaso and tell him to leave -cause now it is midnight in Judea. I tell him to better leave himself and not cause trouble with the guests. Then I tell the “Jewish” huaso he can stay all the time he wants. But he feels so uncomfortable, he tells me has decided to leave.
SV: Estoy a punto de terminar cuando el acromegálico se acerca al huaso y le dice que se vaya, puesto que ya es medianoche en Judea. Le respondo que mejor se vaya y no cause problemas con los demás invitados. Luego le digo al "judío" que puede quedarse todo el tiempo que desee. Pero él se siente tan incómodo que me dice que ha decidido irse.

T: I am almost ready to finish when the acromegalic gets closer to the huaso and tells him to get out since it is midnight in Judea. I answered that it is better that he leave and not causing problems with the rest of the guests. Then I say to the “Jew” that he can stay all the time that he wishes. But he feels so uncomfortable that he tells me he has decided to leave.

EV: I am about to finish when the acromegalic man comes near the “Jewish” huaso and tell him to leave -cause now it is midnight in Judea. I tell him to better leave himself and not cause trouble with the guests. Then I tell the “Jewish” huaso he can stay all the time he wants. But he feels so uncomfortable, he tells me has decided to leave.

Participant’s associations: trouble: all day, everyday. Sometimes I am a trouble maker. Headache. It is a constant in me.

uncomfortable: like when you have to go to the bathroom in a place that is not your house. Wake up with someone negative.

SV: Estoy a punto de terminar cuando el acromegálico se acerca al huaso y le dice que se vaya, puesto que ya es medianoche en Judea. Le respondo que mejor se vaya y no cause problemas con los demás invitados. Luego le digo al "judío" que puede quedarse todo el tiempo que desee. Pero él se siente tan incómodo que me dice que ha decidido irse.

T: I am almost ready to finish when the acromegalic gets closer to the huaso and tells him to get out since it is midnight in Judea. I answered that it is better that he leave and not causing problems with the rest of the guests. Then I say to the “Jew” that he can stay all the time that he wishes. But he feels so uncomfortable that he tells me he has decided to leave.

Participant’s associations: medianoche: it is time for spirits, for example.

Judea: I do not know. A place that does not exist, really. More a brother or a sister could give the link. They need to locate in a place to settle down.

problemas: I think they have to be resolved sometime.

incómodo: sad; frustrating sensation.

Researcher’s interpretation: right after the dream ego finished the drawing the acromegalic man came back again stating what the other huaso should do. The latter did
not feel comfortable. Home complex. Both versions looked quite similar.

11.
(EV) I walk with him near the horse in order to persuade him to stay. He decides to go, peacefully. In the meantime I see the “acromegalic” huaso walking down the dune, with obscure intentions, and whispering all the time. I follow him with the purpose of escorting the “Jewish” friend to security. When I am close enough, the "acromegalic" huaso lifts a giant tree trunk and throws it to me. It falls very close, like an “advice.”
(SV) Camino con él cerca de su caballo para tratar de convencerlo que se quede. Mientras, veo al "acromégálico" bajar la duna, con intenciones obscuras y mascullando todo el tiempo. Lo sigo, con el propósito de escoltar al amigo "judío". Cuando estoy lo suficientemente cerca, el acromegálico levanta un tronco de árbol gigante y me lo lanza. Cae muy cerca, como un “aviso.”
(T) I walk with him close to his horse in order to convince him to stay. Meanwhile, I see the “acromegalic” go down the dune, with obscure intentions and mumbling all the time. I follow him with the purpose of escorting my “Jewish” friend. When I am close enough, the acromegalic picks a trunk of a big tree and he throws it to me. It falls very close, like a “warning.”

(EV) I walk with him near the horse in order to persuade him to stay. He decides to go, peacefully. In the meantime I see the “acromegalic” huaso walking down the dune, with obscure intentions, and whispering all the time. I follow him with the purpose of escorting the “Jewish” friend to security. When I am close enough, the "acromegalic" huaso lifts a giant tree trunk and throws it to me. It falls very close, like an “advice.”

Participant’s associations: peacefully: balance. Like a string, which is your balance.

obscure intentions: harm, someone trying to harm, to divide or to also, to take something, take advantage of you.

whispering: mascullar (to mumble). But whispering is more poetic.

escorting: taking care.

giant tree trunk: like a dead warrior in a grandfather.

(SV) Camino con él cerca de su caballo para tratar de convencerlo que se quede. Mientras, veo al "acromégálico" bajar la duna, con intenciones obscuras y mascullando todo el tiempo. Lo sigo, con el propósito de escoltar al amigo "judío". Cuando estoy lo suficientemente cerca, el acromegálico levanta un tronco de árbol gigante y me lo lanza. Cae muy cerca, como un “aviso.”
(T) I walk with him close to his horse in order to convince him to stay. Meanwhile, I see the “acromegalic” go down the dune, with obscure intentions and mumbling all the time. I follow him with the purpose of escorting my “Jewish” friend. When I am close
enough, the acromegalic picks a trunk of a big tree and he throws it to me. It falls very close, like an “advice.”

**Participant’s associations:** _intenciones obscuras:_ intention to harm another person.

_escortar:_ to protect, noble activity to feel like other’s life is important.

_tronco de árbol gigante:_ the footprint of a life. Once a man threw me a stone. He used to hit his wife who was another drunken woman. She looked like a monster.

**Researcher’s interpretation:** the difference that appeared between both versions was that in the EV the second _huaso_ decided to go peacefully.

In both versions the aggressive complex showed up: “When I am close enough, the “acromegalic” _huaso_ lifts a giant tree trunk and throws it to me,” and “when I am close enough, the acromegalic picks a trunk of a big tree and he throws it to me.” Both associations to “obscure intentions” were related to the aggressive complex, too.

John’s associations to _tronco de árbol gigante:_ “the footprint of a life. Once a man threw me a stone. He used to hit his wife who was another drunken woman. She looked like a monster” differed from his association to giant tree trunk: “like a dead warrior in a grandfather.” The SV opened up a personal experience of being abused. Abused complex.

12.

(EV) I decide to walk closer to the Jewish _huaso_ horse, to prevent any aggression. The monster gets closer and while he whispers in low voice, lets the other _huaso_ leave anyway. Then he crosses behind the horse and comes near me. When the Jewish _huaso_ is safe and walks two or three steps away, he stabs me with a hidden knife in my side. I shout and wake up, angry not been able to react.

(SV) _Decido caminar cerca del caballo, para prevenir cualquier intento de agresión._ El monstruo se acerca al caballo del huaso judío y mientras masculla en voz baja, lo deja ir. Entonces cruza por detrás del caballo y se acerca a mi. Cuando el huaso “judío” está a salvo, unos dos o tres pasos más allá, saca un cuchillo escondido y me apuña en el costado. Yo doy un grito y despierto, enojado de no haber reaccionado.

(T) I decide to walk close to the horse, for preventing any intention of aggression. The monster gets closer to the Jewish _huaso_’s horse and while he whispers in low voice, he allows him to leave. So he crosses behind the horse and he gets closer to me. When the “Jewish” _huaso_ is free, two or three steps beyond, he takes out a hidden knife and he stabs it in my side. I scream and wake up, angry for not having reacted.

(EV) I decide to walk closer to the Jewish _huaso_ horse, to **prevent any aggression**. The _monster_ gets **closer** and while he whispers in low voice, lets the other _huaso_ leave anyway. Then he crosses behind the horse and comes near me. When the Jewish _huaso_ is **safe** and walks two or three steps away, he stabs me with a hidden **knife in my side**. I shout and wake up, angry not been able to react.
Participant’s associations: prevent any aggression: like to create a circle around you to protect you from other things, explosions around you. Not to get into trouble. Not to attract those other forces. That must be a sense of security.

monster: in the dream mentally call him monster. But at first I feel compassionate, and at the end of the dream I decided to call him a monster. He was ugly inside.

closer: physical contact. A sexual association.

safe: a nice house in the sea shore, a nice place to live.

knife: a Swedish knife, not big, like small knife.

my side: this guy in the dream stub me in my left side. I had two ribs broken in my left side. Like Christ.

(SV) Decido caminar cerca del caballo, para prevenir cualquier intento de agresión. El monstruo se acerca al caballo del huaso judío y mientras masculla en voz baja, lo deja ir. Entonces cruza por detrás del caballo y se acerca a mí. Cuando el huaso ”judío” está a salvo, unos dos o tres pasos más allá, saca un cuchillo escondido y me apuñala en el costado. Yo doy un grito y despierto, enojado de no haber reaccionado.

(T) I decide to walk close to the horse, for preventing any intention of aggression. The monster gets closer to the Jewish huaso’s horse and while he whispers in low voice, he allows him leave. So he crosses behind the horse and he gets closer to me. When the “Jewish” huaso is free, two or three steps beyond, he takes out a hidden knife and he stabs it in my side. I scream and wake up, angry for not having reacted.

Participant’s associations: agresión: try to get some emotional fiber of you, is more than physical, it brakes something inside as well.

monstruo: people who get into some close circle and their bodies start to respond to it.

cuchillo: I used to collect knives when I was a young boy. In this dream is an attack, a coward attack. A provoke attack. The knife is a traitor.

costado: the ribs, they are like a guitar; a fragile part of me.

Researcher’s interpretation: right after the “advice” of the acromegalic huaso, the dream ego decided to prevent any intention of aggression, but at the end without success. The associations to cuchillo and knife in each version were different. Cuchillo: “I used to collect knives when I was a young boy. In this dream is an attack, a coward attack. A provoke attack. The knife is a traitor” aggression complex. And he associated to knife: “a Swedish knife, not big, like small knife.” The former association connected the dreamer to a personal experience with knives while the latter is just a description of the
In the dream, in the EV appeared more expressions in parenthesis (e.g., “[Chilean cowboy];” “He [Jewish huaso];” “plus [I said]”) showing that the writer had different experiences of each language. This could lead him to write to different inner readers.

A4.5 Participant 4 (Katy)

Results of Word Association Experiment

Next, table IV.4 displays Katy’s results of the Word Association Experiment.

**Table IV.4: Word Association Experiment results - Participant 4**

<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction* Time (Fifth of a second)</th>
<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>cabeça (head)</td>
<td>7</td>
<td>cabeza? (head?)</td>
<td>pelo (hair)</td>
<td>incorrect reproduction</td>
<td>repetition of the stimulus word</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>sentido (sense)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>verde (green)</td>
<td>13</td>
<td>naturaleza (nature)</td>
<td>color (color)</td>
<td>incorrect reproduction</td>
<td>stereotype</td>
</tr>
<tr>
<td>3</td>
<td>agua (water)</td>
<td>10</td>
<td>emoción (emotion)</td>
<td>+**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>cantar (to sing)</td>
<td>15</td>
<td>expresarse (to express)</td>
<td>jugar (to play)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>muerte (death)</td>
<td>13</td>
<td>misterio (mystery)</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>largo (long)</td>
<td>23</td>
<td>penoso (sad)</td>
<td>espacio (space)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
</tbody>
</table>

349
<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction* Time</th>
<th>Reaction Indicators</th>
<th>Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>barco (ship)</td>
<td>12</td>
<td>agua (water) +</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>pagar (to pay)</td>
<td>39</td>
<td>pagar? (to pay) +</td>
<td>repetition of the stimulus word</td>
<td>Something annoying. You have to pay your bills. Money has been a pain for me, especially because I had to do things that I don’t like.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>dinero (money)</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ventana (window)</td>
<td>14</td>
<td>paisaje (landscape) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>amable (friendly)</td>
<td>17</td>
<td>querible (lovable) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>mesa (table)</td>
<td>11</td>
<td>comida (food) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>73</td>
<td>Preguntar? (to ask?) dialogar (to dialogue) incorrect reproduction averiguar (to find out) prolonged reaction time (3)***</td>
<td>repetition of the stimulus word</td>
<td>Because I ask myself so many questions. Sounds kind of obvious, <em>como paradójico</em> (like paradoxical).</td>
</tr>
<tr>
<td>13</td>
<td>pueblo (town)</td>
<td>22</td>
<td>pueblo? (town?) +</td>
<td>Repetition of the stimulus word</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>campo (countryside)</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>frío (cold)</td>
<td>19</td>
<td>nieve (snow) +</td>
<td>perseveration</td>
<td>Snow is a beautiful thing, but I don’t like cold weather. Winter in Boston is horrible, too dark, and days are too short. I probably got</td>
</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction* Time</td>
<td>Reaction</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>(Fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>tallo (stem)</td>
<td>30</td>
<td>naturaleza (nature)</td>
<td>flor (flower)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>16</td>
<td>bailar (to dance)</td>
<td>8</td>
<td>jugar (to play)</td>
<td>+</td>
<td>stereotype</td>
</tr>
<tr>
<td>17</td>
<td>mar (sea)</td>
<td>14</td>
<td>vastedad (vastness)</td>
<td>inmensidad (inmensity)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>18</td>
<td>enfermo (sick)</td>
<td>16</td>
<td>triste (sad)</td>
<td>+</td>
<td>I have a fear of being sick.</td>
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<tr>
<td>19</td>
<td>orgullo (pride)</td>
<td>46</td>
<td>orgullo... (pride...)</td>
<td>defensa (defense)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>dureza (hardness)</td>
<td></td>
<td>prolonged reaction time (2)</td>
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<tr>
<td>20</td>
<td>cocinar (to cook)</td>
<td>15</td>
<td>gozar (to enjoy)</td>
<td>comer (to eat)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>21</td>
<td>tinta (ink)</td>
<td>34</td>
<td>tinta? (ink?)</td>
<td>+</td>
<td>repetition of the stimulus word</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>dibujo (drawing)</td>
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<td>prolonged reaction time</td>
</tr>
<tr>
<td>22</td>
<td>malévolo (malicious)</td>
<td>27</td>
<td>enfermo (sick)</td>
<td>+</td>
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<tr>
<td>23</td>
<td>aguja (needle)</td>
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<td>coser (to sew)</td>
<td>+</td>
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<td>24</td>
<td>nadar</td>
<td>12</td>
<td>agua</td>
<td>+</td>
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351
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<th>Reaction Reproduction Complex Indicators</th>
<th>Discussion</th>
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<td></td>
<td>(to swim)</td>
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<td></td>
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<td>25</td>
<td>viaje</td>
<td>31 mirar</td>
<td>incorrect reproduction</td>
<td>I feel like I was in a long viaje (trip) for the last few years. You can travel in your own mind to places.</td>
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<tr>
<td></td>
<td>(trip)</td>
<td>(to look)</td>
<td>conocer (to know)</td>
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<td>prolonged reaction time</td>
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</tr>
<tr>
<td>26</td>
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<td>15 mar</td>
<td>+</td>
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<td>15 invento</td>
<td>+</td>
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<td>(to sin)</td>
<td>(to miss)</td>
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<td>+</td>
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<td>(bread)</td>
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<td>30</td>
<td>rico</td>
<td>13 sabroso</td>
<td>+</td>
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<td>(rich)</td>
<td>(tasty)</td>
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<td></td>
</tr>
<tr>
<td>31</td>
<td>árbol</td>
<td>13 sombra</td>
<td>+</td>
<td></td>
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<td>(tree)</td>
<td>(shadow)</td>
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<td></td>
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<tr>
<td>32</td>
<td>pinchar</td>
<td>26 pinchar?</td>
<td>incorrect reproduction</td>
<td>It makes me feel something in the body.</td>
</tr>
<tr>
<td></td>
<td>(to pierce)</td>
<td>(to pierce?)</td>
<td>aguja (needle)</td>
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<td>clavar (to hummer)</td>
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<td>repetition of the stimulus word</td>
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<tr>
<td></td>
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<td></td>
<td>prolonged reaction time</td>
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<tr>
<td>33</td>
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<td>9 amor</td>
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<td>(love)</td>
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<td>Reaction* Time</td>
<td>Reaction*</td>
<td>Reproduction</td>
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<tr>
<td></td>
<td></td>
<td>(Fifth of a second)</td>
<td>(sun)</td>
<td>(+)</td>
</tr>
<tr>
<td>34</td>
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<td>10</td>
<td>sol (sun)</td>
<td>+</td>
</tr>
<tr>
<td>35</td>
<td>montaña (mountain)</td>
<td>26</td>
<td>tranquilidad (tranquility)</td>
<td>+</td>
</tr>
<tr>
<td>36</td>
<td>36. morir (to die)</td>
<td>22</td>
<td>nacer (to born)</td>
<td>+</td>
</tr>
<tr>
<td>37</td>
<td>sal (salt)</td>
<td>19</td>
<td>mar (sea)</td>
<td>+</td>
</tr>
<tr>
<td>38</td>
<td>nuevo (new)</td>
<td>62</td>
<td>sin uso (without use)</td>
<td>+</td>
</tr>
<tr>
<td>39</td>
<td>costumbre (custom)</td>
<td>26</td>
<td>hábito (habit) uso (use)</td>
<td>incorrect reproduction prolonged reaction time</td>
</tr>
<tr>
<td>40</td>
<td>rezar (to pray)</td>
<td>49</td>
<td>creer (to believe)</td>
<td>+</td>
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<tr>
<td>41</td>
<td>dinero (money)</td>
<td>21</td>
<td>necesidad (need)</td>
<td>+</td>
</tr>
<tr>
<td>42</td>
<td>tonto (silly)</td>
<td>34</td>
<td>ingenuo (naïve)</td>
<td>+</td>
</tr>
<tr>
<td>No</td>
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<td>Reaction* Time (Fifth of a second)</td>
<td>Reaction Reproduction Complex Indicators</td>
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<tr>
<td>43</td>
<td>cuaderno (notebook)</td>
<td>21</td>
<td>notas (notes)</td>
<td>+</td>
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<tr>
<td>44</td>
<td>despreciar (despise)</td>
<td>26</td>
<td>pasar por alto + (to skip)</td>
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<tr>
<td>45</td>
<td>dedo (finger)</td>
<td>44</td>
<td>cuánto? (what?) mano (hand)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>dedo… (finger…) piano (piano)</td>
<td>repetition of the stimulus word</td>
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<tr>
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<td></td>
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<td>prolonged reaction time (2)</td>
</tr>
<tr>
<td>46</td>
<td>caro (expensive)</td>
<td>68</td>
<td>caro… caro… (expensive… expensive…) querido (dear)</td>
<td>repetition of the stimulus word</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>querido (dear)</td>
<td>prolonged reaction time (3)</td>
</tr>
<tr>
<td>47</td>
<td>pájaro (bird)</td>
<td>15</td>
<td>canto (singing)</td>
<td>+</td>
</tr>
<tr>
<td>48</td>
<td>caer (to fall)</td>
<td>28</td>
<td>tocar (to touch)</td>
<td>+</td>
</tr>
</tbody>
</table>

