

Folkloristic Methods in Dreams Interpretation

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Abstract

The current paper deals with the affinity between dreams and fairy tales by using methods taken from the folk literature discipline. In the search to define common meeting points between literature and psychoanalysis, the most popular tendency has been towards psychological interpretation of literary genres. The current paper describes the opposite process, in which a mental product - the dream – is given a literary treatment. This process reflects the assumption that literary and folkloristic interpretations, which focus on aesthetic, collective and universal aspects of dreams, might have an important contribution to make, both on a clinical and a theoretical level, with added value as compared to the interpretation, which relates solely to individual aspects.

Key Words: dreams, fairy-tales, female-narrative, fairy tales, folklore.

The aim of the current paper is to touch upon the affinity between dreams and folklore, or more specifically - the fairy tale genre. The claim for such an affinity was first presented more than a century ago, with the beginning of psychoanalytic theory, but up until now, the studies that have demonstrated it lacked the tools and methods taken from the newer folk literature discipline. In the search for a meeting point between the various genres of literature and psychoanalysis, a tendency to give a psychological interpretation to literary products has been common. This paper presents an inverted process, in which literary analysis is applied to a decidedly mental phenomenon – that of dreams. This process reflects the assumption that literary folkloristic interpretation, which focuses on the aesthetical, collective, universal aspects of dreams, might offer a clinical and scientific contribution of added value compared to interpretation, which only considers the individual case. The idea is that examining both disciplines - dreams and fairy tales - each in light of the other, might serve to enrich both disciplines.

Firstly, a review of psychoanalytical approaches to dreams will be presented, by emphasizing the possibility of referring to dreams as narratives. Later on, one dream narrative, documented within the framework of a study dealing with the affinity between female dream narratives and fairy tales, will be presented (1). In the current paper, we compare the female dream narrative with different versions of a fairy tale, including masculine processing, in order to examine the relations between female and male voices, in an attempt to learn more about the characteristics of the female voice, as it appears in both folklore and dream narratives. The female dream narrative is

examined within the context of its affinity with the fairy tale genre, and more specifically - the tale of "Bluebeard". This allows for a discussion of the way in which the affinity between the two disciplines can help to illuminate aspects associated with both subject areas. This attitude encourages an interdisciplinary dialogue, which includes the subject of psychoanalysis together with additional fields of knowledge.

The Dream as a Narrative

The experience of dreaming takes place during sleep, and is characterized by different parameters than those existing during a state of wakefulness as regards time, place and rules of logic. Upon awakening, the dream phenomenon can be referred to only through the prism of remembering and reporting, as it goes through the necessary translation from visual representations to verbal ones. The dream, therefore, can exist during wakefulness only as a dream narrative. Needless to say, dream narratives have existed, since the development of language and play a central role in human culture.

The first school to give scientific attention to dreams was the psychoanalytic school of thought. Freud viewed dreams as one of the exiting products of the human mind, which build a path to the analytical target of making unconscious contents conscious (Freud, 1900/1965). He took special interest in the hidden meaning of the dream, which becomes clear through the patient's associations during analysis. Therefore, the dream itself, without the dreamer's associations, is of no real contribution in understanding the human mind. There are not enough words to review, in the current discussion, the way in which psychoanalysis views dreams, and this work has been done before in many other places. In the context of examining dreams as narratives, three topics associated with Freud's theory should be noted. The first one refers to the affinity discussed by Freud, between dreams and folklore, especially fairy tales. He viewed dreams as being highly-related to fairy tales and claimed that in order to understand dream symbols, it is necessary to use symbols found in folklore (Freud, 1911). Although during this phase of formulating the way in which Freud viewed dreams he made no clear distinction between the experience of dreaming and dream narrative, he did emphasize the narrative characteristics of the dream. He claimed that these characteristics emerged from "disguise" techniques, including condensation, displacement and the use of symbols. The combination of daily details taken both from reality, and the peculiar, fantastic contents existing only in dreams, makes for a mixture which is fairly similar to the one found in fairy tales, where the strange and fantastic are interwoven with the familiar and the ordinary.

The second topic deals with the fact that Freud was aware that the dream itself can hardly be explored without the contents revealed in analysis - which always reflect the dream text. Freud attributed a great deal of importance to the way a dream is told and to the use of language. In a study dealing with the verbal aspects of dreaming, Kilore remarks that since Freud considers the process of dreaming to be primary,

while language is secondary, he had to find a way of adapting the phenomenon of speech to his theoretical dream framework. In order to do so he suggested that the speech experienced during dreaming is not created within the dream itself, but instead, emerges from the “re-hearing” of speech, which occurs in one’s first moments of wakefulness (Kilore, 2001). Kilore claims that for Freud the speech occurring during the dream state is a regressive imitation of the speech that occurs in a state of wakefulness. Therefore, it may be concluded that when a person tells about his dreams by using non-regressive language, he necessarily draws away from the dream experience itself, the dream becoming a channel of communication and a story.

A third relevant issue is the fact that Freud claimed that the only way to understand the meaning of a dream is through the dreamer’s associations. Therefore, it is impossible to interpret dreams without these associations, which necessarily have to be included in the story. One of the criticisms of his theory states that the analyst is superior to the dreamer in interpreting the meaning of the dream and that the concept which views the interpretation process as one that can be achieved only during analysis, is problematic (Kramer, 1991). It is important to mention that Freud contradicted himself when he claimed that a dream can have more than one meaning and that different interpretations may be applicable within different contexts (Kramer 2000). Freud himself rewrote “The Interpretation of Dreams” many times, giving new interpretations to the same dreams within different contexts. However, he never clearly mentions that, as in the case of literature, dreams, too, can be reinterpreted. He did discuss the similarities between dreams and fairy tales as a means of expression, but not as a means of methodology to be used for interpretation. More recent scholars have raised the possibility that dreams can be interpreted without the individual dreamer's associations or any biographical information about him, in the same way that literature can be interpreted without knowledge about the author (Kramer 1991). This possibility will be elaborated on later on in the work.

