

Appendix A: Dreamers

Because there is a considerable number of people and dreams to keep in mind, I identify each dreamer here through their major dream and the chapter in which this dream appears.

Chapter 2

Clark dreams of hunting Bigfoot.
Lois dreams of being at a crossroads.
Kent dreams of his family dining room.

Chapter 3

Marilyn dreams of her boyfriend having a baby with another woman.
Betty dreams of a mall and then a lecturer who owns a hotrod.
Monroe dreams of a Viking trying to reach a ship.
Dave dreams of his dog losing a fight with a cat.

Chapter 4

George dreams of his mom showing him their fridge.
Dolly dreams of driving around lost with Franklin.
Madison dreams of being unprepared for her wedding.
Betsy dreams of being chased in her car by an angry man.

Chapter 5

Hester dreams of rescuing a baby.
Reb dreams of dodging a bullet that hits a woman.
Scarlet dreams about witnessing an accident.

Appendix B: Glossary

Counteridentity. An oppositional figure that personifies dissociated thoughts and feelings inconsistent with a dreamer's conscious identity.

Dream image. Any character or object in a dream.

Dream motif. A typical action or action sequence.

Dreamwork. The dream's metaphoric renderings and projective/analytic work that continues this symbolic process.

Figure. An image plus an associated motif.

Foundational schema. A schema that recurs in a number of cultural models and links them together.

Metamodel. A model that provides an organizing framework for a set of tightly linked models.

Model variants. A model that shares most schemas with a major cultural model but includes an additional schema.

Major Models. Models that structure the actions, beliefs, and fantasies of most culture members.

Model. A complex set of ideas about a domain of experience, composed of shared, interrelated schemas.

Schema. A mental representation that one can hold in short-term memory.

Appendix C: Instructions

The Intertextual Method

1. Pick a dream that is imagistically and emotionally vivid and easy to recall. Then name one or more stories (the dream's intertext) that the dream evokes for you from elsewhere in your culture.
2. What personal memories are evoked by the dream's intertext(s). Give yourself time to make these associations; they may not come to mind immediately.
3. Identify salient dream motifs and major images and ask how these relate to the stories and memories evoked by the dream.
4. Guess your dream wish and, then, your dream anxiety.
5. Speculate how this wish and anxiety may link to culturally shared wishes and anxieties.

Narrative Analysis

1. Building on dreams explored through the Intertextual Method, the researcher looks for an emergent topic in the dream data.
2. The researcher contextualizes the emergent topic more broadly in ethnographic data and in other studies of the culture, and considers societal problems with the model indicated by these data and other studies.
3. The researcher then zooms in on individual dreams, considering each subject's insights and autobiographical material.
4. The researcher expands the dreamer's intertext by relating the dream to further stories circulating in the dreamer's culture that share the dreams' images and motifs.
5. The researcher asks how the dream combines motifs and images from the dream's intertexts with incidents from the dreamer's personal history to depict problems with a model *and* with an interrelated model.

6. Last, the researcher asks how image or motif combinations and/or alterations in each subject's dream or in their dream series comments on or changes models for them.

Dream Play

1. Find a friend to help you act out a dream.
2. Pick any dream character or object to role-play except your own persona.
3. Close your eyes and return to the dream in imagination, zooming in on the image; let this image expand until you blend with it. Then opens your eyes.
4. Acting as this image, tell your friend about yourself and your feelings and respond to any questions the friend may have.
5. Switch to an adjacent chair and to your normal persona and ask the image (which you imagine as sitting in the chair in which you formerly sat) any questions you have about the image or about its actions in the dream.
6. Switch back to your original chair to answer these questions and begin a dialogue with the image and your waking persona. Switch to the appropriate chair (either that of the image or your waking persona), depending which of these characters is speaking. If you role-play alone in fantasy, try placing chairs side-by-side and change chairs when you change roles. Either record this material with a tape player or ask your friend to record it.
7. Repeat steps three and four with at least two other dream images.
8. Guess what "hole" in yourself the dream represents: what unexpressed feelings or unrealized abilities. Guess how this "hole" relates to your current situation and relationships.
9. Guess what "hole" in your culture your dream represents? How does this hole refer to feelings that are hard to express or to abilities that are hard to realize in your culture?
10. Use your guesses to make a dream interpretation—one that relates dream images to current issues in you and in your culture.