are not smart. I’m shy so I’m concern to be tonta (silly). In my family I was expected to be intelligent. My older brother is brilliant.
<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction* Time (Fifth of a second)</th>
<th>Reaction Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
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<tbody>
<tr>
<td>49</td>
<td>libro (book)</td>
<td>18</td>
<td>historia (history)</td>
<td>+</td>
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<tr>
<td>50</td>
<td>injusto (unjust)</td>
<td>74</td>
<td>justicia (justice) mal (bad)</td>
<td>incorrect reproduction prolonged reaction time (3) I do care about that, what I can do for justice.</td>
</tr>
<tr>
<td>51</td>
<td>rana (frog)</td>
<td>19</td>
<td>animal (animal)</td>
<td>+</td>
</tr>
<tr>
<td>52</td>
<td>separar (to separate)</td>
<td>17</td>
<td>juntar (to join) decidir (to decide)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>53</td>
<td>hambre (hunger)</td>
<td>17</td>
<td>comer (to eat)</td>
<td>+</td>
</tr>
<tr>
<td>54</td>
<td>blanco (white)</td>
<td>51</td>
<td>color (color)</td>
<td>+</td>
</tr>
<tr>
<td>55</td>
<td>niño (boy)</td>
<td>20</td>
<td>lindo (beautiful)</td>
<td>+</td>
</tr>
<tr>
<td>56</td>
<td>atender (to attend)</td>
<td>17</td>
<td>atender? (to attend?)</td>
<td>+</td>
</tr>
<tr>
<td>57</td>
<td>lápiz (pencil)</td>
<td>20</td>
<td>dibujar (to draw) escribir (to write)</td>
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</tr>
<tr>
<td>No</td>
<td>Stimulus word</td>
<td>Reaction* Time</td>
<td>Reaction Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>(Fifth of a second)</td>
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</tr>
<tr>
<td>58</td>
<td>triste (sad)</td>
<td>12</td>
<td>dolor (pain) solo (alone)</td>
<td>stereotype</td>
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<td></td>
<td></td>
<td></td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>59</td>
<td>ciruela (plum)</td>
<td>13</td>
<td>ciruela… (plum…) + mermelada (jam)</td>
<td>smile</td>
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<td></td>
<td>repetition of the stimulus word</td>
</tr>
<tr>
<td>60</td>
<td>casarse (to marry)</td>
<td>13</td>
<td>separarse (to separate) +</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>casa (house)</td>
<td>56</td>
<td>resguardo (shelter) +</td>
<td>It has many senses to me. I’m an architect. I’m spending more time in my house right now.</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>62</td>
<td>querido (dear)</td>
<td>39</td>
<td>amado (lover) lindo (beautiful)</td>
<td>Makes me feel about my boyfriend.</td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>63</td>
<td>vidrio (glass)</td>
<td>14</td>
<td>quebrado (broken) quebrar (to broke)</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>discutir (to discuss)</td>
<td>29</td>
<td>reclamar (to claim) pelear (to fight)</td>
<td>incorrect reproduction</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>65</td>
<td>pelaje (fur)</td>
<td>11</td>
<td>piel (skin) animal (animal)</td>
<td>incorrect reproduction</td>
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<td></td>
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</tr>
<tr>
<td>66</td>
<td>grande (big)</td>
<td>30</td>
<td>espacio (space) +</td>
<td>It makes me feel about dimensions.</td>
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</tr>
<tr>
<td>67</td>
<td>zanahoria</td>
<td>12</td>
<td>ensalada +</td>
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</table>

356
<table>
<thead>
<tr>
<th>No</th>
<th>Stimulus word</th>
<th>Reaction* Time</th>
<th>Reaction Reproduction Complex Indicators</th>
<th>Discussion</th>
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<tbody>
<tr>
<td>68</td>
<td>pintar (to paint)</td>
<td>22</td>
<td>incorrect reproduction prolonged reaction time stereotype</td>
<td>This has to do with my professional life and how difficult has been for me to work as an architect here. I like art very much, and I am frustrated right now. I want to do different things.</td>
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<tr>
<td>69</td>
<td>porción (part)</td>
<td>17</td>
<td>repetition of the stimulus word dividir (to divide)</td>
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<tr>
<td>70</td>
<td>viejo (old)</td>
<td>13</td>
<td>+ sabio (wise)</td>
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</tr>
<tr>
<td>71</td>
<td>flor (flower)</td>
<td>15</td>
<td>+ forma (shape)</td>
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<tr>
<td>72</td>
<td>golpear (to beat)</td>
<td>26</td>
<td>incorrect reproduction prolonged reaction time</td>
<td>When someone hits someone else; something that can affect you.</td>
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<tr>
<td>73</td>
<td>caja (box)</td>
<td>7</td>
<td>+ guardar (to store)</td>
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<tr>
<td>74</td>
<td>salvaje (wild)</td>
<td>25</td>
<td>incorrect reproduction prolonged reaction time</td>
<td></td>
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<tr>
<td>75</td>
<td>familia (family)</td>
<td>24</td>
<td>incorrect reproduction</td>
<td></td>
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<td>Reaction Reproduction Complex Indicators</td>
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<td>(Fifth of a second)</td>
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</tr>
<tr>
<td>76</td>
<td>lavar (to wash)</td>
<td>14</td>
<td>agua (water) +</td>
<td>prolonged reaction time stereotype</td>
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<tr>
<td>77</td>
<td>vaca (cow)</td>
<td>9</td>
<td>leche (milk) +</td>
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<td>78</td>
<td>extraño (strange)</td>
<td>28</td>
<td>raro (odd) +</td>
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<tr>
<td>79</td>
<td>felicidad (happiness)</td>
<td>15</td>
<td>plenitud (plenitude) +</td>
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<tr>
<td>80</td>
<td>mentir (to lie)</td>
<td>17</td>
<td>ocultar (to hide) +</td>
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<tr>
<td>81</td>
<td>conducta (behavior)</td>
<td>16</td>
<td>modo (manner) manejo (use)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>82</td>
<td>angosto (narrow)</td>
<td>43</td>
<td>corredor (corridor) +</td>
<td>prolonged reaction time (2) Comes to mind architecture, dimensions</td>
</tr>
<tr>
<td>83</td>
<td>hermano (brother)</td>
<td>17</td>
<td>amigo (friend) +</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>temer (to fear)</td>
<td>13</td>
<td>miedo (fear) +</td>
<td>hand movement</td>
</tr>
<tr>
<td>85</td>
<td>cigüeña (stork)</td>
<td>14</td>
<td>pájaro (bird) +</td>
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</tr>
<tr>
<td>86</td>
<td>falso (false)</td>
<td>26</td>
<td>tapado (covered)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>disfrazado (disguised)</td>
<td>prolonged reaction time</td>
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358
<table>
<thead>
<tr>
<th>No</th>
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<th>Reaction</th>
<th>Reproduction</th>
<th>Complex Indicators</th>
<th>Discussion</th>
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<tr>
<td>87</td>
<td>ansiedad</td>
<td>27</td>
<td>qué?</td>
<td>+</td>
<td>prolonged reaction time</td>
<td>I just can’t stop smoking. I worry too much about things. I do not have patience. I’m over enthusiastic with projects, and I start smoking immediately. I feel it is a sickness. Each time I have to make a choice, each challenge needs a cigarette.</td>
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<tr>
<td></td>
<td>(anxiety)</td>
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<td>(what?)</td>
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<td>fumar</td>
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<td>(to smoke)</td>
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<tr>
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<td>18</td>
<td>amor</td>
<td>+</td>
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</tr>
<tr>
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<td>(to kiss)</td>
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<td>(love)</td>
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<td>novia</td>
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<td>blanco</td>
<td>+</td>
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</tr>
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<td>(bride)</td>
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<td>(white)</td>
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<td>(pure)</td>
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<td>(direct)</td>
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<td>puerta</td>
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<td>pieza</td>
<td>+</td>
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<td></td>
<td>(door)</td>
<td></td>
<td>(room)</td>
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<td>92</td>
<td>elegir</td>
<td>47</td>
<td>dificultad</td>
<td>optar</td>
<td>incorrect reproduction</td>
<td>It is so difficult for me to make choices of everything. Just to buy a dress. I feel insecure that I’m not making the right choice.</td>
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<tr>
<td></td>
<td>(to choose)</td>
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<td>(difficulty)</td>
<td>(to choose)</td>
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<td>prolonged reaction time (2)</td>
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<td></td>
<td>(grass)</td>
<td></td>
<td>(to lay down)</td>
<td>(to lay down)</td>
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<td>95</td>
<td>ridículo</td>
<td>18</td>
<td>risa</td>
<td>+</td>
<td></td>
<td>Time is always annoying, is always</td>
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<td>Reaction Time*</td>
<td>Reaction Reproduction Complex Indicators</td>
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<td>finishing.</td>
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<tr>
<td>96</td>
<td>dormir (to sleep)</td>
<td>17 descansar (to rest)</td>
<td>+</td>
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</tr>
<tr>
<td>97</td>
<td>mes (month)</td>
<td>32 dias (days) calendario (calendar) incorrect reproduction prolonged reaction time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>lindo (beautiful)</td>
<td>20 ojos (eyes)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>mujer (woman)</td>
<td>13 yo (I)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>regañar (to scold)</td>
<td>18 molestar (to bother)</td>
<td>+</td>
<td></td>
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</table>

* Median: 20
** (+) Correct reproduction; (-) Amnesia.
*** If the reaction time is 2 or 3 times the median, the item is given value 2 or 3.

Comparative Analysis of Dream Texts: Dream 1

Dream 1

(Dreamed one day after WAE administration).

Spanish version

*Iba en un auto con alguien que no se quien es. A ratos manejaba esa persona, pero me da la sensación de que a veces manejaba yo también. Ibamos por calles tipo calle principal de una ciudad chica, con tiendas y gente y actividad. Era de noche. Cuando manejaba esta otra persona, lo hacia de forma completamente alocada, a toda velocidad golpeando y atropellando todo lo que se le cruzaba por delante. Yo iba aterrada mientras la otra persona reía a carcajadas. De repente cambia la escena*
completamente y tengo la sensación de tener otro cuerpo, ahora soy un joven de unos dieciséis años. Hay más gente conmigo, dos o tres personas, y es de día. Estamos en un lugar como un parque pero de cemento, con escaleras que bajan y se meten en la tierra. Alguien nos persigue y el grupo se diluye, tengo que correr y ocultarme en esta especie de laberinto. No tengo miedo. Cambio de escena nuevamente, ahora sigo siendo el joven de dieciséis años. Pero estoy parada sola en una estructura metálica de unos cinco pisos de altura. Estoy tranquila mirando el paisaje a mi alrededor, que es campo abierto y cerros, como un paisaje ondulado. No se por qué de repente tengo la sensación de que alguien o algo me reconoce (como la misma persona que estuvo primero en el auto, después en el laberinto y ahora acá).

Transliteration of the Spanish version

I was in a car with someone I do not know who he/she is. Sometimes this person drives the car, but I have the feeling that sometimes I drive, too. We went through streets like a principal street of a small city, with stores and people and activity. It was nighttime. When this other person drove, she/he did it in a crazy way, highest speed crushing into and running over everything that runs into her/him. I was terrified while this other person guffawed. Suddenly, the scene changes completely and I have the feeling of having another body, now I am a young boy of seventeen years old. There are more people with me, two or three persons and it is daytime. We are in a place like a park but made of cement, with stairs that go down and go inside the ground. Someone is following us and the group dilutes, I have to run and hide in this kind of labyrinth. I am not scared. I change scene again, now I am still being the young boy of seventeen years old. But I am standing up alone in a metallic structure of five-storey high. I am quiet looking at the landscape in my surroundings that is an open country and hills, like a wavy landscape. I don’t know why suddenly I have the feeling that someone or something recognizes me (like the same person who was first in the car, then in the labyrinth and now here).

English version

I and someone I do not recognize are driving a car through commercial streets of a small town. Sometimes I am the driver, but at other times, he or she is the driver. He drives in a very risky and irresponsible way, too fast, and he is laughing as crazy while I am terrified. Suddenly, the scene changes completely and I am in a sort of urban park, with three or two other people, I am much younger and I am a boy, a teenager around sixteen or seventeen years old. This park where we are is like a big playground with many levels and stairs going below grade. It feels like a labyrinth connecting surface level with a basement level. But it is difficult to figure out how. Suddenly I have to run away, someone is chasing us. The group breaks and I start running down these stairs. I am not scared. After this, there is another change of scene; I don’t know what happened with the persecutor or with the other people that were with me. But finally I am alone standing on top of a metal structure, five or six storey high. I like the landscape around it. It’s vast and I can see hills one after the other all around me. This structure is standing alone, in the middle of a field. I am not sure if I can see also some cities far away in the horizon. (The hills are also cities?). As I am contemplating this landscape I have the
feeling that someone or something recognizes me as the same person that was first driving the car, then running down the stairs and now here.

Participant’s associations to dream 1:

“The first thing that comes to my mind is this incarnation thought since in this dream I change my body. The second thing in the first part is the fear I have with my boyfriend due to his problems: he is bipolar. I am moving, and with this thing of reincarnation, you have to face all the stupid things you did in the past. It is not fun to go through the same stupid things again. It is a punishment; you have to keep solving this situation. I was just enjoying it; it was a good end in the dream.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
SV: Iba en un auto con alguien que no se quien es.
T: I was in a car with someone I do not know who he/she is.
EV: I and someone I don’t recognize are driving a car through commercial streets of a small town.