A major psychoanalyst who studied the affinity between dreams and fairy tales is Geza Rohim, who viewed this connection as unilateral, with the dream being the origin of the fairy tale. The fantastical elements existing in fairy tales emerge from experiences appearing during dreaming. In his article “Fairy Tale and Dream” (Rohim, 1953), he suggests a new interpretation for the fairy tale “Little Red Riding Hood”. Rohim views the tale as taking place in the mind of a person situated in the dream process. In this way he offers an explanation for the fact that in one of the story versions the wolf keeps sleeping even after its stomach has been cut open (a fact that is considered impressive even for fairy tales). We can understand this only if we presume that the wolf, the grandmother and the child are the same person - the dreamer, who is affected by drives appearing during dreaming, such as hunger, thirst and the need to urinate. Although Rohim’s theory is original and interesting, it hasn’t attained much favor, maybe because it lacks the support of methodological tools and relies too heavily on private associations. The central claim argued that dream

contents might be mere echoes emerging from the fairy tales that one was exposed to in childhood. In any case, the idea that tales and myths can emerge from dreams has been accepted by additional scholars.

In contrast to the Freudian conception that views the dream as wishful thinking, Jung viewed the dream as a personal, spontaneous reflection of the actual unconscious state (Jung, 1974). Like Freud, he also viewed the dream as expressing the unconscious mind, but dissimilarly to him, he went beyond the interpretation that gives the symbols a sexual nature and rather emphasized the spiritual aspects of both dream symbols and the collective unconscious. He elaborated on the affinity between dreams and folklore and claimed that in order to understand dreams it is necessary to adopt an artistic attitude. His argument that dreams follow their own rules and lack conceptual logic, but at the same time possess significant meaning that can be reached by adopting an artistic attitude, emphasizes the similarities between dreams and fairy tales. More than any other folkloristic genre, fairy tales follow their own rules, by presenting an artistic, meaningful structure. Dissimilar to Freud, Jung wasn't content with presenting the affinity between dreams and folklore, but also sought ways to find meaning. Jung claimed that each interpretation is a hypothesis of its own and an attempt to read an unknown text.

This concept clarifies the fact that Jung viewed the dream as a text that can be referred to as work of art. Therefore, the interpretation should be based on an awareness of factors fairly similar to those used in evaluating literature, music or painting. Most of the significant aspects of his theory emphasize the view of collectiveness and the "subjective" interpretation of dream contents and symbols. Jung claims that in some cases, a wholly subjective interpretation might miss important connotations existing in dreams. This statement brings the interpretation of dreams closer to the interpretation of fairy tales, when considered as collective expressions, without a specific author or creator.

In the context of viewing the dream as a narrative, I have found Jung's declaration that not all dreams have the same level of importance, to be extremely relevant to the current discussion. Since the era of primitive peoples, a distinction has been made between meaningless and meaningful dreams. Jung pointed out that "small" dreams or "night splinters" appear every night and emerge from subjective, personal situations and their meaning is reduced to daily events. This is why these dreams tend to be easily forgotten. In contrast, meaningful dreams tend to be preserved in one's memory, sometimes for the rest of the dreamer's life, and often possess the core of the dreamer's mental life. In trying to characterize the differences between these two types of dreams, Jung mentioned that regarding the meaningful ones, which make a strong impression on the dreamer, we can find one feature which distinguishes them from other dreams: they are full of symbolic images, which reappear throughout history as archetypal reverberations of the human spirit. He claimed that it is not necessary for the dreamer to have any idea of such analogous phenomenon and that

this peculiar feature tends to characterize dreams associated with the process of individuation. They include archetypes, which are mythological motives representing specific forms and images, identical not only to all generations throughout the world, but also in individual dreams, hallucinations, visions and delusions. Jung also mentions that the frequent appearance of these images among material raised by dreamers in general and their universal distribution, prove that the human mind is in part unique and subjective but also collective and objective. Therefore, one should distinguish between the personal unconscious and the collective one, whose role is deeper than the personal, which is closer to the conscious, waking self. Meaningful dreams emerge from the collective unconscious and their amorphous shape includes the potency of poetic expression and beauty.

This distinction is of special relevance when comparing dreams to fairy tales, which usually deal with transition periods and life scale development. Feminine fairy tales, which deal with a female heroine, usually deal with changes in the heroine's life, as she moves towards marriage. From Jung's distinction, we understand that in order to find dream contents, motives and symbols similar to those appearing in fairy tales, we should choose dreams we consider to be "meaningful" - dreams that impress themselves upon the dreamer. In this study, dreams of this kind were used. It makes sense to expect that they will have similar characteristics to those appearing in fairy tales. Psychodynamic interpretations of female fairy tales, which end in marriage (Gould, 2006; Bettelheim, 1976), view the process the heroine goes through as a process of development and individuation. This view coincides with Jung's declaration that in the "meaningful" dreams, the qualities that characterize the individuation process are included.