Dramatic Analysis

1. Select a number of dreams role-played by dreamers on a common topic, for example girlfriend/boyfriend relationships.

2. Working with ethnographic data on the culture, infer a related model from this material and consider issues surrounding the model evident in the dream set.
3. Using projective exercises and autobiographical material, ask how role-played dialogues reflect the contradictory voices evoked by a model.
4. When possible, consult the dreamer's journal for further insight on those model contradictions that role-play brings into focus.
5. Consider how the dreams and dialogues reflect the dreamer's position in a socioeconomic world and a historical moment.

The Selfscape Method

1. Pick a dream that is imagistically and emotionally vivid and easy to recall. Recount the dream.
2. How does the dream reflect your current life situation? In what sense is the dream a dramatization of your inner life?
3. How does it reflect alterations to your self-esteem and sense of well-being?
4. How does it reflect the current state of your body?
5. How does it reflect your relations to other people and the emotions that go with these relations? In what sense are the characters in your dream internalized representations of other people?
6. Does the dream depict relationships among part-selves, your relative inner wholeness or division?
7. How does it reflect your ideas about yourself?
8. Does the dream reflect ideas shared in your culture (schemas)?
9. How does the dream reflect emotions, anxieties, or experiences that people do not usually talk or think much about in your culture?

Holographic Analysis

1. To make a Holographic Analysis, assemble a set of dreams on a common topic, preferably analyzed by dreamers with a single method and infer a cultural model from this material.
2. Zoom in on individual dreams.
3. In each dream seek a missing or absent part in an opening dream figure.

4. Ask how this missing part relates to memories the figure evokes for the dreamer, both day residues and memories from the dreamer's deep past.
5. How do these memories highlight an inadequacy in the cultural model at issue or in the dreamer's use of the model?
6. How does the next dream figure represent its predecessor: how does it resemble this figure yet enlists new memories with a potential to throw further light on what is wrong with the model or with the dreamer's use of it.
7. Ask these questions of each major dream figure, tracing how the dream raises questions in the form of absences and answers them with memories that address the absence.

Figurative Analysis

1. Gather dreams from members of a cultural group and then review the resulting collection for major figures that are also self-symbols for dreamers.
2. Through ethnographic data along with other studies of the culture, explore what each figure represents for cultural members and how it configures ideas and feelings about the self.
3. Assemble a subset of all dreams where key events happen in or through this figure and delineate the subset's recurrent features, asking how they illustrate alternative versions of the model or current problems with it.
4. Zoom in on individual dreams in the subset that evince recurrent features and work with dreamers to interpret this material, using life history material and, ideally, other dreams from journals.
5. Nest each individual analysis within a broader analysis of the figure in culture, asking how the dream addresses problems with and changes in the model discovered in feature analysis.

Notes

Chapter 1

1. Cognitive anthropologists and psychologists sometimes use schemas and models synonymously. Strauss (1992a:3), for example, defines cultural models as culturally formed schemas. Models, from this viewpoint, are very big, complex schemas.
2. See Strauch and Meier 1996; van de Castle 1994:298; Domhoff and Schneider 2008.
3. The idea that dreams are about emotions and emotion schemas is extremely common in dream studies. See for example Stephen 2003 and States 1993, 2000.
4. On divorce rates, see further “Highlights of a New Report from the National Center for Health Statistics (nchs): Advance Report of Final Divorce Statistics” (http://www.cdc.gov/nchs/pressroom/95facts/fs_439s.htm) and the Centers for Disease Control statistics provided by Infoplease at <http://www.infoplease.com/ipa/A0005044.html>. In *Habits of the Heart* (1985), Bellah et al. argue that there is a contradiction between U.S. traditional views of marriage as about lastingness and a contemporary view of marriage as about personal fulfillment. Quinn (1996) disagrees, contending rather that cultural models exist to *resolve* contradictions, among other problems, and this is no doubt true. Marriage models include well-wrought resolutions to an apparent contradiction between lastingness and fulfillment that Quinn traces back to earlier times in U.S. history. Yet, this historical view implies that the resolutions that models provide evolve over time. It is unlikely that all models would evolve at the same pace.
5. See also Cartwright 1991, Greenberg et al. 1992, Fosshage 1997, and Ogden 2004.
6. Winnicott (1951) always looked for dream elements that symbolized transitional phenomena. See also Khan 1974. Grolnick (1978) argues that dreams are transitional phenomena in the sense that they provide an emotional bridge like transitional objects (Linus’s blanket in the comic-strip *Peanuts* for example) in face of separation anxiety and castration anxiety.
7. Shore distinguishes between models as “publicly available forms” and models as “mental constructs” (1996:45). Dreams are an extreme example of the latter. Mental models, he says, are more idiosyncratic