SV: Iba en un auto con alguien que no se quien es.
T: I was in a car with someone I do not know who he/she is.

Participant’s association: Auto: self independence.

Alguien: unknown.

EV: I and someone I don’t recognize are driving a car through commercial streets of a small town.

Participant’s associations: someone: I think someone is God.

driving: the car, speed. Also order because of the streets and rules.

car: vehicle, wheels, movement.

commercial streets: movement, activity, people, lots of people together working.

small town: familiarity, country people.

Researcher’s interpretation: The SV started: “I was in a car with someone that I do not know who she/he is,” while the EV started: “I and someone I don’t recognize are driving a car…” In the SV the place where the dream ego was situated (car) is named before her
company (someone) is named, giving the sense of space and quality of psychic energy immediately. In the EV the company and the acknowledgement that she does not know her/him came first.

The EV added where they were driving first: “through commercial streets of a small town” giving the feeling of being in a familiar place when she described the place where they were driving: “people working together… familiarity.”

When associated to the word “*alguien,*” Katy stated, “unknown.” And she said, “I think someone is God,” when she associated to “someone.”

Katy’s association to the word “*auto:* self independence” referred to a spatial experience of separation from the other. On the other hand, when she associated to “car,” she stated, “vehicle, wheels, movement.”

2.
SV: *A ratos manejaba esa persona, pero me da la sensación de que a veces manejaba yo también.*
T: Sometimes this person drives the car, but I have the feeling that sometimes I drive, too.
EV: Sometimes I am the driver, but at other times, he or she is the driver.

SV: *A ratos manejaba esa persona, pero me da la sensación de que a veces manejaba yo también.*
T: Sometimes this person **drives** the car, but I have the feeling that sometimes I drive, too.

**Participant’s association** *Manejaba:* to drive.

EV: Sometimes I am the driver, but at other times, he or she is the driver.

**Researcher’s interpretation:** this sentence showed that the dreamer and the other person are interchangeably. Both were able to drive the car, that is, the roles were not defined. In the EV the participant stated first that the dream ego was the driver: “I am the driver” while the SV started “this person drives the car, but I have the feeling that sometimes I drive, too.” The word “feeling” opened up the doubt if effectively she drove the car.

3.
SV: *Íbamos por calles tipo calle principal de una ciudad chica, con tiendas y gente y actividad.*
T: We went through streets like a principal street of a small city, with stores and people and activity.
EV: This image appears before (No. 1: “… through commercial streets of a small town).”

SV: *Íbamos por calles tipo calle principal de una ciudad chica, con tiendas y gente y actividad.*
T: We went through streets like a principal street of a small city, with stores and people and activity.

**Participant’s association:** Calle: people, activity, life.

*Calle principal:* opposite to a residential street. Place with a lot of activity. People crossing the street. Normal people, but working. More like working class people.

*Ciudad chica:* more fragile than a big city. I see this street with little stores. There is a lot of activity inside and outside. It is more fragile than big tall buildings where corporate people work there.

*Tiendas:* space between two people. It is not a big store. One person has his little store; one to one.

**Researcher’s interpretation:** as stated above, this image came later in the SV. However in the SV was better described. The dreamer adds people and states that the city is small. When she associates gives the feeling that the city is “fragile,” not a big city. Despise complex.

4.

**SV:** Era de noche.

T: It was nighttime.

**EV:** This image does not appear.

**SV:** Era de noche.

T: It was nighttime.

**Participant’s association:** Noche: dark, darkness, unknown. Especially when you are driving. I have fears, I am asustadiza (terrified) when I have to drive at night. I don’t know where I am.

**Researcher’s interpretation:** Only in the SV the dreamer states that it is nighttime. She associates with fears of the unknown. Fearful of the unknown complex.

5.

**SV:** Cuando manejaba esta otra persona, lo hacía de forma completamente alocada, a toda velocidad golpeando y atropellando todo lo que se le cruzaba por delante. Yo iba aterrada mientras la otra persona reía a carcajadas.

T: When this other person drove, she/he did it in a crazy way, highest speed crushing into and running over everything that runs into her/him. I was terrified while this other person guffawed.

**EV:** He drives in a very risky and irresponsible way, too fast, and he is laughing as crazy while I am terrified.
SV: Cuando manejaba esta otra persona, lo hacía de forma completamente alocada, a toda velocidad golpeando y atropellando todo lo que se le cruzaba por delante. Yo iba aterrada mientras la otra persona reía a carcajadas.

T: When this other person drove, she/he did it in a crazy way, highest speed crushing into and running over everything that runs into her/him. I was terrified while this other person guffawed.

**Participant’s association:** alocada: it was a nightmare. It wasn’t a dream. He is someone who is only inside his own world. He is not listening to what I am saying. I can associate him with my boyfriend who drives very fast. Immediately I can say he is my boyfriend, but I don’t see his face. This is how I actually feel when he drives.

golpeando: he is driving very fast, like drunk, because it is a small city there are lots of things and signs. He is hitting that, all those things. As if it was funny.

aterrada: scared, a little more than scared. You feel like you are out of control. I don’t know the consequences.

reír a carcajadas: he is laughing.

EV: He drives in a very risky and irresponsible way, too fast, and he is laughing as crazy while I am terrified.

**Participant’s association:** risky: exposed, unnecessary, dangerous.

irresponsible way: selfish, deaf.

fast: alone, without intimacy, fast food.

laughing as crazy: scary.

terrified: danger, vulnerable, small. When we were talking about the same dream in Spanish my associations were longer.

**Researcher’s interpretation:** in both linguistic versions the “crazy” energy drives the car while the dream ego feels terrified: aggressive complex. It is interesting to note how in the EV the driver appears as “he” while in the SV remains as a “person.” However, the participant later associates this person with her boyfriend. The SV remains in past tense (“person drove”) while the EV appears in present tense (“he drives”).

6.
SV: De repente cambia la escena completamente y tengo la sensación de tener otro cuerpo, ahora soy un joven de unos diecisiete años. Hay más gente conmigo, dos o tres personas, y es de día.

T: Suddenly, the scene changes completely and I have the feeling of having another body, now I am a young boy of seventeen years old. There are more people with me, two or three persons and it is daytime.

EV: Suddenly, the scene changes completely and I am in a sort of urban park, with three or two other people, I am much younger and I am a boy, a teenager around sixteen or seventeen years old.

**Participant’s association:** Cuerpo: presence. I have the feeling that something happened, like an accident, and I reborn in the form of this young boy. I always think about death and reincarnation. This is another presence, but it’s me.

joven: I’m younger, my body is slighter; I am taller, thinner and more agile.

diecisiete años: yes, because it could have been eighteen or fifteen. Sixteen is too young, eighteen is older, is in-between. When I was eighteen I was already out of high school. When I was sixteen was my last year of high school, I was waiting for something.

Dos o tres personas: I am in a group and I don’t feel any intimacy with anyone. But I feel I am part of it. I don’t remember who they were. I only remember that I was a boy, not a girl.

De día: more energy, light, as suppose as the other situation, there is energy, I can see where I go.

EV: Suddenly, the scene changes completely and I am in a sort of urban park, with three or two other people, I am much younger and I am a boy, a teenager around sixteen or seventeen years old.

**Participant’s association:** urban park: surfaces, geometry, constructions, people.

Three or two other people: I don’t remember who they were, unknown, strangers, co-workers, someone who have to deal but no much intimacy. It is like circumstantial, nothing too deep.
boy: guns, playing, moving, running.

teenager: conflict, rape, problems.

sixteen or seventeen years old: teenager, in-between.

**Researcher’s interpretation**: The SV puts the “feeling of having another body, now I am a boy of seventeen years old” at the beginning of the sentence while the EV starts stating that “I am in a sort of urban park, with three or two other people.” The experience of the dream ego in the SV begins with the transformation of her body while the EV brings up the context and the people around. The distance of the dream ego and the experience in the EV can be perceived when the dreamer states “I am much younger and I am a boy, a teenager …” In this sentence there is a comparison with the real ego of the participant.

Again, the SV brings up that it is daytime while the EV does not do it.

7.

SV: Estamos en un lugar como un parque pero de cemento, con escaleras que bajan y se meten en la tierra.

T: We are in a place like a park but made of cement, with stairs that go down and go inside the ground.

EV: This park where we are is like a big playground with many levels and stairs going below grade.

SV: Estamos en un lugar como un parque pero de cemento, con escaleras que bajan y se meten en la tierra.

T: We are in a place like a **park** but made of **cement**, with **stairs** that go down and go inside the **ground**.

**Participant’s association**: Parque: people, get together, they play, not a place for work as the first part of the dream. It is a place where to spend time together. It is not linear, is a circle or centre.

Cemento: like foundation, something strong. Like an action to, like doing something. Like estando (being), yendo (going), it sounds similar. Like this “endo” (“ing”) ending.

Escaleras: I like escaleras (stairs) very much. With stairs you are connecting one place with another. I am an architect. You are shifting your way from high to low. I love the shape of them. I like its geometry.

Tierra: no se que decirte de tierra… podría haber dicho escaleras que bajan al suelo (I don’t know what I can tell you about earth. I could have said stairs that go down to the floor). Surface, the air surface. … this park is this circle, you can see the horizon like in Central Park. **Tierra** (earth) is related to that line, to that horizon.
EV: This park where we are is like a **big playground** with many **levels** and **stairs** going **below grade**.

**Participant’s association**: big playground: school, teenagers. Buildings around.

levels: stages, one thing after the other. Order, connections.


below grade: no light, darkness, underground, cold, wet.

**Researcher’s interpretation**: the SV starts with a “we” situating the dream ego and her company at the beginning of the sentence: “We are in a place like a park.” The EV focuses in the description of the park itself: “This park where we are is like a big…”

The park is described differently in each linguistic version, but it connects with somewhere below the ground. In the SV is “made of cement” and in the EV is a “big playground.”

8.

SV: **Alguien nos persigue y el grupo se diluye, tengo que correr y ocultarme en esta especie de laberinto. No tengo miedo.***

T: Someone is following us and the group dilutes, I have to run and hide in this kind of labyrinth. I am not scared.

EV: It feels like a labyrinth connecting surface level with a basement level. But it is difficult to figure out how. Suddenly I have to run away, someone is chasing us. The group breaks and I start running down these stairs. I am not scared.

SV: **Alguien nos persigue y el grupo se diluye, tengo que correr y ocultarme en esta especie de laberinto. No tengo miedo.***

T: **Someone** is following us and the group dilutes, I have to run and **hide** in this kind of **labyrinth. I am not scared.**

**Participant’s association** **Alguien**: unknown. I didn’t see the person following us. I just saw the group suddenly broke apart and I knew I had to run but I didn’t know why. I have the feeling that I did something wrong in the first part of the dream, but I don’t know if this is what I am reading of this dream or I felt there. All these steps are logical consequences of what I have done.

**Ocultarme**: I remember being very agile and doing it very well. To hide: to know where to put your body.
Laberinto: It is a sort of laberinto (labyrinth). I knew where to go without knowing the plan. Laberinto is a place that is very difficult to know where to go. In the dream it was not that difficult to know where to go. Maybe I was lucky.

Miedo: unknown, lack of control, impotencia (impotency), I don’t know how to say that in English.

EV: It feels like a labyrinth connecting surface level with a basement level. But it is difficult to figure out how. Suddenly I have to run away, someone is chasing us.

Participant’s association: labyrinth: trying to understand something that is very difficult apparently, like how to go from A to B, to something you don’t know.

surface level: light, entrance, exit.

basement level: darkness, wet and cold, disconnected.

run away: trying to avoid something, leaving behind.

chasing: there is someone trying to trap us. Or maybe because I am guilty about something and this person is trying to get me so I receive a punishment.

Researcher’s interpretation: in the SV the situation of having someone following the dream ego and her company appears immediately while the EV starts focusing on the labyrinth, and after that the dream ego starts to run away (aggressive complex).

In her associations to the word “alguien” (someone), the participant states, “I have the feeling that I did something wrong in the first part of the dream” (guilt complex).

9.

SV: Cambio de escena nuevamente, ahora sigo siendo el joven de dieciséis años.
T: I change scene again, now I am still being the young boy of seventeen years old.
EV: After this, there is another change of scene; I don’t know what happened with the persecutor or with the other people that were with me.

SV: Cambio de escena nuevamente, ahora sigo siendo el joven de dieciséis años.
T: I change scene again, now I am still being the young boy of seventeen years old.

EV: After this, there is another change of scene; I don’t know what happened with the persecutor or with the other people that were with me.

Participant’s association: persecutor: someone who is trying to punish you, gets you, constricts you.
**Researcher’s interpretation**: The SV clearly appears closer to the experience of the dream ego: “I change scene again” while in the EV “there is another change of scene.”

In addition, in the SV the dreamer is a young boy again. This information does not appear in the EV.

The EV is focused on the persecutor and the other people.

10.
**SV**: Pero estoy parada sola en una estructura metálica de unos cinco pisos de altura.
**T**: But I am standing up alone in a metallic structure of five-storey high.
**EV**: But finally I am alone standing on top of a metal structure, five or six-storey high.

**SV**: Pero estoy parada sola en una estructura metálica de unos cinco pisos de altura.
**T**: But I am standing up alone in a metallic structure of five-storey high.

**Participant’s association**: sola: I am by my own. I don’t have to negotiate with any. It is easier.

**estructura metálica**: something made of parts and each part has a logical reason to be there. It is also very… it comes first in a building. This is just the first step in a building. More essential. You can do many things on your structure depending on your taste but the structure will be the same. The **estructura metálica** (metallic structure) is easier to make than **estructura de hormigón** (structure made of concrete). You can carry it with you, it is easier to build.

**EV**: But finally I am alone standing on top of a metal structure, five or six-storey high.

**Participant’s association**: alone: in peace, calm, comfortable.

**metal structure**: like the skeleton of a building, what is inside a building.

**Researcher’s interpretation**: in both linguistic versions the dream ego is standing up alone in a metal structure; however the EV specifies that she is on top of this metal structure and that she is “finally” there.

11.
**SV**: Estoy tranquila mirando el paisaje a mi alrededor, que es campo abierto y cerros, como un paisaje ondulado.
**T**: I am quiet looking at the landscape in my surroundings that is an open country and hills, like a wavy landscape.
**EV**: I like the landscape around it. It’s vast and I can see hills one after the other all around me.
SV: Estoy tranquila mirando el paisaje a mi alrededor, que es campo abierto y cerros, como un paisaje ondulado.
T: I am quiet looking at the landscape in my surroundings that is an open country and hills, like a wavy landscape.

Participant’s association tranquil: yes, I feel fine, I feel good that I am enjoying the landscape. It is pleasant. I feel good.

paisaje: what you see through a window. The word also has some sound that connects with pasaje (passage), pasada (crossing), there is a sense of time, country, countryside.
campo abierto: something natural, without limits or structures, or men-built things, green, open and nice.
cerros: I think it has same sense of space that is natural. It does not depend if I add hormigón (concrete) or not, it will look the same. I like cerros (hills), the way they look, the shadows, their texture. I used to draw them when I was little. They are part of being in Chile and all that.

EV: I like the landscape around it. It’s vast and I can see hills one after the other all around me.

Participant’s association: landscape: green, fields, plants, wind.
hills: silence, peace, shadows, their texture. I used to draw them when I was little. They are part of being in Chile and all that.

Researcher’s interpretation: each linguistic version starts differently. The SV describes how the dream ego feels while looking at the landscape, while the EV starts saying how much she likes the landscape.

The participant gives very different associations to the word “paisaje” and to the word “landscape.” The sound of this Spanish word connects the participant with “pasaje (passage), pasada (crossing), there is a sense of time, country, countryside.” This association opens up the possibility of passage towards a different way of being.

12.
SV: This image does not appear in the SV.
EV: This structure is standing alone, in the middle of a field. I am not sure if I can see also some cities far away in the horizon. (The hills are also cities?).

EV: This structure is standing alone, in the middle of a field. I am not sure if I can see also some cities far away in the horizon. (The hills are also cities?).

Participant’s association: middle: inside
field: I am confused. Field, context.

cities: Viña del Mar.

horizon: the beach.