The dream narratives appearing in this study were collected from women who were in a transition period in their lives - looking for a relationship with a mate. The rationale for collecting narratives from these women is associated with the fact that many fairy tales set up female heroines at their core, and the narratives usually move towards marriage. The subjects in the study were asked to tell about dreams that had made strong impressions upon them and were engraved in their memories, so the accepted narratives fulfill the criteria of "significant dreams". As Jung claimed, interpreting these dreams is especially complicated because usually there is a lack of some sort of essential knowledge needed for such experiences. The archetypical product does not deal with personal experience, but with more general ideas. This determination lends legitimacy to interpreting these dreams without the dreamer's associations and raises the need of relating to them by comparing them to folklore products. In the "significant" dreams, hard tasks and trials, as well as risqué adventures are experienced, like those appearing in rituals: dragons, helping animals, demons, the wise old man, the hidden treasure, transformation processes, alchemy and all the things that have no existence in daily life. This is because these dreams are not about fulfilling a part of the personality that does not exist, but one that is in the process of coming into being. The similarity among these contents and those

appearing in fairy tales can be easily distinguished. Contemporary scholars point out that not all dreams possess the same metaphorical value and it is important to distinguish between significant dreams and daily dreams (States 2001; Krippner 2001; Knudson 2001; Kuiken, Smith, 1991). Although Jung's theory emphasizes the affinity between dreams and ancient literary works of art such as fairy tales, and even though it recognizes the need to employ methods taken from art-related disciplines for interpretation, the focus is not on the text itself, but on the way it exposes the personal and collective unconscious.

More recent psychological schools of thought have offered alternative approaches for understanding dreams. The Gestalt (1969) theory viewed dreams as a way of elaborating on experiences, and not as a way of encoding the hidden language of the unconscious. Goncalves and Barbosa (2002) pointed out that the first formulation of cognitive therapy emerged from the study of dreams, in Beck's study that dealt with depressive ways of thinking. Beck claimed that dreams were related to themes of wakefulness and he took the study of dreams from the hidden level, to the reported one. He suggested using dreams as a thematic expression of the patient's mind instead of a symbolic one (Beck, 1961).

Clara Hill developed a cognitive-narrative approach to dream work. She discussed the way in which language in dreams utilizes two humanistic characteristics: The tendency to use metaphors and the tendency to tell stories (Hill, 1996). Other scholars belonging to the cognitive-narrative school, which attributed a story-teller status to the dream, were Seligman and Yallen. They view dreams as being created by the attempt to bring the multiplied random nature of emotional stimuli into a coherent, narrative plot. According to this attitude, the dreamer is a storyteller, who tries to use his various experiences in order to build a meaningful story (Seligman, Yallen, 1987). Goncalves and Barbosa also developed a cognitive-narrative method of working with dreams. Their aims were to broaden the dreamer's complexity of experience, enable a meaningful coherent narrative, elaborate on the sensual-emotional aspects and give it the status of a story, including a title and additions that might serve to turn it into an improved narrative (Goncalves, Barbosa, 2002). This may serve as an example of a psychological approach, which views the dream text as a narrative, with all its metaphorical qualities. Currently, many psychological approaches, which deal with examining the text of the dream as a narrative, with its over-declared nature, can be mentioned. Some of them, as will be shown later, find much interest in examining such a text as an independent issue, existing in and of itself with no interest in the dreamer or his biography.

With the development of narrative approaches in psychology, the study of dreams has also taken an interest in new aspects that focus on its narrative nature. The tendency to view the dream report as a text has been increasing over the last two decades (Wax 1996; Rupprecht, 1993). Even though it is well known that dreaming is a private event, its meaning becomes communicative through the inter-personal interaction of

analysis. Therefore, many scholars tend to view the dream as a constructed text for the dreamer as well as for the listener (Dombeck, 1993). Different psychologists have suggested that it is possible to use what we know about analyzing texts in the interpretation of dreams (Kramer, 1991). This view offers various possible approaches for dream interpretation, which are associated with the study of literature (Bloom, Derrida, Hartman, Miller, 1994). In recent years, more and more studies have been dealing with examining the nature of metaphors appearing in dreams and with the possibility of relating to dreams as works of literature or art. A comprehensive book on this subject is Rupprecht's "The Dream and the Text" (1993), which includes various articles about the affinity between language and literature and dreams. Most of them focus on examining the literary characteristics of dreams, as well as the dream images appearing in literature.

A narrative approach to dreams has been offered by Deslauriers and Cordts (1996). They based their theory on ideas taken from narrative psychology and claimed that there are two humanistic modes of expression - narrative and paradigmatic. In the narrative mode, knowledge about the world is achieved and presented as a narrative. On the contrary, in the paradigmatic mode, this knowledge is presented in an abstract manner. Many issues relating to the meaning of dreams, such as the theme, message, moral of the story, etc., are associated with the narrative status of dreams.

Another researcher who views dreams as narratives is Milton Kramer. He developed a non-associative method of working with dreams, which states that understanding dreams can be achieved without the dreamer's associations or any other knowledge about him (Kramer, 1991). This method is based on the assumption that a latent setup exists in dreams, which reflects an emotional state. The dream text is explored as if it were a literary work of art, and the translator uses his own associations in a controlled and focused manner, dealing with the dream aspects as if they were figures of speech. Patricia Kilore has applied the terms "text" and "narrative" to the study of dreams (Kilore, 2000). She suggests that all dreams are texts, but that not all texts are narratives. A text is defined by the criteria of form, and not by semantic criterion, and should have specific characteristics: it must be distinguished from other experiences by boundaries of times and space. Therefore, it is a formal unit. Furthermore, the experience of the text should be coherent – that is, the content should be expressed by a formal code, which uses cohesive connection in order to create an impression of unity. Kilore based her ideas on findings reported by Kramer, who claimed that the reporting of a text is a reliable representation of the dream itself (Kramer, 1991). She found that the dream is a text, which for the most part has a narrative-like structure. The dream text is constructed from thoughts that make their way into the dreamer's mind during sleep. The dream report is also a text, which reflects the narrative structure of the dream, or its absence. However, as a linguistic representation, the verbal dream report amplifies the narrative organization of the dream text. Kilore found that dream texts might have various narrative levels, ranging from fragmentary experiences, up to epic stories. Some are less coherent than others and the narrative

structure is not always apparent. Dissimilarly to Hunt, who views dreams as <<*trying to be tales*>> (Hunt, 1989, 177), Kilore views dreams as un-sharpened stories.