- than public models because people interpret them in terms of their personal experience.
8. See, for example, Eggan 1952; French and Fromm 1964; Noy 1969, 1979; Tedlock 1987; Hollan 1989; Stephen 1989, 1999; Fosshage 1997; Mageo 2003; Lohmann 2003a; Grenell 2008.
 9. I thank my research assistant, Kristine Cantin, for making and assessing this sample. Depressed subjects who report more negative dreams at the beginning of the night and fewer at the end are more likely to recover within the following year than those with few negative dreams at the beginning of the night and more at the end (Cartwright et al. 1998).
 10. See, for example, French and Fromm 1964; Kohut 1971; Basso 1987; Hollan 1989, 2003a, 2003b, 2005; Stephen 1989, 1995, 1997, 2003; Globus 1989; Cartwright 1991; Greenberg et al. 1992; Foulkes 1993, 1999; Fosshage 1987, 1997; Kokkou and Leman 1993; Mageo 2001a, 2001b, 2003, 2006, 2007, 2010; Reiser 2001; Ogden 2004; Grenell 2008.
 11. For examples see Wallace 1952; Crapanzano 1975; Tedlock 1992; Arrington and Bitton 1992; Dilley 1992; Irwin 1994; Stephen 1995, 1997; Fixico 2003; Lohmann 2003a.
 12. On this point, see also Kohut 1971, Cartwright 1977:131–133, Fosshage 1997:434.
 13. For examples, see Holland and Quinn 1987, D’Andrade and Strauss 1992a, Strauss and Quinn 1997, Holland et al. 1998, Mageo 1998, 2002a, Quinn 2005.
 14. See for example Romney, Weller, and Batchelder 1986; Garro 2000; Atran, Medin, and Ross 2005; Dressler et al. 2007a, 2007b.
 15. For examples, see Damasio 1994 and Sacks 1996. Desjarlais (1991) documents an example of a cultural system of dream diagnosis.
 16. For examples see Foulkes 1985; Hunt 1989; Kilroe 2000; States 1993, 2000; Grenell 2008; Fosshage 1997, 1987:299–318.
 17. Subjectification is the reverse of objectification for Obeyesekere: public symbols are used to “justify the introduction of innovative acts and meanings” (1891:123). Dreamers require no such justifications, although they do use public symbols as a basis for improvisation. Fosshage (1987:301) also sees dreams’ constituents as imagistic elements connected by themes and believes that the resulting “configurations” represent ways dreamers think about and solve their personal problems.
 18. Cognitive anthropologists discuss narrative models (Casson 1983), by which they mean how people in various cultures tell stories. My interest is in stories as *conveying* cultural models and in their movement on what, in Chapter 2, I call a culture’s “narrative spectrum.” Hill (2005) finds cultural models in narratives’ inferential gaps.
 19. See further Kimmel 1996 on the U.S. male role as breadwinner.

20. During the 1990s, many evolutionary social scientists saw this gender model as biologically based. See, for example, Buss 1994; Lancaster 1997; Ellis and Symons 1997. For a critique of this view see Small 1993, Mageo and Stone 2005, and McKinnon 2005.
21. On this point, see further, Kracke 2003:211, Bulkeley 2001a: 369–372, Damasio 1994.
22. Turning in a dream journal was a course requirement, but I did not grade these journals. In 2005 and 2006, when students asked me how many dreams they needed for their journal, I told them five: one for each of the three in-semester papers and two for their final papers. I encouraged them to record more dreams; they could possibly select a more promising dream for analysis. Van de Castle (1994:319–320) reports that females typically report more dreams than males.