**Researcher’s interpretation:** here the EV gave a space description bringing up the experience of solitude in a full sense. According to her associations, the insecurity complex was constellated.

13.
SV: No se por qué de repente tengo la sensación de que alguien o algo me reconoce (como la misma persona que estuvo primero en el auto, después en el laberinto y ahora acá).
T: I don’t know why suddenly I have the feeling that someone or something recognizes me (like the same person who was first in the car, then in the labyrinth and now here).
EV: As I am contemplating this landscape I have the feeling that someone or something recognizes me as the same person that was first driving the car, then running down the stairs and now here.

SV: No se por qué de repente tengo la sensación de que *alguien o algo me reconoce* (como la misma persona que estuvo primero en el auto, después en el laberinto y ahora acá).
T: I don’t know why suddenly I have the feeling that *someone or something recognizes me* (like the same person who was first in the car, then in the labyrinth and now here).

**Participant’s association:** *alguien o algo me reconoce*: I don’t know if this is part of the dream or it came to my mind that morning. I died and then I had another body and then I am in another body after all these steps. I am not sure. What recognizes me is a force or someone, it is like God. I do not believe in God, but something like that… I am the same person… I wanted to hide that I was the same person, but finally I wanted to recognize I was the same person.

EV: As I am contemplating this landscape I have the feeling that *someone or something recognizes me* as the same person that was first driving the car, then running down the stairs and now here.

**Participant’s association:** someone or something recognizes me: *chuta!* (woow!) God!

running down: running down the stairs.

**Researcher’s interpretation:** the last image of this dream appears full of energy and a new recognition of the dream ego occurs.
Comparative Analysis of Dream Texts: Dream 2

(Dreamed six days after WAE administration).

Spanish version

Estoy un lugar que parece el patio de un colegio o de un parvulario. Está lleno de niños jugando, me paseo por el lugar y reconozco al hermano chico de una amiga que no veo hace mucho tiempo y converso palabras, que no me acuerdo, con él. Después entro a un edificio donde también hay niños (acá no me acuerdo mucho), pero finalmente me encuentro con un niño como de ocho años que me muestra algo que ha inventado, yo me acerco y me agacho para mirar lo que ha creado, tengo la sensación de estar mirándolo con la cabeza al revés a ratos. Estoy admirada del objeto que es como una máquina hecha con una parte de una batidora eléctrica. Después de esto, tengo la sensación que alguien me guía por esta escuela y me hace dejar al niño y su invento atrás. Ahora estoy en un patio interior de un edificio de ocho pisos de altura. Es un patio de hormigón de estilo moderno, de pronto hay que huir de este recinto, no se porqué y veo que un hombre se encarama por una ventana que está como a dos metros de altura y que da a un corredor interior del segundo piso. Como debo huir, sigo a este hombre y trato de hacer lo mismo pero cuando pongo mi mano en la base de la ventana, esta se desprende del edificio como si fuera una tira de papel. Desde el corredor en el segundo piso el hombre me mira, y no me ayuda, me esta dando la espalda pero su cabeza esta girada hacia mí. Lleva una maleta y esta vestido con un impermeable. Mientras todo esto sucede tengo unas visiones de una mujer estrafalaria llena de accesorios como collares y vestidos floreados en tonos estridentes que camina dentro de una pieza llena de cosas de colores estridentes también.

Transliteration of the Spanish version

I am in a place that looks like a school or a preschool’s yard. It is full of children playing. I walk around the place and I recognize the little brother of a girl friend that I have not seen for a long time and I talk to him words that I cannot remember. Then, I enter to a building where there are also children (here I cannot remember well), but finally I run into a boy of eight years old who shows me something that he has invented, I get close and stop to look what he has created, I have the feeling of looking with my head upside-down sometimes. I admire the object which is like a machine made up of a part of an electric blender. After this, I have the feeling that someone guides me through this school and makes me leave the boy and his invention. Now I am in an interior patio of an eight floor high building. It is a patio made of concrete modern style, suddenly it has to run out of this building, I don’t know why and I see a man who climbs through a window that is at two meters high and connects to an interior corridor in the second floor. Since I have to run away, I follow this man and I try to do the same but when I put my hand at the sill of the window, this one is removed from the building as if it were a strip of paper. From the corridor in the second floor the man looks at me, and he doesn’t help me, he is backwards but his head turns back to me. He carries a suitcase and he is dressing an impermeable. While all of this happens I have visions of a strident woman full of
accessories like necklaces and flowered dresses in strident colors who walks inside a room full of colorful things and strident, too.

English version

I am in visiting a primary school. I am in a playground with children playing and screaming around me, suddenly I recognize a boy as the little brother of an old friend I haven’t seen in a long time. I talk briefly with him. Then I keep walking towards the building. I walk through many classrooms and corridors with some kids playing or walking. Then I arrive to another room and I find a kid working in some sort of art project, he is around ten years old and he shows me his invention, I bent over, turning my head down to observe the object and I am fascinated by it. It is like a machine made out with a part of an electric blender. As I am doing this I have to leave the kid because someone is guiding me to do so. I think it is a woman, a teacher or so, and she is in charge of showing me the school. Then I am in a sort of backyard of a modern building six-storey high. This backyard is all made of concrete, it looks fancy and sleek. Then I see some people ahead of me and then they start running away, trying to escape this space. As it doesn’t have any doors, I see this people climbing a window that connects to a corridor on the second floor of the building. I watch the last person doing this. Now I am the last person and I try to imitate what he is doing. When I raise my arm to reach the sill of the window (it is a special shape of window) the entire window came out from the wall as if it were a strip of paper. As I am doing this, I see the man who climbed before me, standing on the second floor corridor, he is wearing a long coat and holding a briefcase, he doesn’t try to help me, and he is looking at me turning his face towards me but all I can see is his back. Then I see images of a woman nervously walking in a small room over decorated; she is wearing a dress and too much jewelry.

Participant’s associations to dream 2:

Katy did not send any associations to this dream.

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1.
SV: Estoy un lugar que parece el patio de un colegio o de un parvulario.
T: I am in a place that looks like a school or a preschool’s yard.
EV: I am in visiting a primary school.

SV: Estoy un lugar que parece el patio de un colegio o de un parvulario.
T: I am in a place that looks like a school or a preschool’s yard.

Participant’s associations: (The participant starts to cry)
patio de un colegio: noise, children, lots of kids running around and playing.

patio de un parvulario: I remember it was a place with children of different ages playing.
EV: I am in visiting a primary school.

Participant’s associations: primary school: school with very young kids the one I used to work in Boston.

Researcher’s interpretation: the SV gives an experience of place not as precise (school or a preschool’s yard) as the EV (primary school). When associating the latter, the participant connects to her life in Boston.

The participant starts to cry when she starts to associate to the SV. She appears nostalgic.

2.
SV: Está lleno de niños jugando, me paseo por el lugar y reconozco al hermano chico de una amiga que no veo hace mucho tiempo y converso palabras, que no me acuerdo, con él.

T: It is full of children playing. I walk around the place and I recognize the little brother of a girl friend that I have not seen for a long time and I talk to him words that I cannot remember.

EV: I am in a playground with children playing and screaming around me, suddenly I recognize a boy as the little brother of an old friend I haven’t seen in a long time. I talk briefly with him.

SV: Está lleno de niños jugando, me paseo por el lugar y reconozco al hermano chico de una amiga que no veo hace mucho tiempo y converso palabras, que no me acuerdo, con él.

T: It is full of children playing, I walk around the place and I recognize the little brother of a girl friend that I have not seen for a long time and I talk to him words that I cannot remember.


jugando: spending time with fun.

paseo: a park.

reconozco: to remember.

hermano chico: little brother.

amiga: girl friend, Laura, my friend, sister. I feel nostalgic of a time that is gone. She cries.
**Converso:** to chat.

**Palabras:** to say hi, few words, not big long conversations.

**EV:** I am in a **playground** with **children playing** and **screaming** around me, suddenly I recognize a **boy** as the **little brother of an old friend** I haven’t seen in a long time. I talk briefly with him.

**Participant’s associations:** playground: play where kids are playing and screaming, noisy.

children: games, colors.

playing: kids close to each other.

screaming: being free.

boy: just children.

little brother of an old friend: I don’t remember his name..., Joaquín.

**Researcher’s interpretation:** the SV starts describing the place around (It is full of children), while the EV starts saying directly where the dream ego is (I am in a playground).

3.

**SV:** Después entro a un edificio donde también hay niños (acá no me acuerdo mucho), pero finalmente me encuentro con un niño como de ocho años que me muestra algo que ha inventado, yo me acerco y me agacho para mirar lo que ha creado, tengo la sensación de estar mirándolo con la cabeza al revés a ratos.

T: Then, I enter to a building where there are also children (here I cannot remember well), but finally I run into a boy of eight years old who shows me something that he has invented, I get close and stop to look what he has created, I have the feeling of looking with my head upside-down sometimes.

**EV:** Then I keep walking towards the building. I walk through many classrooms and corridors with some kids playing or walking. Then I arrive to another room and I find a kid working in some sort of art project, he is around ten years old and he shows me his invention, I bent over, turning my head down to observe the object and I am fascinated by it.

**SV:** Después entro a un edificio donde también hay niños (acá no me acuerdo mucho), pero finalmente me encuentro con un niño como de **ocho años** que me muestra **algo que**
Then, I enter to a building where there are also children (here I cannot remember well), but finally I run into a boy of eight years old who shows me something that he has invented, I get close and stop to look what he has created, I have the feeling of looking with my head upside-down sometimes.

**Participant’s associations:** edificio: school.

nño: a boy full of energy, moving.

ocho años: maybe is the age of that boy, my friend’s brother that I stop seeing him when he was 8 years old.

algo que ha inventado: it was like a machine, with a little box with things inside, like little treasure. Me quería quedar con el niño (I wanted to stay with the kid).

mirándolo con la cabeza al revés: trying to get close to him. In order to see what he is seeing. Bending my head.

**EV:** Then I keep walking towards the building. I walk through many classrooms and corridors with some kids playing or walking. Then I arrive to another room and I find a kid working in some sort of art project, he is around ten years old and he shows me his invention, I bent over, turning my head down to observe the object and I am fascinated by it.

**Participant’s associations:** building: I think it is that school I used to work in Boston.

classrooms: these are empty classrooms with one or two children after the class. There are the typical things in the classroom: the chalkboard, drawings.

corridors: the place connecting all the classrooms.

room: space with four walls.

kid: a small person. I don’t know him. He is like a surprise.

art project: a sculpture.

ten years old: innocence.

invention: creation, art project, like the kid is doing this object that does not have any explanation; a toy.

turning my head down: I’m trying to reach his high. (She cries).
the object: a toy.

fascinated: very happy, surprised.

**Researcher’s interpretation**: The EV shows a dream ego that goes through many places in order to reach the boy, while the SV gets to the boy faster.

This portion of the dream brings up emotion to the participant. There is a new connection with a boy that she has not seen for a while. This boy could connect her with aspects of herself that she has forgotten that there are full of life, energy and creativity. To be with him, “to reach his high” she needs to bend her head, it needs an opposite vision.

4.
**SV**: Estoy admirada del objeto que es como una máquina hecha con una parte de una batidora eléctrica.
**T**: I admire the object which is like a machine made up of a part of an electric blender.
**EV**: It is like a machine made out with a part of an electric blender.

**SV**: Estoy admirada del *objeto que es como una máquina* hecha con una parte de una *batidora eléctrica*.
**T**: I am admired with the *object which is like a machine* made up of a part of an *electric blender*.

**Participant’s associations**: *objeto que es como una máquina*: it has a little pieces. I can recognize pieces all connected. Like a toy, but invented.

*batidora eléctrica*: kitchen tool.

**EV**: It is like a *machine* made out with a part of an *electric blender*.

**Participant’s associations**: machine: washing machine, something that revolves.

electric blender: *me acordé del* (I remembered the) electric blender. I think is General Electric with that letters written on it. (*She cries*).

**Researcher’s interpretation**: the association to the EV brings up anguish in the participant. The words General Electric probably bring up some kind of nostalgia from childhood to Katy.
5.  
SV: Después de esto, tengo la sensación que alguien me guía por esta escuela y me hace dejar al niño y su invento atrás.
T: After this, I have the feeling that someone is guiding me through this school and makes me leave the boy and his invention.
EV: As I am doing this I have to leave the kid because someone guides me to do so. I think it is a woman, a teacher or so, and she is in charge of showing me the school.

SV: Después de esto, tengo la sensación que alguien me guía por esta escuela y me hace dejar al niño y su invento atrás.
T: After this, I have the feeling that someone guides me through this school and makes me leave the boy and his invention.

Participant’s associations: alguien: like the supervisor of the school. She is a woman; she is in charge of leading you inside the school.

guía: she is showing me the different places and activities of the school.

escuela: in this dream I remember that I was a teacher at school in Boston. I remember it.

invento: creation, art, sculpture.

EV: As I am doing this I have to leave the kid because someone is guiding me to do so. I think it is a woman, a teacher or so, and she is in charge of showing me the school.

Participant’s associations: someone: I don’t know. A stranger.

guiding me: like a tourist guide.

woman: teacher.

teacher: como la vieja pesada; como la profesora pesada (like the unpleasant old lady; like the unpleasant teacher).

Researcher’s interpretation: here the energy changes, a strange woman separates the dreamer from the boy.

6.  
SV: Ahora estoy en un patio interior de un edificio de ocho pisos de altura. Es un patio de hormigón de estilo moderno, de pronto hay que huir de este recinto, no se porqué y veo que un hombre se encarama por una ventana que esta como a dos metros de altura y que da a un corredor interior del segundo piso.
T: Now I am in an interior patio of an eight-storey high building. It is a patio made of concrete modern style, suddenly it has to run out of this building, I don’t know why and I
see a man who climbs through a window that is at two meters high and connects to an interior corridor in the second floor.
EV: Then I am in a sort of backyard of a modern building six-storey high. This backyard is all made of concrete, it looks fancy and sleek. Then I see some people ahead of me and then they start running away, trying to escape this space.

SV: Ahora estoy en un patio interior de un edificio de ocho pisos de altura. Es un patio de hormigón de estilo moderno, de pronto hay que huir de este recinto, no se porqué y veo que un hombre se encarama por una ventana que está como a dos metros de altura y que da a un corredor interior del segundo piso.
T: Now I am in an interior patio of an eight-storey floor high building. It is a patio made of concrete modern style, suddenly it has to run out of this building, I don’t know why and I see a man who climbs through a window that is at two meters high and connects to an interior corridor in the second floor.

Participant’s associations: patio interior: I remember the backyard of a building that I lived in Brooklyn; it is like el revés de algo (the reverse of something).

ochos pisos: like small office building. This is the office part of the school, the administration.

patio de hormigón de estilo moderno: it is very dry, nothing there, empty, it is white, plain and square.

huir: Operación Daisy (Operation Daisy). Some sort of emergency. There were three or four people and they are running and I felt I have to do the same. Maybe there was fire or a bomb in the building.

hombre: stranger.

ventana: window.

dos metros de altura: you can reach it, but it is hard to reach.

corredor interior: corridor.

EV: Then I am in a sort of backyard of a modern building six-storey high. This backyard is all made of concrete, it looks fancy and sleek. Then I see some people ahead of me and then they start running away, trying to escape this space.

Participant’s associations: backyard: the back face of the building.


people: strangers.

running away: nervous peoples.

**Researcher’s interpretation**: it is interesting to note that the SV describes an interior patio of an eight-storey high building and on the other hand, the EV describes a sort of backyard of a modern building six-storey high. In the SV “it has to run out” while in the EV “some people ahead of me…start running away.”

7.

SV: Como debo huir, sigo a este hombre y trato de hacer lo mismo pero cuando pongo mi mano en la base de la ventana, esta se desprende del edificio como si fuera una tira de papel.

T: Since I have to run away, I follow this man and I try to do the same but when I put my hand at the sill of the window, this one is removed from the building as if it were a strip of paper.

EV: As it doesn’t have any doors, I see this people climbing a window that connects to a corridor on the second floor of the building. I watch the last person doing this. Now I am the last person and I try to imitate what he is doing. When I raise my arm to reach the sill of the window (it is a special shape of window) the entire window came out from the wall as if it were a strip of paper.