To summarize, it is clear that with the development of the narrative school in psychotherapy, the possibility of relating to the dream not only as an inner experience, which can be explored through the dreamer's associations, but as a text or a narrative resonating from the overt dreamer's report, is increasing. In order to examine the dream report as a narrative, there is an increasing tendency to use terms and methods taken from literary disciplines. I will now present a dream narrative which meets the criterion of a "significant dream", since it is remembered in great detail and has left an intense emotional impression on the dreamer. I will exemplify its affinity to the fairy tale genre and discuss the way in which this affinity might enrich psychotherapeutic treatment, as well as the study of folk literature. Special emphasis will be given to the way in which the female dream narrative is presented as compared to the masculine processing of the fairy tale "Bluebeard".

Below is a dream narrative documented from the framework of the study dealing with the affinity between dreams and fairy tales. This narrative was found to be suitable because of the strong similarity between its plot and the plot of a tale, which is also relatively well known to those who are not familiar with folk literature. As a result of convenience and a narrowness of scope, I chose one dream narrative to exemplify my approach. Nevertheless, it is important to note that this approach is based on the findings of the many dream narratives collected within the framework of the study, which presented similar characteristics to those that appear in fairy tales. Other dream narratives also present structure, motives and plots that can be found in fairy tales. The story follows (translated from Hebrew):

"... I dreamt this dream a couple of days ago, and it was really impressive. I'm walking.... I am supposed to walk to Anna Frank's house, which has been locked up for many years. There are lots of locks on the door. Entering the building has always been forbidden and for the first time people want to forcibly break into the building and open it up to the general public. Well... it's in the basement, not the attic. You have to go downstairs and walk along a path in order to get there and there are many military forces, police forces and me together with them....They burst in through the first door and then there are many, many hallways and we walk on and look around. I'm always one step ahead. I glance at the door and one policeman tells me "hurry, go back". I try to understand why and ask what has happened, and he tells me that they have figured out that somebody is already in there. I was terribly curious about who is there because it is a totally closed place and I try to glance at the door but I can't see anything. He tells me: "don't look" and I ask: "why not?", so he answers: "because it's someone who kidnaps women, rapes them and cuts them up into small pieces and puts them here". Despite everything, I glance in again. Looking inside, I see a huge man, a colossus, something like four meters tall. I understand that in order

to rape the women he must have to stretch their bodies; he is so much bigger than they are and I wonder how it is possible. And then... behind him... he stands in the entrance trying to understand what all the curiosity is all about and behind him I see very long stretched beds, the linen is stretched, and I see body parts and people tell me: "don't look...don't even try". I hide and people try to get inside. All the police and military forces try to get inside and he drives them away because he is much bigger... he is pink, naked, huge, with a very round face, not clear at all, there are no real eyes or nose, and maybe he is not really a human being. In my eyes he is, but he doesn't have any clear features. Something huge, some kind of a baby, a huge baby. He drives them away and... somehow they try again, overcome him and tie him up completely. Somehow he manages to lie down on the floor and I glance in again. He looks at me and at the very moment he looks at me, my teeth start falling out. He shuts his eyes and lies down as if dead- perhaps he is dead or maybe he has just fainted, it's not clear, but that's it. I catch my teeth as they fall, trying to put them back, but they fall out one by one and that's the way I wake up ..."

Fairy tale characteristics in the dream narrative - discussion using terms taken from folk literature study:

One of the criticisms directed at psychoanalytical interpretations to folklore was that it forces its terminology upon an extrinsic discipline and by doing so misses aspects relating to the explored material (Dundes, 1978). These aspects, which include cultural, anthropological and other implications, might help to sharpen and lend validity to the art of interpretation. In order to avoid using terminology, which is foreign to the subject, terms and methods taken from folk literature study will be used. This might help demonstrate the affinity between dreams and fairy tales without blending other folk genres such as those of the legend and the myth.

Major contributions to the study of the distribution and migration of fairy tales have been made by the historical-geographical school of folk literature. This school was developed in Finland at the end of the nineteenth century within the framework of the literary-aesthetic approach. It was interested in issues such as the origin of each tale, when and where it was created and its transformations of time, space and form. This school assumes that folk literature is comprised of stable plots, which are told and transferred from one generation to another. Each plot is created only once by a single creator in a specific time and place. As time went by, the name of the creator was lost and became anonymous. The stable plot is named a "type" – a term that refers to the foundation of a plot or different versions of plots following similar episodic series. The texts existing at the current time are versions of the original tale type. The original text, which has been lost, is the archetype and all the versions together compose the type. One of the most important products developed by this school is the Tale Type Classification Index, written by Aarne and Thompson (1961), which is an impressive comprehensive project of the collection and study of tale types. After collecting many versions of folktales from all over the world, each tale type was

given a number, by dividing the whole index into four categories, moving from the supernatural to the natural. The fairy tale appears in the second category and is defined as a tale in which the hero is sent off to accomplish difficult tasks, by going through magical transformations and assisted by supernatural beings. In the index, fairy tales are classified as number 300-749. Another instrument of classification developed by this school is the Thompson's motives index (1955-1958), which identified and classified hundreds of motives by their appearance in different tale types. The historical-geographical school is a significant starting point for defining the genre, by producing inspiration for additional studies. Even though today it is not sufficient for interpretation and issues of meaning, it has gained credibility because of many achievements concerning the collecting and classifying of material. Even scholars, who don't belong to this school and don't consider the origin and biography of the tale as their main interest, mention tale type numbers, which helps to create homogenous terminology. The current paper uses terms such as tale types and motives in order to clarify the work of comparing fairy tales and dream narratives.