Chapter 2

1. Lohmann (2003a:206) argues that there is a “transfer of schemas among forms of consciousness,” such as normal waking awareness, daydreaming, dreaming, trance, and so forth. He shows this transfer between dreams and religious schemas. I am arguing for a transfer of models and schemas via images, motifs, and figures among forms of narrative.
2. See for example Bruner 1986; Fernandez 1991; Horton and Finnegan 1973; Lévi-Strauss 1970; Neisser 1967; Price-Williams 1999; Stephen 1989, 1995, 2003; Werner 1973.
3. Tedlock describes a folk approach to dreams that she calls intertextual (1981:319–320, 327–329). In this approach, an interpreter takes the dream as prophetic and compares it to other forms of prophesy. Romans read birds’ entrails, for example, to confirm a dream interpretation. In contrast, Narrative Analysis compares the dream *only* to stories in cultural circulation during the dreamer’s lifetime.
4. Schema theorists also hold that there are higher- and lower-order schemas (D’Andrade 1995:122–149).
5. While in the early 1980s, the number of kids who did not have *any* contact with dads two to three years after a divorce was 50 percent, by the late 1990s the number had decreased to between 18 percent and 26 percent (Kelly 2006). On divorce rates, see Kreider and Fields 2002:18.
6. See also Ritchie and Ritchie (1979, 1989) on contact between mothers and toddlers in traditional Polynesian cultures. Where Devoted-mother models exist, they vary greatly. In Korea, for example, while mothers are supposed to nurture an achievement orientation in children and serve them selflessly in their educational endeavors, people do not expect mothers to create a capacity for close interpersonal relating in their offspring (Jung 2008).

7. See further Kimmel 1996 and Holt and Thompson 2004 on U.S. men's role as breadwinners. These days Dads and Moms sometimes switch roles, Moms providing financial support and Dads attending to the child's immediate needs, or, more often, parents share both roles. My data does not document how well these All-purpose Parent models work, but Betsy's dreams (Chapter 4) gives some insight.
8. Holt and Thompson (2004) call this model the "man-of-action hero."
9. See further, <http://www.bigfootencounters.com/classics/walker.htm>. Retrieved on June 10, 2011.
10. Studies indicate that recurrent dream themes illustrate cultural schemas. See for example Ewing 2003, Hollan 2003a, Mageo 2002b, 2003:3–42, Stephen 2003, Shulman and Stroumsa 1999.
11. Euro-American Knight tales, King Arthur's and Lancelot's for example, are about (male) ancestors: like myths in many cultures, they feature historical actors who generate the present order of society, or who restore it, like the lawmen of movie Westerns. The most famous Euro-American fairytales (Snow White, Rapunzel, and so forth) feature young woman whose accomplishments are more personal and psychological than historic.
12. There are cultures, like Bali, where witch stories are more salient than father-son and fraternal tales. See Mead 1942b; Bateson 1972:107–127, Covarrubias 1972; Favret-Saada 1980.
13. See for example, Leacock 1981, Shore 1981, Mageo 1998, Schoeffel 1979, Ackerman 2003, McKinnon 2005.
14. Laura is very "cool." Never ruffled in face of any threat, when police show up to find her estate in shambles after international criminals have tried to kill her and her associates, she calmly tells them she has had a wild party.
15. Holt and Thompson (2004:427-428) discuss the U.S. rebel model and see "bad boys" as an instance of the rebel.
16. Sanday describes menstrual pollution beliefs and associated purification rituals in U.S. fraternities (1990:156–173).

Chapter 3

1. In cultures characterized by a machismo ethos, in contrast, men's control of their women's sexuality is an explicit part of masculinity models. See, for example, Suarez-Orozco 1993. In machismo cultures, male-to-male interactions are the dominant context of male gender identity development. See, for example, Linger 1992.
2. Hall and van de Castle hypothesize that this gender difference in dreaming is universal (van de Castle 1994:320). While this difference is extremely common across cultures, their own data does not support its universality (*ibid.*).

3. Typically, U.S. males strive to become “number one” through competition. Yet, competitions with other males, sports being a key example, often involve teams and teamwork, which may require members to submerge their individuality. The U.S. football player, Drummond (1842:83) says, is “virtually faceless,” his individuality consumed by his function.
4. This schema is not a part of the Cinderella story in all cultures where it occurs. In the Samoan story, Scabby Oven Cover (Chapter 1), for example, no item of clothing reveals the heroine’s beauty or identifies her as small. In old Samoa, no one wore shoes and big was beautiful for both sexes. Yet, it was also true that women could be socially as large as men: women held the highest titles even though males held these titles more frequently (Mageo 1998).
5. On Gaze theory see Mulvey 1992.