**Participant’s associations**: base de la ventana: I am on the first level, and it is the first part I have to climb.

desprende: to come out. The window becomes a sticker, like a piece of paper.

tira de papel: a poster.

EV: As it doesn’t have any doors, I see this people climbing a window that connects to a corridor on the second floor of the building. I watch the last person doing this. Now I am the last person and I try to imitate what he is doing. When I raise my arm to reach the sill of the window (it is a special shape of window) the entire window came out from the wall as if it was a strip of paper.

**Participant’s associations**: doors: exit.
climbing: *que podría decirte?* (What can I tell you?) Climbing to the window; climbing a mountain.

window: light, sunshine.

corridor: office building

last person: survivor.

imitate: to follow.

sill of the window: base of the window.

special shape of window: yes, because I remember it wasn’t a square window. Like an angled rectangle.

wall: separation between inside and outside, bricks, something tall.

strip of paper: poster, build board

**Researcher’s interpretation:** in both versions the experience of the dream ego is of desperation. The beginning of the SV, “since I have to run away, I follow this man” suggests that this person is actually running away from herself and following a man (her partner) and the consequences are not good at all, since the window was a “strip of paper” (couple complex).

9.

**SV:** Desde el corredor en el segundo piso el hombre me mira, y no me ayuda, me está dando la espalda pero su cabeza está girada hacia mí. Lleva una maleta y está vestido con un impermeable.

T: From the corridor in the second floor the man looks at me, and he doesn’t help me, he is backwards but his head turns back to me. He carries a suitcase and he is dressing an impermeable.

EV: As I am doing this, I see the man who climbed before me, standing on the second floor corridor, he is wearing a long coat and holding a briefcase, he doesn’t try to help me, and he is looking at me turning his face towards me but all I can see is his back.

**SV:** Desde el corredor en el segundo piso el hombre *me mira*, y *no me ayuda*, *me está dando la espalda* pero su *cabeza está girada hacia mí*. *Lleva una maleta* y *está vestido con un impermeable*.

T: From the corridor in the second floor the man *looks at me*, and he *doesn’t help me*, he is *backwards* but *his head turns back to me*. He carries a *suitcase* and he is dressing an *impermeable*.
Participant’s associations: *me mira*: in the dream he is watching me like enjoying that the window is coming out. Era desesperante el tipo que estaba ahí (The man who was there was desesperating). *(She cries).*

*la espalda*: a brown coat.

*cabeza esta girada hacia mí*: he is watching this way. He is walking keeping his direction and watching to be sure that I am not able to reach the window.

*maleta*: it was like a briefcase, like a business person briefcase.

*impermeable*: business person.

**EV:** As I am doing this, I see the *man* who climbed before me, standing on the second floor corridor, he is wearing a *long coat* and holding a *briefcase*, he doesn’t try to *help me*, and he is looking at me turning his *face* towards me but all I can see is his *back*.

Participant’s associations: *man*: *(She cries)*. Stranger.

*long coat*: business man.

*briefcase*: business

*help me*: friendship.

*face*: eyes, gaze.

*back*: a person walking.

Researcher’s interpretation: here again, in both linguistic versions the anguish of Katy’s real experience of selecting very “expensive” partners comes into life (Couple complex). From a subjective point of view, appears her aggression complex in a masculine force and image.

10.

**SV:** *Mientras todo esto sucede tengo unas visiones de una mujer estrafalaria llena de accesorios como collares y vestidos floreados en tonos estridentes que camina dentro de una pieza llena de cosas de colores estridentes también.*

T: While all of this happens I have visions of a strident woman full of accessories like necklaces and flowered dresses in strident colors who walks inside a room full of colorful things and strident, too.

**EV:** Then I see images of a woman nervously walking in a small room over decorated; she is wearing a dress and too much jewelry.
SV: Mientras todo esto sucede tengo unas visiones de una mujer estraílaria llena de accesorios como collares y vestidos floreados en tonos estridentes que camina dentro de una pieza llena de cosas de colores estridentes también.

T: While all of this happens I have visions of a strident woman full of accessories like necklaces and flowered dresses in strident colors who walks inside a room full of colorful things and strident, too.

Participant’s associations: Visiones: in the dream I remember it was just fragments. It was unstable.

mujer: like an actress. I didn’t know her.

estrafalaria: is a woman who is wearing too much jewelry, too much accessories.

accesorios: jewelry, earrings, necklaces.

collares: like shinny things.

vestidos floreados: like gipsy.

tonos estridentes: too much information, too many things, overloaded.

pieza: like a theatre stage. Box with one of the piece of the box there is no wall and you are watching.

EV: Then I see images of a woman nervously walking in a small room over decorated; she is wearing a dress and too much jewelry.

Participant’s associations: woman: actress.
nervously walking: in a rush… on the phone.

small room: a room full of things, like small room I used to live in Boston. Everything is all around.

over decorated: newsstand, like a quiosco (kiosk).
dress: H & M, the typical store fashion cheap things.
jewelry: color, pearls, fantasy. With colors, many colors, gold, doradas (gold).

Researcher’s interpretation: The SV states that “while all of this happens I have the visions...” while in the EV, “Then I see images…” Thus, the SV shows a simultaneity of
the experience that does not appear in the EV, in which happens later (“then”). This shows a difference in the experience of time.

It is interesting to note that the SV describes the woman as “strident.” The EV adds that the woman walks “nervously” in a small room. This overdecoration sounds exactly the opposite of Katy’s depressed complex.

Comparative Analysis of Dream Texts: Dream 3
(Dreamed five days after WAE administration).

Spanish version

Llego de noche a un hotel y me dicen que no hay habitaciones disponibles y que la única posibilidad de alojarme en el sería compartir habitación con otra persona. Como no tengo otra opción acepto. Cuando entro a la habitación de dos camas, me encuentro con una mujer africana sentada al borde de una de las camas. Me impresiona su belleza, es alta de cuello muy largo, de piel brillante y tersa y lleva el pelo muy corto. Es amable y acogedora, pero reservada, conversamos un rato y después nos dormimos. A la mañana siguiente tengo que dejar el hotel y comienzo a hacer mis maletas, estoy apurada y un poco nerviosa, tengo demasiado equipaje y me cuesta ordenarlo y meter las cosas en las maletas. Mi compañera de pieza no está, pero miro hacia su lado de la habitación y veo su equipaje perfectamente ordenado apilado de manera precisa.

Transliteration of the Spanish version

At night time I arrive to a hotel and they say that there are no suites available and that the only possibility I have to accommodate would be sharing a suite with another person. Since I have no other option I accept. When I enter the two bed suite I find an African woman sitting at the edge of one of the beds. Her beauty impresses me, she is tall with a long neck, with brilliant and smooth skin and her hair is very short. She is amiable and hospitable, but reserved, we chat for a while and then we go to sleep. Next morning I have to leave the hotel and I start to pack my suitcases, I am in a hurry and a little nervous, I have so much baggage and it is hard to tidy it up and to put the stuff inside the suitcases. My roommate is not there, but I look to her side in the room and I can see her baggage perfectly tidy piled up in a precise manner.

English version

I arrive to a hotel. It is late at night. As there aren’t any empty rooms available, I accept to share one. When I arrive to the room there is a woman there. She is African and beautiful. Her shinny skin impresses me, the form of her head and the way she dresses, and she has very short hair. She is elegant and tall. She is sitting on her bed. Her back is straight. There are two beds in the room. She is warm and kind and calm. We share some words. And we go to sleep. Next day both of us are leaving the room. I feel a little anxious as I am packing my things, I have too many things and I am in a rush. Then I look towards her side of the room. She is not there but her luggage is there. I am fascinated again by her style. Everything she has is neat and clean and piled up in a perfect and elegant way.
Participant’s associations to dream 2:

Katy did not send any associations to this dream.

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1. 
SV: Llego de noche a un hotel y me dicen que no hay habitaciones disponibles y que la única posibilidad de alojarme en él sería compartir habitación con otra persona. Como no tengo otra opción acepto.
T: At night time I arrive to a hotel and they say that there are no suites available and that the only possibility I have to accommodate would be sharing a suite with another person. Since I have no other option I accept.
EV: I arrive to a hotel. It is late at night. As there aren’t any empty rooms available, I accept to share one.

SV: Llego de noche a un hotel y me dicen que no hay habitaciones disponibles y que la única posibilidad de alojarme en él sería compartir habitación con otra persona. Como no tengo otra opción acepto.
T: In nighttime I arrive to a hotel and they say that there are no suites available and that the only possibility to accommodate would be sharing a suite with another person. Since I have no other option I accept.

Participant’s associations: De noche: oscuro, cansancio, urgencia (dark, tiredness, urgency). To rest, tired.

hotel: on the road, highway.

alojarme: to stay for one night.

habitación: space to be inside. It is a better word than room. In habitación (suite) the verb habitar (to inhabit) is already there... instead room is just room.

EV: I arrive to a hotel. It is late at night. As there aren’t any empty rooms available, I accept to share one.

Participant’s associations: Hotel: travel, in transit.

late at night: extraordinary, urgent.

empty rooms: the hotel was occupied, I was arriving too late to get a room.
room: space, bed.

**Researcher’s interpretation:** The SV opens up the dream giving the sense of time immediately. It is nighttime, when things are not easy to be seen, darkness, light of the shadow. The place the dreamer arrives is a hotel: a transitional space that is not home.

The SV describes the whole experience while the EV in one sentence states that since there is no room available the dreamer has to share one. It is interesting to perceive how the mother tongue displays all the subtleties of the dream ego’s oneiric experience of being in the same room with the other side of her.

When in the SV it says, “Since I have no other option I accept,” sounds very different to “as there aren’t any empty rooms available, I accept to share one.” In the latter version (EV), the dreamer appears a little bit more open to share, to go to the encounter with other. Therefore, the SV brings in the pride complex more transparent; but it is present in both versions.

The associations to “habitación” (suite) and room differ. She states, “habitación: space to be inside. It is a better word than room.” In habitación (suite) the verb habitar (to inhabit) is already there... instead room is just room.” When she associates to “room” she says, “space, bed.” Here the sound of the word habitación connects Katy with the experience of habitar (inhabit). This suggested closeness to the experience of the dream ego, as if this word described better what being in a suite was for the dreamer.

2.
SV: Cuando entro a la habitación de dos camas, me encuentro con una mujer africana sentada al borde de una de las camas.
T: When I enter the two bed suite I find an African woman sitting at the edge of one of the beds.
EV: When I arrive to the room there is a woman there. She is African and beautiful.

SV: Cuando entro a la habitación de dos camas, me encuentro con una mujer africana sentada al borde de una de las camas.
T: When I enter the two bed suite I find an African woman sitting at the edge of one of the beds.

**Participant’s associations:** Dos Camas: children rooms, like brother and sister.

Mujer africana: different, mysterious, colorful.

Borde de una de las camas: straight. Right angle.

EV: When I arrive to the room there is a woman there. She is African and beautiful.

**Participant’s associations:** woman: friend, sister.

African: different, unknown.
beautiful: in balance.

**Researcher’s interpretation:** The SV brings up immediately the image of a two bed room with an African woman (“I find an African woman”) while the EV brings up the image of a woman who in the next sentence becomes “African and beautiful.” The qualities of the woman appear first in the SV, and in the EV the text adds that she is “beautiful.”

3.

SV: *Me impresiona su belleza, es alta de cuello muy largo, de piel brillante y tersa y lleva el pelo muy corto. Es amable y acogedora, pero reservada, conversamos un rato y después nos dormimos.*

T: Her beauty impresses me, she is tall with a long neck, with brilliant and smooth skin and her hair is very short. She is amiable and hospitable, but reserved, we chat for a while and then we go to sleep.

EV: Her shinny skin impresses me, the form of her head and the way she dresses, and she has very short hair. She is elegant and tall. She is sitting on her bed. Her back is straight. There are two beds in the room. She is warm and kind and calm. We share some words. And we go to sleep.

SV: *Me impresiona su belleza, es alta de cuello muy largo, de piel brillante y tersa y lleva el pelo muy corto. Es amable y acogedora, pero reservada, conversamos un rato y después nos dormimos.*

T: Her beauty impresses me, she is tall with a long neck, with brilliant and smooth skin and her hair is very short. She is amiable and hospitable, but reserved, we chat for a while and then we go to sleep.

**Participant’s associations:** alta: destacado (salient)

cuello muy largo: unique, destacado (salient), muy bello (very beautiful).

piel brillante y tersa: healthy, beautiful, young, without age.

pelo muy corto: clean.

amable: kind, she tries to make me feel welcome.

acogedora: motherly.

Reservada: respectful.

Conversamos: to exchange experiences. We were talking about when we were leaving, like goodnight conversation.
**EV:** Her shiny skin impresses me, the form of her head and the way she dresses, and she has very short hair. She is elegant and tall. She is sitting on her bed. Her back is straight. There are two beds in the room. She is warm and kind and calm. We share some words. And we go to sleep.

**Participant’s associations:** shinny skin: chocolate, form of her head: like a sculpture, beautiful shape. Strength.

way she dresses: in the dream she was in a very original way, with different fabrics, like this African woman. Totally different, outside our standards.

short hair: clean, transparent, you can see the head there is no decoration, practical.

elegant: she is calm and quiet.

tall: you can see her from far away. “Como que se destaca, se hace ver” (“as she stands out, she enhances).

bed: comfortable, rest,

back is straight: like a yoga position, very in balance.

warm: open.

kind: someone who shows that she cares.

calm: blue and purple as suppose to read and yellow.

sleep: to rest the body and the mind.

**Researcher’s interpretation:** in the SV the dream ego looks the woman as a totality (“she is tall with a long neck”), while the EV focuses on her skin, then head and the way she dresses.

Only the SV brings up a “but” (“hospitable, but reserved”) in the description of this woman. Maybe she holds some kind of mystery for the dreamer? This African woman seems to represent characteristics that Katy would like to have (Insecurity complex), and maybe there are not explored by her yet. They live in her, but unknown.
4.
SV: A la mañana siguiente tengo que dejar el hotel y comienzo a hacer mis maletas, estoy apurada y un poco nerviosa, tengo demasiado equipaje y me cuesta ordenarlo y meter las cosas en las maletas.
T: Next morning I have to leave the hotel and I start to pack my suitcases, I am in a hurry and a little nervous, I have so much baggage and it is hard to put the stuff inside the suitcases.
EV: Next day both of us are leaving the room. I feel a little anxious as I am packing my things, I have too many things and I am in a rush.

SV: A la mañana siguiente tengo que dejar el hotel y comienzo a hacer mis maletas, estoy apurada y un poco nerviosa, tengo demasiado equipaje y me cuesta ordenarlo y meter las cosas en las maletas.
T: Next morning I have to leave the hotel and I start to pack my suitcases, I am in a hurry and a little nervous, I have so much baggage and it is hard to tidy it up and to put the stuff inside the suitcases.

Participant’s associations: maletas: travel, people, buses, subways, airports.

nerviosa: having to do something soon.

equipaje: things that you carry when you are traveling.

cuesta ordenarlo: having a difficult time choosing where to put CDs, books, balls with creams and perfumes.

EV: Next day both of us are leaving the room. I feel a little anxious as I am packing my things, I have too many things and I am in a rush.

Participant’s associations: anxious: nervous, inquieta (unquiet)… because I have to leave the room and my things are all over the place to leave on time.

packing: suitcase, boxes.

my things: shoes, boots, books, notebooks, phone. Sounds childish, my things… The word “things” is too general.

too many things: more than necessary.

in a rush: out of control with pressure.

Researcher’s interpretation: the SV states that the dreamer has to leave the hotel. The EV starts saying that both the dreamer and the African woman are leaving the room. The latter included this “other” aspect of herself as part of her, while the SV does not do it.
In both versions, the “so many things” that the dream ego has to pack resembles the question complex.

5.
SV: Mi compañera de pieza no está, pero miro hacia su lado de la habitación y veo su equipaje perfectamente ordenado apilado de manera precisa.
T: My roommate is not there, but I look to her side in the room and I can see her baggage perfectly organized piled up in a precise manner.
EV: Then I look towards her side of the room. She is not there but her luggage is there. I am fascinated again by her style. Everything she has is neat and clean and piled up in a perfect and elegant way.