Another school of thought, whose terminology was used in this article in the comparative discussion, is the literal-aesthetic school, which emphasizes the morphological characteristics of fairy tales. Max Luthi (1982) describes five morphological principles of the fairy tale genre. The first one is "one dimensionality". Unlike legends, in which there exists both a daily reality along with a totally distinctive other reality - that of the supernatural - where the connection with the 'other world' is simultaneously attractive and repulsive, in the fairy tale, both realities exist concurrently in the same dimension. When the hero meets supernatural creatures, he doesn't show any amazement. Instead, he reacts as if it is a usual event. For this reason, he can receive gifts or advice from the creatures, marry them or have any kind of relationship with them. The second morphological principle is called "depthlessness". Characters in fairy tales have no inner life. There is no expression of feelings or relating to the environment, the past or the future. The third principle is abstract style and lack of realism. Fairy tales don't wish to present the world in its true, three-dimensional form. Instead, they transform the world, by magic, into a new form, creating another distinctive world. As a result of these sharp contours, fairy tales don't really describe specific objects, but just remark upon them. Each detail appears as a simple unit and there is no need to explain it. The fourth principle is isolation and universal connections. Human beings and other creatures are isolated. They can meet and then separate without developing a relationship. They act as partners in the plot with no continuing interest afterwards. This isolation is in accordance with external circumstances - parents that die too early or the theme of abandonment resulting from some kind of deprivation: a brother that has been sent to a strange country, children that are left and lost in the forest. Familiar people and places are left behind or sent off into the wild world to become isolated individuals. The fifth principle is sublimation and all-exclusiveness. Many of the motives in fairy tales emerge from realistic social spheres: marriage, poverty, childhood, loyalty and so on. In addition, fairy tales make use of supernatural spheres. With no special

dramatic overtones, fairy tales relate tales of murder, violence, blackmail, betrayal, incest and so on.

Below is a discussion comparing a dream narrative and a fairy tale by using terms coined by the historical-geographical school, the literary-aesthetic school, various psychological approaches and terms relating to time and space in folk literature.

The Existence of Supernatural Elements

The major characteristics of fairy tales are supernatural aspects and magical transformations (represented by the letter D in the Thompson motives index). As mentioned by Luthi, the hero shows no amazement when magical intervention presents itself in various forms. He simply accepts it, according to the principles of one-dimensionality and depthlessness. Many dream narratives, including the one above, give expression to the enigmatic element. Many times, the teller says things like “it was illogical” or asks: “how could this be?” Wonder, so to speak, is expressed, unlike in the case of fairy tales. However, it is important to remember that in these cases, the speaking voice is not that of the dreamer, but that of the awakened teller who wonders about her own story. The “dream heroine” takes part in the plot as if everything is natural, similar to the way in which the hero acts in fairy tales. Even though the vision is horrifying (long beds with body parts), all we know about the heroine's feelings is that she is curious. This fact coincides with the morphological principles of fairy tales.

Characters, Space and Time.

Supernatural characters are common in folk literature and are not exclusive to fairy tales. In the Thompson motives index, magical human beings are represented as F500-599. Monstrous human beings, like the creature appearing in the above narrative, are represented as F530. Supernatural characters might appear in sacred legends, myths and other genres, but the fairy tale is the only genre in which they can act in the same dimension as the realistic characters do. This is the reason why the hero shows no amazement upon meeting these entities. Supernatural characters are common in the dream narratives collected in the current study.

Excluding the heroine, who tells the story from her own point of view (in a way that presents the teller fairly differently from the way he is presented in the fairy tale), the rest of the figures are presented in a way that resembles the principle of depthlessness, or as termed by Shenhar: “lacking psychological insipidities”. Such absence contributes to the nonrealistic aspect of the fairy tale. The “marionette-like” aspect of the characters, their transparency and automatic actions, are part of fairy tales’ detachment from reality. Shenhar refers specifically to this absence in the tale “Beauty and the Beast”, which shares common motives with the above dream

narrative, especially the meeting with the animal-man. The conventionality of the character is expressed, among other things, by a single trait, which is enough to draw the character in general lines. The above dream narrative presents an animal-man, with inhuman dimensions, who interacts with realistic characters.

As mentioned by Luthi, although the nonrealistic characters in fairy tales interact with the realistic ones in the same dimension, they exist in a different space, such as the forest, or the bowels of the earth. This is in contrast to the space in which the nonrealistic characters exist in legends. From this point of view, the spatial characterization in the dream narrative is similar to the one in fairy tales. The nonrealistic figure exists in a space, which is foreign to the teller, who tries to break into it. What we get is one realistic spatial area, which is characterized by the issue of inside and outside, entrance and exit, while the element of breaking the taboo also carries a spatial quality, meaning – there is a space that is forbidden to the heroine, but permitted to the nonrealistic character.

The space can also be treated in terms of ownership. In the beginning of the story, the space is mentioned as belonging to Anna Frank – hinting at a heroine with an historical context, and the teller, as a Jew, can feel the affinity between them. However, when the heroine reaches this space, it belongs to another character, which is conceived as 'other' by the teller. Therefore, the space represents the struggle taking place between the opposing forces in the story. This struggle is one of the fairy tale's most salient characteristics.

Another spatial characteristic of the fairy tale genre, which can be found in the dream narrative, is that of the underground space, where the “important” things take place. Such things can break the social order. Scholars affiliated with psychoanalytical theories – both Freudian and Jungian, consider this space to represent the unconscious. Getting down there is essential for mental development (von Franz 1978). In the dream narrative, the teller mentions that the events are taking place in the cellar, rather than in the attic, differently than in Anna Frank's actual house. In doing so, she emphasizes that the journey she undertakes is comprised of unconscious components. This is not surprising, considering the way in which dreams are conceived – as agents of the unconscious. In reality, things take place in one space, but in dreams things are different. Since fairy tales are considered to be closer to the unconscious than all other genres, the spatial characteristic of the dream narrative reveals the affinity between the dream narrative and fairy tales.