Chapter 4

1. See for example Bion [1959]1992; Palombo 1978; Hunt 1989; Foulkes 1993; Hartman 1998; Stickgold et al. 2001; Stephen 2003; Stickgold and Walker 2004; Barrett and McNamara 2007.
2. I have changed the store and location.
3. Another of Madison’s dreams indicates ambivalence about children. “I was babysitting a bunch of infants and toddlers and feeling overwhelmed by the amount of children that one by one they kept slipping into the couch cushions. . . . They were getting lost left and right.”
4. Cliques may also have a Care schema among group members. The more detached-dominating the clique is vis-à-vis outsiders, like a gang (a male-identified group model), the less its members need to act out attachment among themselves. Conversely, the less the clique distances and denigrates others, the more clique members tend to act like girlfriends, practicing fond attachments to one another. Cliques can achieve cohesion by either method.

Chapter 5

1. See for example, Hollan 2003a, 2005; Fosshage 1997; Damasio 1994, 1999; Kohut 1971, 1977; Noy 1969, 1979; Fairbairn 1952.
2. Van de Castle (1983) was also interested in the symbolic nature of dream content and conducted a major study of dreams with animal figures. While he noted different relations to animals in different cultural groups, he did not let specific animals emerge from his data, as one would do in a Figurative Analysis. Dogs and cats, for example, frequently appear in my U.S. collection. In hunter/gatherer cultures, the

- Parintintin for example (Kracke 2003), game animals more frequently appear in dreams.
3. Based on a random 250-dream sample from my collection, my research assistant, Kristina Cantin, found that other salient dream figures include: friends-roommates/supporting (20 percent), boyfriends-girl-friends/providing intimacy (20 percent), homes/sheltering (19 percent), and parents/providing security (12 percent).
 4. D'Andrade (2008) found that a quantitative approach failed to reveal statistically significant value differences between U.S. Americans, Japanese, and Vietnamese. D'Andrade addresses the problem by focusing his analysis only on values most highly rated by his respondents.
 5. Lohmann (2003b) takes traveling to be a uniting theme in Pacific Island dreams.
 6. Hall and Van de Castle found that in U.S. adult dreams generally males instigated physical aggression two-thirds of the time (Van de Castle 1994:322–323). Schredl and Pallmer (1998) studied dream aggressors in the dreams of children and adolescents. Male strangers were the most likely aggressors in all dreams; male familiars were the second most likely aggressors, followed by female familiars in both girls' and boys' dreams. Female strangers were the least likely aggressors, and never committed aggression in boys' dreams. Van de Castle (1983, 1994:306–309) found that the presence of animal figures in U.S. dreams correlated with heightened levels of aggression for all dreamers; 73 percent reported that the animals were male. This frequency does not reflect actual aggressive animal behavior. Female lions and tigers, for example, hunt and kill more frequently than males to supply cubs with food. Males of many species, however, are more likely to engage in interspecies aggression.
 7. See further www.onlinelawyersource.com/criminal_law/statistics.html. Retrieved on June 15, 2011.
 8. In male and female dreams, being locked-out of a car represented a heightened vulnerability to aggression. Remember Marilyn (Chapter 3) who runs from a lion and arrives at her car without keys. A man, who described himself as “not a fighter,” fumbles with car keys as another man attacks him.
 9. Brenneis (1970) found that boundaries between the dreamer and others tended to be “fixed” in male dreams, whereas female dreams tended to revolve around issues of intimacy.
 10. The same problem arose in another woman's dream who saw an upside-down van on fire. She ran toward the male driver who screamed for help, noticed a paramedic was already there, and then went on to draw a homeless man away from the van, which was about to explode.

Chapter 6

1. On socially shared metaphors that bespeak shared memories see also Garro 2000, Halbwachs 1992.
2. See for example Tedlock 1987, Dalton 2001, Kracke 2003, Lohmann 2003a, Groark 2009, 2010.
3. For another example of repeating-with-variation as a conversation about conventions, rather than just their reiteration, see McClintock's work on Arthur J. Munby and Hannah Culwick (1995:132–180).
4. For examples, see Graham 1995; Tedlock 1987, 2001; Shulman and Stroumsa 1999; Bourguignon 2003; Ewing 2003; Lohmann 2003a.

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