SV: Mi compañera de pieza no está, pero miro hacia su lado de la habitación y veo su equipaje perfectamente ordenado apilado de manera precisa.
T: My roommate is not there, but I look to her side in the room and I can see her baggage perfectly organized piled up in a precise manner.
EV: Then I look towards her side of the room. She is not there but her luggage is there. I am fascinated again by her style. Everything she has is neat and clean and piled up in a perfect and elegant way.

Participant’s associations: no está: absent, she went somewhere else; I cannot see her right there.
su lado de la habitación: her side of the table, there is an invisible line, division between ourself and the other.
perfectamente ordenado: without waste of space, compact.
manera precisa: practical.

EV: Then I look towards her side of the room. She is not there but her luggage is there. I am fascinated again by her style. Everything she has is neat and clean and piled up in a perfect and elegant way.

Participant’s associations: her side of the room: the side where she is there, I didn’t go to that side because it is her side.
her luggage: in the dream I remember her luggage where old cases made of leather, very special.
fascinated: with admiration.
her style: different, original.
neat: precise.
clean: white.
piled up: construction.

perfect and elegant way: every piece fix with the other, no waste of space.

**Researcher’s interpretation:** in the SV the dreamer knows that the woman is not there (“My roommate is not there, but I look to her side”) while in the EV she realizes that she is not there right after she looks towards her side in the room (“Then I look towards her side of the room. She is not there”).

In both versions the woman appears as caring the opposite characteristics of the dream ego who tries to organize her suitcase (“her baggage perfectly organized piled up in a precise manner”) (Insecurity complex).

A4.6 Participant 5 (Lily)

Results of Word Association Experiment

Next, Table IV.5 displays Lily’s results of the Word Association Experiment.

**Table IV.5:** Word Association Experiment Results - Participant 5

<table>
<thead>
<tr>
<th>No</th>
<th>Word</th>
<th>Reaction time (fifth of a second)</th>
<th>Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>cabeza (head)</td>
<td>10</td>
<td>inteligencia (intelligence)</td>
<td><strong>+</strong></td>
</tr>
<tr>
<td>2</td>
<td>verde (green)</td>
<td>6</td>
<td>verde? esperanza green? hope vida (life)</td>
<td>+</td>
</tr>
<tr>
<td>3</td>
<td>agua (water)</td>
<td>8</td>
<td>vida (life)</td>
<td>+</td>
</tr>
<tr>
<td>4</td>
<td>cantar (to sing)</td>
<td>7</td>
<td>alegria (happiness)</td>
<td>+</td>
</tr>
<tr>
<td>5</td>
<td>muerte (death)</td>
<td>12</td>
<td>pena (sorrow)</td>
<td>+</td>
</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction time</td>
<td>Reproduction Indicators</td>
<td>Discussion</td>
</tr>
<tr>
<td>----</td>
<td>----------</td>
<td>---------------</td>
<td>-------------------------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>largo (long)</td>
<td>10 tiempo (time)</td>
<td>grande (big)</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td>7</td>
<td>barco (ship)</td>
<td>9 viaje (trip)</td>
<td>+</td>
<td>stereotype</td>
</tr>
<tr>
<td>8</td>
<td>pagar (to pay)</td>
<td>11 plata (money)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ventana (window)</td>
<td>13 vista (vision)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>amable (friendly)</td>
<td>8 bondad (goodness)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>mesa (table)</td>
<td>10 reunión (meeting)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>preguntar (to ask)</td>
<td>12 curiosidad (curiosity)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>pueblo (town)</td>
<td>11 gente (people)</td>
<td>+</td>
<td>stereotype</td>
</tr>
<tr>
<td>14</td>
<td>frío (cold)</td>
<td>11 horrible (horrible)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>tallo (stem)</td>
<td>15 plantas (plants)</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>bailar (to dance)</td>
<td>55 lo mejor! (the best!) Una palabra? Increíble! (A word? Incredible!)</td>
<td>+</td>
<td>reaction with more than one word expressive movement smile prolonged reaction time (3)**</td>
</tr>
<tr>
<td>17</td>
<td>mar</td>
<td>10 inmenso</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction* time</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
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<td>----</td>
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<td>---------------------------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>(sea)</td>
<td>(inmense)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>enfermo</td>
<td>13 triste</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(sick)</td>
<td>(sad)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>orgullo</td>
<td>37 inseguridad</td>
<td>−</td>
<td>I thought also narcissistic. I don’t like it. Now, that I’m thinking, I</td>
</tr>
<tr>
<td></td>
<td>(pride)</td>
<td>(insecurity)</td>
<td></td>
<td>feel angry when I think about orgullo (pride) versus simplicity and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>humility.</td>
</tr>
<tr>
<td>20</td>
<td>cocinar</td>
<td>12 reunirse</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(to cook)</td>
<td>(to come together)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>tinta</td>
<td>13 escritura</td>
<td>registro</td>
<td>incorrect reproduction</td>
</tr>
<tr>
<td></td>
<td>(ink)</td>
<td>(writing)</td>
<td>(registry)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>malévolo</td>
<td>19 malo</td>
<td>_</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td></td>
<td>(malicious)</td>
<td>(bad)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It is so absolute! I just say it.</td>
</tr>
<tr>
<td>23</td>
<td>aguja</td>
<td>21 dolor</td>
<td>+</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td></td>
<td>(needle)</td>
<td>(pain)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I was thinking about piercing and sewing at the same time, I didn’t know</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>which one to choose.</td>
</tr>
<tr>
<td>24</td>
<td>nadar</td>
<td>9 deporte</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(to swim)</td>
<td>(sport)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>25. viaje</td>
<td>10 aprender</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(trip)</td>
<td>(to learn)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>azul</td>
<td>20 agua</td>
<td>+</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td></td>
<td>(blue)</td>
<td>(water)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I thought right away in the soccer team named “U,” but I thought, I cannot</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>say that!</td>
</tr>
<tr>
<td>27</td>
<td>lámpara</td>
<td>10 luz</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(lamp)</td>
<td>(light)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>pecar</td>
<td>13 humano</td>
<td>+</td>
<td>stereotype</td>
</tr>
<tr>
<td></td>
<td>(to sin)</td>
<td>(human)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction time</td>
<td>Reproduction</td>
<td>Complex Indicators</td>
</tr>
<tr>
<td>----</td>
<td>------------</td>
<td>---------------</td>
<td>--------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>29</td>
<td>pan (bread)</td>
<td>9</td>
<td>alimento (food)</td>
<td>+</td>
</tr>
<tr>
<td>30</td>
<td>rico (rich)</td>
<td>16</td>
<td>gustoso (tasty)</td>
<td>comida (food)</td>
</tr>
<tr>
<td>31</td>
<td>árbol (tree)</td>
<td>10</td>
<td>vida (life)</td>
<td>+</td>
</tr>
</tbody>
</table>
| 32 | pinchar (to pierce)| 34 | coquetear (to flirt) | + | prolonged reaction time (2)  | I didn’t know how to take it: as piercing or as flirting.  
(Note: In Chilean slang, *pinchar* (to pierce) means flirting) |
| 33 | compasión (compassion) | 10 | virtud (virtue) | +                  |                                                                             |
| 34 | amarillo (yellow) | 26 | sol (sun)      | +                  | prolonged reaction time                                                     |
| 35 | montaña (mountain) | 21 | grande (big)   | +                  | prolonged reaction time                                                     | stereotype |
| 36 | morir (to die) | 28 | pena (sorrow)  | triste (sad)       | incorrect reproduction                                                      |
| 37 | sal (salt)  | 53            | sal? aliño (salt? condiment) | + | repetition of the stimulus word by the subject  
prolonged reaction time (3) |
<p>| 38 | nuevo      | 15            | entretenido    | +                  |                                                                             |</p>
<table>
<thead>
<tr>
<th>No</th>
<th>Word (spelling)</th>
<th>Reaction time (fifth of a second)</th>
<th>Reproduction Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>costumbre (custom)</td>
<td>13 rutina (routine) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>rezar (to pray)</td>
<td>12 tranquilidad (tranquility) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>dinero (money)</td>
<td>13 necesario (necessary) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>tonto (silly)</td>
<td>15 humano (human) + stereotype perseveration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>cuaderno (notebook)</td>
<td>19 registrar (to register) aprender (to learn) incorrect reproduction prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>despreciar (to despise)</td>
<td>15 narcisismo (narcissism) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>dedo (finger)</td>
<td>13 cuerpo (body) +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>caro (expensive)</td>
<td>19 inaccesible (inaccessible) + prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>pájaro (bird)</td>
<td>10 libertad (freedom) + stereotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>caer (to fall)</td>
<td>11 angustia (anxiety) + stereotype</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

396
<table>
<thead>
<tr>
<th>No</th>
<th>Word</th>
<th>Reaction* time</th>
<th>Reaction time (fifth of a second)</th>
<th>Reproduction Indicators</th>
<th>Complex Indicators</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>libro (book)</td>
<td>16</td>
<td>conocimiento (knowledge)</td>
<td>aprender (to learn)</td>
<td>incorrect reproduction</td>
<td>stereotype</td>
</tr>
<tr>
<td>50</td>
<td>injusto (unjust)</td>
<td>24</td>
<td>terrenal (earthen)</td>
<td>humano (human)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>51</td>
<td>rana (frog)</td>
<td>16</td>
<td>simpático (cheerful)</td>
<td>lindo (beautiful)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>separar (to separate)</td>
<td>23</td>
<td>aclarar (to clear up)</td>
<td>distinguir (to distinguish)</td>
<td>Incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>53</td>
<td>hambre (hungry)</td>
<td>19</td>
<td>pobreza (poverty)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>blanco (white)</td>
<td>22</td>
<td>pureza (integrity)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>niño (boy)</td>
<td>15</td>
<td>alegría (happiness)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>atender (to attend)</td>
<td>21</td>
<td>servir (to help)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>lápiz (pencil)</td>
<td>19</td>
<td>objeto (object)</td>
<td>escribir (to write)</td>
<td>incorrect reproduction</td>
<td>prolonged reaction time</td>
</tr>
<tr>
<td>58</td>
<td>triste (sad)</td>
<td>34</td>
<td>llanto (weep)</td>
<td>–</td>
<td>amnesia</td>
<td>I have had a very pleasant life outside all those dark</td>
</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction* time</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----</td>
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<td>---------------------------------</td>
<td>------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(fifth of a second)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>ciruela (plum)</td>
<td>10</td>
<td>rico (tasty)</td>
<td>prolonged reaction time (2)</td>
<td>feelings. In general, I’m a happy person, so maybe I have never experienced those dark feelings and pains.</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>60. casarse (to marry)</td>
<td>24</td>
<td>importante (important)</td>
<td>prolonged reaction time</td>
<td>I don’t know how to express it. It wasn’t the love or the person. It is to start a new period in your life. You have to put yourself in there.</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>casa (house)</td>
<td>10</td>
<td>hogar (home)</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>querido (dear)</td>
<td>32</td>
<td>querido? gente (dear? people)</td>
<td>repetition of stimulus word by the subject</td>
<td>I first thought on a man. Then, I wondered if this was a person or the general expression.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>amnesia</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>stereotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>vidrio (glass)</td>
<td>14</td>
<td>transparencia (transparency)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>discutir (to discuss)</td>
<td>10</td>
<td>necesario (necessary)</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>pelaje (fur)</td>
<td>20</td>
<td>suavidad (softness)</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>grande (big)</td>
<td>26</td>
<td>protección (protection)</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>zanahoria (carrot)</td>
<td>42</td>
<td>tortilla (omelet)</td>
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<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
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<tr>
<td>----</td>
<td>----------------</td>
<td>-------------------------------</td>
<td>--------------------------------</td>
<td>-------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>pintar (to paint)</td>
<td>14 arte (art)</td>
<td>+</td>
<td>(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>porción (part)</td>
<td>20 dividir (to divide)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I thought on a cake and then on different kinds of cakes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>viejo (old)</td>
<td>22 sabio (wise)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I don’t know why I said <em>sabio</em> (wise). I’ve always thought I would like to be old since you have your life done, you are experienced, the kids are grown up and I can see all the work done. I idealize the old age.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>flor (flower)</td>
<td>12 lindo (beautiful)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>golpear (to beat)</td>
<td>19 caer (to fall)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>caja (box)</td>
<td>19 contenedor (container)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>salvaje (wild)</td>
<td>14 silvestre (wild)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>familia (family)</td>
<td>13 unidad (unity)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>lavar (to wash)</td>
<td>11 limpiar (to clean)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>vaca (cow)</td>
<td>15 leche (milk)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>extraño (strange)</td>
<td>11 nuevo (new)</td>
<td>+</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction time (fifth of a second)</td>
<td>Reproduction Indicators</td>
<td>Complex Indicators</td>
<td>Discussion</td>
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<td></td>
</tr>
<tr>
<td>79</td>
<td>felicidad (happiness)</td>
<td>25</td>
<td>goce (pleasure)</td>
<td>-</td>
<td>amnesia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>mentir (to lie)</td>
<td>18</td>
<td>ocultar (to hide)</td>
<td>engañar (mislead)</td>
<td>incorrect reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>conducta (behavior)</td>
<td>20</td>
<td>humanos (humans)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>angosto (narrow)</td>
<td>24</td>
<td>incómodo (uncomfortable)</td>
<td>+</td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>hermano (brother)</td>
<td>16</td>
<td>cercanía (closeness)</td>
<td>+</td>
<td>extended reaction time</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>temer (to fear)</td>
<td>28</td>
<td>angustia (anxiety)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>stereotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It is hard to put myself in a position of temer (fear). I thought of a few occasions and I could feel it in my thought.</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>cigüeña (stork)</td>
<td>18</td>
<td>Estoy diciendo lo primero que se me ocurre: Francia (I’m saying what comes first to mind: France)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I thought in Francia (France), the stork with the baby. Very romantic.</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>reaction with more than one word</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>perseveration</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>falso (false)</td>
<td>32</td>
<td>verdadero (true)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I was absolutely in blank, and I just thought truth and false.</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>ansiedad (anxiety)</td>
<td>14</td>
<td>comer (to eat)</td>
<td>+</td>
<td>prolonged reaction time</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction(^a) time (fifth of a second)</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>besar (to kiss)</td>
<td>11 placer (pleasure)</td>
<td>+ stereotype</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>novia (bride)</td>
<td>13 esperanza (hope)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>puro (pure)</td>
<td>28 todo (all)</td>
<td>+ prolonged reaction time</td>
<td>It was hard. I thought about infinity, a huge space.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>puerta (door)</td>
<td>25 entrada (entrance)</td>
<td>+ prolonged reaction time</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>elegir (to choose)</td>
<td>10 libertad (freedom)</td>
<td>+ stereotype</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>pasto (grass)</td>
<td>19 prado (grassland)</td>
<td>+ prolonged reaction time</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>satisfecho (contented)</td>
<td>14 rico (rich)</td>
<td>+ stereotype</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>ridículo (ridiculous)</td>
<td>17 payaso (clown)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>dormir (to sleep)</td>
<td>13 placer (pleasure)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>mes (month)</td>
<td>11 tiempo (time)</td>
<td>+ stereotype</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>lindo (nice)</td>
<td>10 belleza (beauty)</td>
<td>– amnesia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Word</td>
<td>Reaction* time</td>
<td>Reproduction Complex Indicators</td>
<td>Discussion</td>
<td></td>
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<td>-----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>mujer (women)</td>
<td>17</td>
<td>+</td>
<td>I work with a lot of women. They are simultaneously similar and so different to each other.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>regañar (to scold)</td>
<td>30</td>
<td>prolonged reaction time</td>
<td>I had the image of a father or adult regañando (scolding) a kid, a shy boy.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Median: 17
** (+) Correct reproduction; (-) Amnesia.
*** If the reaction time is 2 or 3 times the median, the item is given value 2 or 3.