The time-related characteristics are more complicated. The time of the event is apparently known - it seems to take place somewhere between the era after World War II and sometime before the date when the story is told. The story tells how the heroine reaches the place “years” after Anna Frank's death. Although it is possible to esteem, more or less, when this event happened, we get the impression of going back to something that happened “once upon a time”, like the way fairy tales begin. This is

not a result of the time of the event, but rather a result of the hinted plot, meaning - World War II, which does not occur in a concrete manner in the dream, but serves as a context that has its own time. What comes through is a gap between the time when the story was created (the teller mentions that she had dreamed the dream “a few days ago”), and the beginning of the plot. The contrast of a “few days” versus “many years” shows that they are two different, yet parallel, time periods: the time of the actual dream and the time of the events inside the dream. This parallel existence might hint at the multiple voices and messages appearing in the dream narrative, and relates to the relationship between the personal aspect, in which the dream is experienced as a private experience, and the more general experience, of the Jewish people, a group that the teller belongs to.

The reported time, or as referred to by Dolzel, the *<<time of action>>* (Dolzel, 1976) – the time in which the plot takes place, is interesting in the context of examining the affinity between the dream narrative and fairy tales. According to Nicolaisen, the reported times in fairy tales are times of transitions and changes in life scale development. He concluded that the fairy tale is mostly a story of maturation and marriage (Nicolaisen, 1984). Although no specific time is mentioned in the dream narrative, the characteristics of the space and the figures might help us to understand the moments when a character chooses to act: The space is Anna Frank's house. From her diary, which tells the historical story and provides a contextual framework for the dream narrative, we are exposed to a story of maidenhood, maturation and love. This era fits the time of action in fairy tales. The heroine comes to explore this era from the perspective of a different time – the present time.

What we get are layers of time, which can also represent the multiplicity of voices in the dream narrative. An important element that characterizes fairy tales is the way they usually begin with some kind of deficiency, which forces the hero to set out upon a journey in order to repair the situation (Propp, 1968). In the above dream narrative, there is a powerful expression of this lack: for each figure in the narrative, an historical, archetypical parallel can be identified. These analogous parallels lend additional meaning to both the characters and the plot: The kidnapped, raped women are found in the same place where horrible atrocities that raised basic questions about human nature, had been committed. For the Jewish people, the Nazi enemy is like a monster whose humanity is doubtful, like the animal-man in the narrative. In the narrative, the persecuted people are represented by a female character, whereas the persecutor is represented by a masculine character. This fact might signify something about the relations between the genders, which are fraught with danger. It can be seen that the lack in the dream narrative, as in fairy tales, sends the heroine to explore her past, by employing determination, curiosity and courage.

The Riddle

The dream narrative doesn't often involve speech. Instead, things are described by the subjective world of the heroine. This differs from fairy tales, where the use of

dialogue is common, and the plot advances through actions (Luthi, 1982). However, when talking is described, it appears in a way that is similar to that of fairy tales, meaning – as a dialogue. In the above dream narrative, there is one short dialogue, conducted between the heroine and the policeman. The dialogue meets the “auditory” criteria that appear in fairy tales, together with triple repetitions, rhetorical questions and repetitiveness (Olrik, 1965). The dialogue includes three prohibitions and three questions, and hence follows the law of the typological number belonging to the epic laws as formulated by Olrik. The policeman tells the heroine to go back, not to look and later on tells her about the danger inside the house. The heroine first asks “why?” and then “what happened?” The third question is: “Why shouldn’t I look?” Although the answers do not appease her, she stops asking, so it appears as if the three questions do not serve to advance the plot, but are rather a part of the auditory-formative characteristics of the narrative, very similar to those of folktales. The dialogue is a powerful factor in the narrative, and the encounter between the heroine and the policeman includes tension, which emphasizes the polarization between the figures, also included in the epic laws of Axel Olrik. The important argument here has two levels: firstly, presenting the way in which the narrative exposes the meaning embodied in the story, namely – through dialogue, and more specifically – by presenting a heroine who poses questions. This serves to demonstrate the affinity between this dream narrative and fairy tales. The riddle, which is often found in fairy tales, was chosen in the narrative as a suitable way to describe the struggle between the polarized forces. In addition, findings referring to the appearance of riddles in folklore, which increases sexual tension between the genders, might enrich the understanding of dreams that include similar elements. This is an example of the way in which the affinity between the two disciplines might help to shed light on each of the fields.

The affinity between the dream narrative and the “Bluebeard” fairy tales

Besides the formative and substantial elements existing in the dream narrative, which also characterize fairy tales, it can be seen that in regard to the plot, the dream narrative possesses an astonishing resemblance to the “Bluebeard” fairy tales, which belong to the tale type AT 311. This type describes a man who is so ugly and scary that no girl wishes to marry him. Finally he marries the youngest of three sisters and she moves into his castle. When he goes on a business journey, he gives her a ring of keys, telling her that she is allowed to enter all doors, except the small one. However, her curiosity overpowers her and she unlocks the small door. Upon doing so, the vision of all his former wives is exposed in front of her. In some cases, they are all dead and she finds their skulls. She gets cut by the key and can't get rid of the bloodstain, which sticks to her. When her husband returns, he finds out that she has broken her promise and tries to kill her. She manages to escape from him and in some cases even rescues the former wives. This type appears in over a thousand versions around the world in different cultural regions.