Comparative Analysis of Dream Texts: Dream 1

Dream 1
(Dreamed one day after the WAE administration)

Spanish version

Me encuentro en una boletería comprando pasajes para viajar en tren. Detrás de mí se encuentra mi suegra mirando por sobre mi hombro, tratando de averiguar qué es lo que estoy comprando. Luego me encuentro dentro de una cabaña de madera mirando por la ventana hacia afuera. Veo un paisaje de lomas muy verdes y muy pronunciadas, cerca de la cabaña. La imagen me da la impresión de tener formas de caricatura o de monitos animados (la cabaña y las lomas). En el exterior se encuentra un grupo pequeño de gente (cinco o seis personas), parecieran ser amigos míos, pero sólo reconozco a uno, un ex pololo. Me angustia un poco porque quisiera salir, pero al mismo tiempo no quiero que me vean.

Transliteration of Spanish version

I am at the ticket office buying tickets to travel by train. Behind me my mother in law is looking over my shoulder, trying to learn what I am buying. Then I find myself inside a wooden cabin looking outside through the window. I see a landscape of very green and very pronounced hills close to the cabin. The image gives me the impression of having caricature shapes or cartoons (the cabin and the hills). In the exterior there is a small group of people (five or six persons), they seem to be my friends, but I only recognize one, a former boyfriend. It makes me feel anxious because I want to get out, but at the same time I do not want to be seen.

English version

I’m at the ticket office buying tickets to travel by train. Behind me is my mother in law looking over my shoulder trying to learn what I’m buying. Then I find
myself inside a wood cabin looking through the window. I see a landscape outside with
big and green hills, very close to the cabin. It seems a cartoon image. Outside there is a
small group of people (five or six people), they seem to be my friends, but I just can
recognize one of them, an ex boyfriend. I get distressed because I would like to go
outside but at the same time I don’t want them to see me.

Associations to Dream 1

“My mother in law is a very respectful, warm and confident, even naïve person.
So, the attitude she has in the dream is very contradictory to the image I have of her. It
calls my attention that the esthetic of the dream looks like a stage, like false, like from a
story. I have not seen this former boyfriend for more than six years. Currently I associate
him to a lying person that you cannot trust on. I even think he is a little perverse after I
learned that he betrayed his wife in two opportunities going out with his students. I
always have the doubts about how he would have betrayed me.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1. (SV) Me encuentro en una boletería comprando pasajes para viajar en tren.
(TV) I am at the ticket office buying tickets to travel by train.
(EV) I’m at the ticket office getting tickets to go on a train trip.

(SV) Me encuentro en una boletería comprando pasajes para viajar en tren.
(TV) I am at the ticket office buying tickets to travel by train.

Participant’s associations: Boletería: Money, to get something, an exchange in which
you give money and they receive something; something that you need to get.

Pasajes: to go away; to get into some kind of transportation.

Viajar: to have a nice experience; to relax.

Tren: I don’t know why it was a train. I never traveled by train... that was weird for me,
getting tickets by train. It is an old way of transportation.

(EV) I’m at the ticket office getting tickets to go on a train trip.

Participant’s associations: Ticket office: I have been in trains and getting tickets in the
US from NY to another town. In fact, it was like an old fashion place, even though the
service and the train were modern. But the ticket office was an old fashion place.

Tickets: for me is like getting something when you usually want to have a good time:
vacations, theatre; tickets for me usually are related to get something good.
Train trip: kind of a different experience, not usual. It is nice.

**Researcher’s interpretation:** in both linguistic versions this dream starts similarly: the dream ego is buying tickets to go on a train trip. In other words, the psychic energy is connecting with a train trip experience. However, when Lily associates to “tren” in Spanish she states that she had never traveled by train, but when she associates to “ticket office” she says that she traveled by train in the US. This difference suggests that each language opens up a different world of experiences. Even more, the word “boletería” in Spanish is associated with money and exchange while “ticket office” is associated with a personal experience.

The word “ticket” opens up different scenarios while “pasajes” in Spanish is related to traveling. That is, you do not buy a *pasaje* to go to a concert, you do buy a ticket.

2.

(SV) Detrás de mí se encuentra mi suegra mirando por sobre mi hombro, tratando de averiguar qué es lo que estoy comprando.
(TV) Behind me my mother in law is looking over my shoulder, trying to learn what I am buying.
(EV) Behind me is my mother in law looking over my shoulder trying to find out what I’m buying.

(SV) Detrás de mí se encuentra mi suegra mirando por sobre mi hombro, tratando de averiguar qué es lo que estoy **comprando**.
(TV) Behind me my **mother in law** is looking over my **shoulder**, trying to learn what I am **buying**.

**Participant’s associations:** Suegra: at least my suegra (mother in law), she is like very naïve, like very unthreatened. In the dream she was trying to see what I was getting. She is soft, a nice person, and she is very confident in people; I can’t imagine her having any bad thought about anyone.

Hombro: it was my back; it is like the difficult part to see. Because I was trying not to let her see what I was doing; the hombro (shoulder) was the way to stop her seeing everything.

**Comprando:** to get something you need.

(EV) Behind me is my **mother in law** looking over my **shoulder** trying to find out what I’m buying.

**Participant’s associations:** Mother in law: a very nice person. A very innocent person, an affective person.
Shoulder: body, part of your body that you can hide.

**Researcher’s interpretation:** there is a person (mother in law) who wants to see something the dream ego does not want to share: tickets to go somewhere by train, to move on, to individualize a little bit more. A controlling attitude is constellated here. These two linguistic versions are also almost identical. However, the associations to the word “suegra,” there is a contradiction: someone who is very naïve shows her controlling side (Hombro: it was my back; it is like the difficult part to see. Because I was trying not to let her see what I was doing; the hombro (shoulder) was the way to stop her seeing everything). Is the psyche showing Lily that people actually have two sides, that there is a shadow? In her spontaneous comment after the WAE, Lily states: “The bad human characteristics are difficult to me... I think they bother me, especially orgullo (pride).” In the dream, Lily’s mother in law in her controlling attitude holds the silly complex that criticizes Lily’s actions and thoughts.

On the other hand, the image of the dream ego having someone else looking what she is doing over her shoulder in a controlling attitude seems to connect to her self-expressive complex.

3.

(SV) Luego me encuentro dentro de una cabaña de madera mirando por la ventana hacia afuera. Veo un paisaje de lomas muy verdes y muy pronunciadas, cerca de la cabaña.

(TV) Then I find myself inside a wooden cabin looking outside through the window. I see a landscape of very green and very pronounced hills close to the cabin.

(EV) Then I find myself inside a wood cabin looking through the window. I see a landscape outside with big and green hills, very close to the cabin.

(SV) Luego me encuentro dentro de una cabaña de madera mirando por la ventana hacia afuera. Veo un paisaje de lomas muy verdes y muy pronunciadas, cerca de la cabaña.

(TV) Then I find myself inside a wooden cabin looking outside through the window. I see a landscape of very green and very pronounced hills close to the cabin.

**Participant’s associations:** Cabaña de madera: it was kind of dark inside but it was a very cozy cabin in the mountains, but it wasn’t mine, I don’t know that place. It was a fake image, but it was nice. Outside it was shinny and I could see these hills very fake, too.

Ventana: a way to see outside; the possibility to see what is happening, a protection.

Lomas: like peaceful beautiful place with hills, green. For me it was peaceful, but these hills were faked because of their appearance, the colors where very plain, they were without any shade, and everything was plane.
Verde: nature; is one of my favorite colors.

Pronunciadas: they were very close to me, and high.

(EV) Then I find myself inside a **wood cabin** looking through the **window**. I see a **landscape** outside with **big and green hills**, very close to the cabin.

**Participant’s associations:** wood cabin: now I am thinking about those movies with very typical American people with shirts with squares in the mountains away from everything. When they want to go away, they go to this little house in the mountain.

window: the possibility of looking outside to see through something. When you are inside you can see through the window and have the possibility of not being seen and to see outside.

landscape: nature, the word landscape for me is like a huge place, a very big extension with hills or without, but in this case the landscape was a very small place. The hills were close.

big and green hills: very intense, very very green, so the color was intense. And since it is like in a landscape the colors should be more subtle, with differences, but in this case the landscape is very intense.

**Researcher’s interpretation:** then, the dream ego is inside a wooden cabin and is now the one who looks through the window. The associations to the wooden cabin in both languages are quite different. The “cabaña de madera” brings up the concrete experience of the dream ego of being there and the characteristics of the place: “it was kind of dark inside but it was a very cozy cabin in the mountains, but it wasn’t mine, I don’t know that place. It was a fake image, but it was nice.” In addition, it shows an experience of feeling dark/but cozy and fake/ but nice. On the other hand, “wood cabin” appears refereed to “typical American people with shirts with squares in the mountains away from everything.” This shows the experience of others, others from a different culture, but that “they want to go away;” thus, the cabin in the mountain becomes an inner refuge for Lily.

In the SV the hills appear “very green and very pronounced” and “very fake,” while in the EV they appear “big and green.” This suggests that in the SV the hills could be perceived bigger than in the EV. But, in the EV the hills appear “very close” rather than “close.”

In both linguistic versions the hills appear “plain” and without “differences” what could be referring to an inner experience of non shade. In no. 58 of the WAE (triste/sad – llanto/weep), Lily states: “I have had a very pleasant life outside all those dark feelings. In general, I’m a happy person, so maybe I have never experienced those dark feelings and pains” (death complex; sorrow complex).
4. (SV) La imagen me da la impresión de tener formas de caricatura o de monitos animados (la cabaña y las lomas).
(TV) The image gives me the impression of having caricature shapes or cartoons (the cabin and the hills).
(EV) It seems a cartoon image.

(SV) La imagen me da la impresión de tener formas de caricatura o de monitos animados (la cabaña y las lomas).
(TV) The image gives me the impression of having caricature shapes or cartoons (the cabin and the hills).

Participant’s associations: Caricatura: it is like for kids, is not real, exaggeration of any reality, like a picture.

Monitos animados: the simplicity of the image.

(EV) It seems a cartoon image.

Participant’s associations: cartoon image: I guess I was thinking in more modern cartoons that they are made with a couple of lines versus the old cartoons that were more elaborated. But, now cartoons are very simple, with two lines they make an image with a lot of expression and this was like that.

Researcher’s interpretation: according to Lily’s associations, here the SV brings up the personal experience of the dream ego about the image as fake or exaggerated.

5. (SV) En el exterior se encuentra un grupo pequeño de gente (cinco o seis personas), parecieran ser amigos míos, pero sólo reconozco a uno, un ex pololo.
(TV) In the exterior there is a small group of people (five or six persons), they seem to be my friends, but I only recognize one, a former boyfriend.
(EV) Outside there is a small group of people (five or six people), they seem to be my friends, but I just can recognize one of them, an ex boyfriend.

(SV) En el exterior se encuentra un grupo pequeño de gente (cinco o seis personas), parecieran ser amigos míos, pero sólo reconozco a uno, un ex pololo.
(TV) In the exterior there is a small group of people (five or six persons), they seem to be my friends, but I only recognize one, a former boyfriend.

Participant’s associations: Gente: friends, I am always with people, I am often with people. In general I like people.
Ex pololo: difficult end of a relationship. Fue abrupta (it was abrupt), even though I wasn’t in love at that moment, I didn’t expect it. It took me a year or two to understand the end and the relationship. After that, I found out so many things about him that I did not know about him…, I asked myself who he was. I thought it was superado (elaborated), so I don’t know if in the dream I am taking the ticket to go and talk to him.

(EV) Outside there is a small group of people (five or six people), they seem to be my friends, but I just can recognize one of them, an ex boyfriend.

Participant’s associations: group of people: friends.
ex-boyfriend: conflict, disappointment, insecurity.

Researcher’s interpretation:
The presence of the former boyfriend in the dream -who ended up being differently than what Lily thought, brings up in the association to “ex pololo,” the issue of discovering a shadowy aspect in a person (like with the mother in law at the beginning) or, maybe also in herself? She states, “I found out so many things about him that I did not know about him…, I asked myself who he was.” At the end of the WAE, Lily states spontaneously, “I think it was hard the sad things. I thought about the sad things and bad human things. The bad human characteristics are difficult to me…” death complex; sorrow complex.

The former boyfriend carries that masculine side that acts independently, that brings up “insecurity,” and is so difficult to “understand:” masculine complex.

6. (SV) Me angustia un poco porque quisiera salir, pero al mismo tiempo no quiero que me vean.
(TV) It makes me feel anxious because I want to get out, but at the same time I do not want to be seen.
(EV) I get distress because I would like to go outside but at the same time I don’t want them to see me.

(SV) Me angustia un poco porque quisiera salir, pero al mismo tiempo no quiero que me vean.
(TV) It makes me feel anxious because I want to get out, but at the same time I do not want to be seen.

Participant’s associations: Salir: I want to go and ask him a lot of things but I did not want anyone else seeing me doing that.
Me vean: I don’t want the group to see me.
(EV) I get **distress** because I would like to go outside but at the same time I **don’t want them to see me**.

**Participant’s associations:** distress: uncomfortable, *inquieta* (unquiet).

I don’t want them to see me: I don’t want to be discovered in something.

**Researcher’s interpretation:** the anxiety of being out there and being seen in the dream ego appears in both linguistic versions. The dream ego wants to know if her boyfriend was actually unfaithful towards her. She needs to know how real all this is, how real her pain is, but simultaneously, she does not want to know it: sorrow complex; pride complex.

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Comparative Analysis of Dream Texts: Dream 2

Dream 2

(Dreamed ten days after the WAE administration)

**Spanish version:**

Estoy enferma, en cama, no sé de qué. No pareciera ser grave. Veo la pieza muy clara, todo de color blanco, todo, incluso mi pijama. La cama está pegada al vértice de dos paredes. Sobre la cama, en la pared del costado, hay un mueble de repisas, donde tengo muchos libros, todos blancos también. Vienen a verme mis primas (dos, muy cercanas) y mi hermano, llegan sonriendo todos. Mi hermano me trae dos libros de regalo. Son libros grandes, de tapas duras y brillantes, como de papel metalizado – tornasol. Yo me pongo muy alegre y los pongo en la repisa que está sobre la cama, distinguiéndose de todo el resto de los objetos blancos.

**Transliteration of the Spanish version:**

I’m sick, in bed, I do not know of what. It does not seem to be serious. I see the room very bright, everything is colored white, everything, including my pajamas. The bed is next to the vertex of two walls. Above the bed, at the wall alongside, there is a bookcase, where I have many books, all white too. My cousins come to see me (two, very close) and my brother, they come smiling. My brother brings me two books as a gift. They are big books, hard and brilliant covers, like metallic-litmus. I feel very happy and I put them in the bookcase that is above the bed, distinguishing from the rest of the white objects.

**English version:**
I’m sick in bed, I don’t know what I got. It doesn’t seem very serious. I see my room very clear, very light, everything is white, everything, even my pajamas. The bed is by the vertex of two walls. Above the bed, by the side wall, there is a bookcase, where I have many books, all of them are whites too. Two cousins came to visit to me (we have a very close relationship) and my brother, they are all smiling. My brother brought me two books as a present. They are very big, with hard and bright covers, like metalcolor covers. I get very happy with them and I put them in the bookcase that is above the bed, looking different from the rest of the white objects.

Associations to dream 2:
“The cousins that appear in the dream are very close and loved by me. My brother is a very creative person, he is an artist, and he always distinguishes from the others. He has always been quite egocentric and independent from the “family life.” In spite of that, lately he has been getting close to me calling me constantly to have my company. I believe I have a good relationship with him, however, many times he has complained that I do not pay attention to him the way he does to me. This makes me feel a bit guilty and I make a conscious effort to call him once in a while or to suggest plans together. Books are very close to him and I thought once again my objects were “in order,” in the right place, but boring, and he came with his book that is very different. What he brought me distinguishes among the rest of the books.”

Analysis

Here I present a close comparison of the two tongue versions of this dream.

1. (SV) Estoy enferma, en cama, no sé de qué. No pareciera ser grave. Veo la pieza muy clara, todo de color blanco, todo, incluso mi pijama.
   (TV) I’m sick, in bed, I do not know of what. It does not seem to be serious. I see the room very bright, everything is colored white, everything, including my pajamas.
   (EV) I’m sick in bed, I don’t know what I got. It doesn’t seem very serious. I see my room very clear, very light, everything is white, everything, even my pajamas.