The central motif characterizing both the dream narrative and the fairy tale is the forbidden room. In all versions of this tale type, the mysterious nature of the husband is emphasized, as well as the woman's curiosity. My claim is that, considering the existence of this tale type in folklore, the lack of knowledge, which poses such an extreme similarity to the dream narrative, might miss some of the important issues in the interpretation process. The fact that we are dealing with archetypical, collective material, allows viewing the danger and curiosity of the dreamer as essential functions of the human mind and not as evidence of any type of pathology. The affinity between dreams and fairy tales puts the individual at a place in which the "subjective, unique mind" as named by Jung, comes face-to-face with the "collective and objective" mind; therefore allowing meeting the spiritual aspects of the human mind. As mentioned by Jung, narratives dealing with transitional periods might expose parts of the personality, which have yet to be revealed as they are in the developmental process of coming into being. It is important to mention that the dreamer of the above narrative was not familiar with the "Bluebeard" tale, which reinforces the claim that dreams express collective aspects within the unconscious mind and are not just mere responses to stories the dreamer was exposed to in the past. The dreamer was surprised to hear that such a similar tale appears among many different peoples and cultures. This fact alleviated her fears regarding the contents of her dream and helped her to understand that the concrete details appearing in her dream might represent broader, abstract themes that should be identified including the mysterious nature of the other gender. This issue was found to be fairly relevant at this particular developmental stage in her life. Looking at it from a folkloristic perspective, experiencing the dream deepened her knowledge of her own curious nature and the archetypical meaning underlying encounters between the genders. In addition, by revealing the affinity between her dream and an ancient folk creation, she had the opportunity to experience her existence as part of a broader human entity, especially the female one, which was particularly inspiring. The study presented in this paper didn't deal with any clinical aspects, and for this reason it is not possible to report on the specific way in which the affinity between the dream narrative and the Bluebeard tale contributed to the meaning of the dream for the specific dreamer.

Still, considering the similarities between the two narratives and the meaning attributed to the Bluebeard tale by folklore scholars, additional interpretations may be considered, which go beyond purely clinical results. For instance, the entering of the forbidden room and confronting the supernatural creature motif may be viewed as committing suicide or as an act of salvation. What is experienced in the private dream as being dangerous and even destructive has been found to be essential on the collective level. I suggest not trying to decide between the two options, but using the knowledge gleaned from the folklore discipline in order to enrich the clinical discussion.

An additional contribution achieved upon comparing the dream narrative with the fairy tale, concerns gender aspects. The common assumption is that fairy tales were originally told by women, while men usually told legends and folktales, which are

more cultural. Fairy tales were transferred orally, without the need of reading and writing. Over time, different peoples started publishing collections of tales and the oral products went through editorial processes, made mostly by men. The tales were then re-written in order to fit the patriarchal society. Feminist scholars claim that the female model presented in the tales appearing in the collections are not proper representations of femininity, but reflect women as conceived by the male point of view (Bacchilega, 1997). The question is: How can we trace the female voice in fairy tales, which seems to have become lost when the tales were recorded in writing? I suggest using the female dream narrative in order to fill the gap between the male and female voices. Accepting the assumption that there is an affinity between dreams and fairy tales, and therefore viewing the above dream narrative as a female narrative, the comparison with the fairy tale version that went through a male-oriented redesign, might teach much about the relations between the male and female voices. Perrault's version, published in 1697, tells about a frightening-looking man that no girl wished to marry. He meets three young maidens and the youngest one agrees to marry him. A month later, he goes away on business and leaves his wife with a ring of keys. She promises not to open the small room in the basement. However, the bride breaks her promise, opens the door to the forbidden room and finds the floor covered with the dead bodies of his former wives. Despite all her efforts, she can't clean the blood off the key. When her husband returns, he discovers that she has unlocked the room. He wishes to murder her, but gives her time to pray first. She and her sisters call their brothers who kill Bluebeard. The heroine shares her wealth with her brothers and marries a decent man. Grimm's version is not much different. According to their version, a king with a blue beard marries a young girl according to her father's wishes. In the end, her brothers take her home together with all her husband's treasure.

Few central differences can be distinguished from among these revisions, which were written in Europe within a patriarchal society, and the female dream narrative. Firstly, in the male revisions the heroine always needs a man in order to be saved. Most of the tales end with her marrying the prince, and also in tales where the heroine does not get married, such as in the Grimm version, the saviors are always men, such as the heroine's brothers. The comparison reveals that female helplessness is not necessarily an integral part of the tale, but merely a masculine way of preserving the patriarchal structure in a specific society. Another issue concerns the way in which female curiosity is perceived. Perrault's tale taught two morals: One told girls not to be nosy, while the other claimed that women always have something to say against men's authority. Both relate back to a time when men enjoyed absolute power over women and women were often blamed for bringing about change. In the Grimm collection, traits such as curiosity and greed tend to lead to harmful experiences. What might be considered a danger in the narrative, serving patriarchal society and reflecting the motivation of maintaining the social order by not "breaking into forbidden rooms", is viewed, from the feminine perspective, as an internal urge, essential to the process of achieving a higher awareness and sensibility. The heroine

is willing to pay the price, in spite of the danger. In the dream narrative, she unlocks the forbidden room with a purpose in mind and not because she is simply unable to control herself, as presented in the masculine fairy tales. In doing so, the dream narrative restores the feminine qualities of the fairy tale and delivers it from the masculine prejudice of the “patriarchal” versions.

Another important aspect is the way in which the heroine is presented. The female voice, as reflected in the dream narrative, can present the heroine's internal world, with all its desires and fears, instead of the narrow, stereotyped model that appears in fairy tales. Most of the edited of fairy tales emphasize the heroine's physical aspects only. She is always beautiful and meets the stereotypical criteria of external beauty, a lovely voice and a lack of threatening characteristics. Female dream narratives, which share an affinity with these tales, might help to restore the female voice and structure the story from her point of view. This aspect could have a far-reaching influence on gender perception and the ability to deal with masculine messages.

Scholars belonging to feminist, post-modernist theories claim that the Heaven of absolute patriarchal society is lost when the woman's curiosity opens the door to the bloody chamber (Bacchilega, 1997; Zipes 1979). The knowledge achieved by breaking the taboo is a tool for rescuing the heroine. The trial, for the heroine, is whether she can achieve this knowledge and use it in order to overcome her own death. The narrative presents the heroine's survival instinct versus Bluebeard's death instinct. This interpretation might contribute to better understanding the dream. Although it ends with the heroine losing her teeth, she still strives to achieve a higher level of consciousness and by this means; the dream narrative can be seen as a story of life, rather than one of death.

At this point, I would like to focus on two aspects: the first one is a parallel between the forbidden room, which exists on the contents level, and the dream as a closed room in itself, one which is opened during the process of telling the story.

Throughout the dream narrative, the heroine exposes details, unknown even to her, since they are a product of the unconscious. Since she tells her story to a scholar who is also a psychologist, she may be preoccupied with the issue of how her dream might be interpreted, what it reveals about her mental life, and censorship issues may complicate things a bit, since the dream, in the telling, undergoes a certain censorship process. That is to say, as regards the act of telling the story, like the story itself, the issues of hiding and disclosure are at the heart of the matter. The dream narrative is the heroine's way of revealing things without taking responsibility for them.

On one level, she tells her story to another woman (to me), but on another level, she sends messages, both conscious and unconscious, to the wide world. The results are two levels of communication, with the dream heroine and the teller's voices becoming interwoven. These characteristics, regarding the experience of losing control, are noticeable: the dream narrative deals with a closed room. This room is

like a riddle that must be solved, like the enigmatic nature of dreams. The question is: "How can this room be opened?" The dream narrative suggests "breaking into the building and opening it up to the general public". However, the heroine prefers to go on her own private journey, even though it involves danger. If we compare the closed room to the heroine's mysterious unconscious world, then a struggle against invasion is being conducted. The option of breaking in that was at society's disposal treats the situation as a "military mission", requiring army and police forces. The heroine rejects these forces and the dream narrative presents two ways in which to proceed – the social one and the private one – in order to decipher the mystery. We can view the heroine's narrative in the same way. On one level, her story spreads to the general public, and on another level, it remains fairly private. The masculine narrative presents the forbidden room as belonging to the man. The woman, in her dream, seems to present things in the same way, on the overt level, but the hidden level presents the forbidden room, meaning – the dream, as her own property and she protects it against penetration.

Another aspect deals with the wide array of possibilities with which to understand the difference between the endings of the fairy tale and the dream narrative. It is not a matter of choosing which interpretation is most "true", but rather an opportunity to use the gaps existing between the two narratives in order to elaborate upon and deepen the discussion. The Bluebeard tale, similar to many other fairy tales, concludes with a happy ending. This is not the case in the dream narrative, whose end has a nightmarish quality. One way to understand this difference is to view the fairy tale's happy ending as some sort of compensation for the dream's miserable ending. The fairy tale is a more organized, conscious mental expression than the dream. By various additions, it can introduce order into the chaotic, threatening world expressed in dreams, and allow for the illusion of control, which is so essential to human functioning. In addition, this difference might reflect the differences between the male and female interests in the story: Grimm and Perrault's masculine versions provide a happy ending to the narrative and in doing so, silence the heroine's distress.

However, the differences between the endings can be understood not only as a struggle between men and women's voices, but also as the multiple voices of the female voice itself, as it functions in the fairy tale as well as in the dream, by the way in which the figures are characterized. There are four figures in the narrative: two men and two women: Anna Frank - a dead, historical figure, the heroine - motivated by her curiosity, who loses her teeth at the end, the policeman and the animal-man. The two masculine figures are equipped with social or physical power. In contrast, the women are both identified with death. This is quite different than what appears in the Bluebeard fairy tale. A possible explanation for this is the fact that both genres express different aspects of a woman's life. Since they are both feminine, we should note that the fairy tale is a narrative of life, whereas the dream narrative is one of death. A possible explanation is that the fairy tale, as a social narrative, takes place during wakefulness and possesses active roles that shape society. On the other hand,

the dream narrative describes experiences that take place during sleep, and expresses a more personal level of understanding. The woman is a story-telling entity, close in her nature to the cyclical nature of life. This is expressed in her story by the passing of day into night and the journey between life and death. The same is true for the relations between the female characters: In many fairy tales, the birth of the heroine appears only after her mother's death. This fact doesn't necessarily indicate competition between the two women. Instead, it can be understood as an expression of cycles of nature, with all the fear involved in this process. In the case of the above dream narrative, without the death of Anna Frank, the heroine could never have reached this area. From this perspective, the different endings appearing in the above dream narrative and the Bluebeard fairy tale, doesn't have to be understood as a compensatory element. In fact, both genres should be seen as two parts of the same entity. In the narrative addressed to the general public, told during a state of wakefulness, the heroine tells a story of life, in which she fights against forces of destruction and death, represented by Bluebeard. Feminine curiosity represents danger, but also symbolizes a source of life for her. This is also a story of entering a forbidden room, or in other words - woman's openness towards society. In contrast, by telling her own private narrative, which belongs to her only and is created during sleep, without having to bear the burden of any social roles, the teller tells a story of loss and closure. The interweaving of these two narratives results in one complete, entire narrative, which tells the story of life and death, day and night, a story about a heroine who enters a forbidden room, but is still locked behind it.

To summarize, in this paper I have tried to exemplify the affinity between dreams and fairy tales by using terms and methods taken from folklore research. This use is essential for creating an interdisciplinary dialogue, in which psychological interpretations don't force themselves upon a strange field, but instead become integrated into it. By exemplifying this affinity, it can be seen how fairy tale interpretations might be relevant in treating dreams. The clinical therapist's willingness to deepen her or his knowledge of fields conventionally outside the psychological arena might serve to elaborate and broaden her or his possibilities to implement different aspects of therapy, such as dream interpretation.

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Notes

1) This paper is based on my PhD dissertation, which deals with the affinity between female dream narratives and fairy tales.

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