   (SV) Estoy enferma, en cama, no sé de qué. No pareciera ser grave. Veo la pieza muy clara, todo de color blanco, todo, incluso mi pijama.
   (TV) I’m sick, in bed, I do not know of what. It does not seem to be serious. I see the room very bright, everything is white color, everything, including my pajamas.

   Participant’s associations: enferma: something is not working well, like the need of taking care of oneself, of myself. It didn’t seem to be something serious, but I was sick. I didn’t see myself very demacrada (pale) or something, but something wasn’t ok.

cama: rest, like cozy, lazy.

grave: close to dead, something very dangerous, if you don’t take care, you can die.
pieza: my own place, a safe place, a good place to stay.

clará: alive, like a light sensation, clean, very white. But at the same time was everything the same, very monotone.

blanco: clean, no color, without color, neutral.

pijama: like something comfortable, but I don’t like being in pajamas. I need to be ready. In pajamas you don’t know what could happen and you will be in pajamas. I don’t even want to take off my shoes.

(EV) I’m sick in bed, I don’t know what I got. It doesn’t seem very serious. I see my room very clear, very light, everything is white, everything, even my pajamas.

Participant’s associations: Sick: uncomfortable state.

Bed: a warm place, warm and cozy. Calentito (warm diminutive). A place to rest.

Serious: something that you can have some risk of something that can limit you, you can die.

my room: the place that I spend most of the time when I am home. Your own place. You know everything in the place.

white: I wear white clothes in summer, but is like a white color that is neutral.

pajamas: clothes to sleep, they are comfortable.

Researcher’s interpretation: both versions start almost identical. The dream ego is sick in bed. The SV says that the dream ego does not know what the sickness was; however, the EV states that the dreamer does not know what she “got.” The latter shows an experience of getting something from outside. On the other hand, the association to the word “enferma” relates to the dream ego’s experience: “something is not working well, like the need of taking care of oneself, of myself. It didn’t seem to be something serious…” In addition, the WAE no. 18, in which the association to the same word (enfermo (sick)/triste (sad)) suggests the connection between being sick and sorrow: sorrow complex.

“When Lily associates to the word “pijama,” she states, “like something comfortable, but I don’t like being in pajamas. I need to be ready. In pajamas you don’t know what could happen and you will be in pajamas. I don’t even want to take off my shoes.” This comment brings up Lily’s difficulty to show herself as she is, similar to what she states in no. 16 of WAE (bailar/to dance – lo mejor, una palabra?/the best, a word? Incredible!): “Bailar (to dance) is the best. It is one of the activities in which I can express myself the most. I feel myself.” Self-expression complex.
The association to the Spanish word “clara” referring to her own room, opens up the experience of the dreamer of being herself: “alive, like a light sensation, clean, very white. But at the same time was everything the same, very monotone.” This sentence shows an experience of being “alive,” but “monotone,” showing her difficulty to value herself: silly complex; pride complex.

2. (SV) La cama está pegada al vértice de dos paredes. Sobre la cama, en la pared del costado, hay un mueble de repisas, donde tengo muchos libros, todos blancos también.
   (TV) The bed is next to the vertex of two walls. Above the bed, at the wall alongside, there is a bookcase, where I have many books, all white too.
   (EV) The bed is by the vertex of two walls. Above the bed, by the side wall, there is a bookcase, where I have many books, all of them are whites too.

   (SV) La cama esta pegada al vértice de dos paredes. Sobre la cama, en la pared del costado, hay un mueble de repisas, donde tengo muchos libros, todos blancos también.
   (TV) The bed is next to the vertex of two walls. Above the bed, at the wall alongside, there is a bookcase, where I have many books, all white too.
   (EV) The bed is by the vertex of two walls. Above the bed, by the side wall, there is a bookcase, where I have many books, all of them are whites too.

**Participant’s associations:** vértice de dos paredes: rincón (corner), you are safer, apoyada en algo (reclined on something), in two places and not in the middle of something.

mueble de repisas: order, I want to put order, that way you can safe space in the floor.

libros: knowledge, not entertainment. I am a good reader because I read to learn but not for pleasure. Books over there were deberes (tasks).

   (EV) The bed is by the vertex of two walls. Above the bed, by the side wall, there is a bookcase, where I have many books, all of them are whites too.

**Participant’s associations:** vertex of two walls: the point of the room where you can be more protected.

bookcase: very necessary, you can put everything in place.

books: instrument to learn, to capacitarte (be trained).

**Researcher’s interpretation:** In both linguistics versions, “books” and “libros” open up the silly complex.
3.

(SV) Vienen a verme mis primas (dos, muy cercanas) y mi hermano, llegan sonriendo todos.
(TV) My cousins come to see me (two, very close) and my brother, they come smiling.
(EV) Two cousins came to visit to me (we have a very close relationship) and my brother, they are all smiling.

(SV) Vienen a verme mis primas (dos, muy cercanas) y mi hermano, llegan sonriendo todos.
(TV) My cousins come to see me (two, very close) and my brother, they come smiling.

Participant’s associations: primas: they are like my sisters; they are younger than me. One of them is 5 years younger, she will turn 26. The little one is 10 years younger, and for me they are very close, we spend a lot of time together. My uncle and my aunt say that the two of them grew up following me. In a way they are my pairs, but in another way they are kind of younger sisters to me. I feel them like a responsibility.

hermano: he is very close to me, too. We are very different. He is very disperse, I always joke with him saying, “You are an artist.” He always had more emotional problems; he is my mother’s eyes. He had attention deficit disorder. My mother had to be close to him, taking care of everything. He always puts everything in any place; he is kind of very selfish in a way. I don’t know. But at the same time, I admire his creativity, his ability to see everything from a different point of view. I think he is intelligent and everything he does is beautiful and different. When we were kids I was always there with the whole family, and he was never there, he was in his own word. He just come and said a special thing, and that was enough.

sonriendo: like everything is okay, nothing to worry about seriously.

(EV) Two cousins came to visit to me (we have a very close relationship) and my brother, they are all smiling.

Participant’s associations: cousins: very important persons to me. People that I know they will be always there. They are always there, kind of disciples. Well, it is not like that... But...

brother: very very important, too. I was thinking about love and hate. I think we have a nice relationship, but he says I do not give him enough attention. Now we are very close. When we were kids we were always fighting.

smiling: to be ok, to be in a good mode. To be tranquilo (quiet).
Researcher’s interpretation: the SV starts the sentence stating, “my cousins,” while the EV starts, “two cousins.” The presence of the possessive pronoun in the SV refers in a closer way about the experience of the dreamer with her two cousins. When associating to the word “hermano,” Lily states, “When we were kids I was always there with the whole family, and he was never there, he was in his own world. He just come and said a special thing, and that was enough” (unjust complex).

4.
(SV) Mi hermano me trae dos libros de regalo. Son libros grandes, de tapas duras y brillantes, como de papel metalizado – tornasol.
(TM) My brother brings me two books as a gift. They are big books, hard and brilliant covers, like metallic-litmus.
(EV) My brother brought me two books as a present. They are very big, with hard and bright covers, like metalcolor covers.

Participant’s associations: libros grandes: a couple of books that are neither about psychology nor literature. The books are about a tale but just with images, beautiful, and different, like alternative books. So, it is a pleasure to see the stories, they are creative. The simplest books are those that he gave me. There are beautiful. The books that he gives me in the dream look different in the casebook.

tapas duras y brillantes: like a very precious edition of a book. When I was a kid hardcover books were very expensive.

papel metalizado tornazol: I can see them brilliant and with colors at the same time. Like a beautiful book; something different.

(EV) My brother brought me two books as a present. They are very big, with hard and bright covers, like metal color covers.

Participant’s associations: two books: I forgot to say in the Spanish version; my brother is a compulsive reader he could read all night long. For him books are everything, he is crazy about books and reading. So, in the dream I knew it was a very precious present for him to give me, so, books can be very like a deber (task) to learn for me, but the maximum pleasure for him. Actually, my brother is American, and he lived there for four months. He always wants to go to the US, but, he feels alone, and when he is in Chile he wants to be close to everyone. He has an American passport.
hard and bright covers: like a luxury edition of book; different.

metal color: like very llamativo (flashy). There is no way not to see it.

**Researcher’s interpretation:** the dreamer’s brother is the one who gives Lily two books. The word “books” opened up the connection between her brother with books, that constitute “the maximum pleasure for him,” and with America. On the other hand, the association to the word “libros” brings up the experience of the dream ego to receive such a gift. This implies that Spanish appears closer to the experience of the dream ego: “So, it is a pleasure to see the stories...;” “...look different in the casebook.” Therefore, through the association to the word “libros,” the dream offers a compensatory experience for the dreamer where books become different for her: “The books are about a tale but just with images, beautiful, and different, like alternative books. So, it is a pleasure to see the stories, they are creative.” This experience resembles the experience of Lily and dancing: Self-expression complex.

**5.**

(SV) *Yo me pongo muy alegre y los pongo en la repisa que está sobre la cama, distinguiéndose de todo el resto de los objetos blancos.*

(TV) I feel very happy and I put them in the bookcase that is above the bed, distinguishing from the rest of the white objects.

(EV) I get very happy with them and I put them in the bookcase that is above the bed, looking different from the rest of the white objects.

(SV) *Yo me pongo muy alegre y los pongo en la repisa que está sobre la cama, distinguiéndose de todo el resto de los objetos blancos.*

(TV) I feel very happy and I put them in the bookcase that is above the bed, distinguishing from the rest of the white objects.

**Participant’s associations:** Alegre: good feeling of getting something beautiful.

objetos blancos: maybe is kind of clean, order, good objects, but all of them were the same.

(EV) I get very happy with them and I put them in the bookcase that is above the bed, looking different from the rest of the white objects.

**Participant’s associations:** white objects: like every kind of plain objects, standard; everything is the same.
Researcher’s interpretation: this image shows how in the monotonous white two new books make the difference. Two books that Lily’s brother (masculine energy) gave to her: something is changing internally.

Comparative Analysis of Dream Texts: Dream 3

Dream 3

(Dreamed twelve days after WAE administration).

Spanish version:
Veo la imagen de la abuela de una amiga mía de la infancia (vecina). La veo sentada mirando por la ventana de su pieza (de la casa en que vivían cuando éramos niñas, luego se cambiaron). Al mismo tiempo llamo a mi amiga, a quien no veo hace cuatro años, para saber por su abuela, y me dice que falleció hace un par de años.

Transliteration of Spanish version:
I see the image of the grandmother of a friend of mine from my childhood (neighbor). I see her sitting looking through the window of her bedroom (of the house in which they used to live when we were little girls, then they moved). At the same time I call my girl friend, to whom I have not seen for four years, to learn about her grandmother, and she tells me that she died a couple of years ago.

English version:
I see the image of the grandmother of a friend of mine from childhood (neighbor). I see her sitting looking through the window of her room (the room of the house where they used to live when we were little. Then they moved). At the same time I call my friend, whom I haven’t seen in four years, to know about her grandma. She tells me that she died a couple of years ago.

Associations to dream 3:
“This friend has been quite close to me for many years, she has been my best friend during childhood and adolescence. We were neighbors. She moved after she finished high school, and besides we rarely have seen each other, every other time we have got together to chat. I went to her wedding and she went to mine. After she got married she went to live outside Santiago and we see each other only once per year. Then, I moved to the US and lost contact (2004). I have not tried to contact her, neither her. However, once in a while I think about her. I think I should call her but I do not do it. I remember her grandma as a very old but active woman since I was a little girl. When we stopped seeing each other she had more than ninety years.”

Analysis
Here I present a close comparison of the two tongue versions of this dream.

1.
(SV) Veo la imagen de la abuela de una amiga mía de la infancia (vecina). La veo sentada mirando por la ventana de su pieza (de la casa en que vivían cuando éramos niñas, luego se cambiaron).

(TV) I see the image of the grandmother of a friend of mine from my childhood (neighbor). I see her sitting looking through the window of her bedroom (of the house in which they used to live when we were little girls, then they moved).

(EV) I see the image of the grandma of a friend of mine from the childhood (neighbor). I see her sitting looking out the window of her room (the room of the house where they used to live when we were little. Then they moved).

Participant’s associations: Abuela de una amiga mía de la infancia: I have this image: she was very old, slow, but she used to do everything in the house. Cleaning, cooking, even though she was very old and slow. This was a house with three women: grandma, mother and daughter and that house was kind of boring. I remember when getting to her house I said hi, and her grandma was always looking at the window, everything very dark, doing nothing.

sentada mirando: like doing nothing, waiting …it was like always sitting there like waiting nothing more to do than house cleaning and stuff. She was looking at the window, but looking anything.

ventana de su pieza: dark room inside and outside.

casa en que vivía: they had lived there since I got eight years old, and they left this house when I was about eighteen or something. So, I used to go very often to this house. My friend used to stay more in my house because her house was very plain.

(EV) I see the image of the grandma of a friend of mine from the childhood (neighbor). I see her sitting looking out the window of her room (the room of the house where they used to live when we were little. Then they moved).

Participant’s associations: Grandma of a friend of mine: an old lady with a very boring life, kind of sad, very lonely. And my friend’s mother, too. Like an empty life.
Sitting looking: like resting, doing nothing, she was looking at the window.

Window of her room: it was the part of the room and house that you could have a little light.

The house where they used to live: a place that I was very familiar with. Boring.

**Researcher’s interpretation:** both linguistic versions look similarly. However, the SV states that this is a friend of mine from “my” childhood while the EV states that is from “the” childhood. The possessive pronoun gives a different distance between the dream ego and her childhood in the SV.

This dream begins with an old, slow and boring female figure that opens up the sorrow complex. However, when the dreamer associates to “abuela de una amiga mía de la infancia,” she states, “she was very old, slow, but she used to do everything in the house.” This shows a tension in the energy that does not appear in the association to “grandma of a friend of mine.” This linguistic disparity reveals a different experience of the complex involved (sorrow complex).

2.

(SV) Al mismo tiempo llamo a mi amiga, a quien no veo hace cuatro años, para saber por su abuela, y me dice que falleció hace un par de años.

(TV) At the same time I call my friend, to whom I have not seen for four years, to learn about her grandmother, and she tells me that she died a couple of years ago.

(EV) At the same time I call my friend, whom I haven’t seen in four years, to know about her grandma. She tells me that she died a couple of years ago.

**Participant’s associations:** amiga: when we were kids we were very close and spend a lot of time together, so we shared games, and so on. But when we were teenagers we were friends but not that close because she was very popular, and my parents did not allow me to do everything that I wanted. So, we started to go to different places, but we were still friends. This was a relationship that was determined by the closeness of our houses.

cuatro años: that time was in my wedding and I know I did not call her. A year ago, we were in a concert and I run into her.
falleció: from the beginning since I met her everyone was waiting for her death because she was too old, and years past by and she was always ok. I knew that this moment should be a tough moment.

par de años: for me it was long time ago and I didn’t know. How bad friend can be that I have just found it out.

(EV) At the same time I call my friend, whom I haven’t seen in four years, to know about her grandma. She tells me that she died a couple of years ago.

Participant’s associations: friend: we are very different, we spend very unforgettable moments, especially when we were kids with another friend doing handcraft.

four years: like the time I started a new stage in my life, I got married and went to the US. She was part of another stage of life. It is like a very close and dear friend, but from another period of my life. If I see her it would be nice, but I don’t feel comfortable saying that she is my friend now.

died: like something we were waiting for a long time, finally happened and I did not even knew about it. It is the evidence that that part of my life is over.

couple of years ago: is not that long, but if I think about that, for me is to say that a long time past by and I didn’t know. I don’t know how I did it, in the dream I knew that I call my friend, but I didn’t see her.

Researcher’s interpretation: the dream ends with the death of the old lady. In the WAE no. 36 morir (to die) - pena (sorrow) - triste (sad) (4 complex indicators): death complex. When Lily associated to the word amiga: she refered to her experience of childhood when her parents did not allow her to do what she wanted (unjust complex).