### Slide #1

**Slide Title:** The Self in Culture: Jung and Citizen Kane  

**Slide Content:**

**Audio:** [Professor Jeannette Mageo]: Today we are going to be talking more about the theories of Carl Gustav Jung and the movie you just watched, Citizen Kane.

### Slide #2

**Slide Title:** Objectives  

**Slide Content:**

- to understand more deeply the theories of Carl Gustav Jung  
- to combine critical and creative thinking abilities in the analysis of your own dreams and in thinking about films and other narratives.  
- discover relations between self and culture through films and also through dreams.  
- lay the foundation to analyze a dream in Jungian psychology much as you would analyze a movie.

**Audio:** [Professor Jeannette Mageo]: Our objectives are two. First, I will give you some background that should enrich our experience of our movie and some ideas about how you might view movies in view of Jung’s idea about the self. These ideas will also help you discover the relations between the self and culture through films and also through dreams as you would analyze a dream in Jungian psychology much as you would analyze a movie.

### Slide #3

**Slide Title:** Movies and Dreams  

**Slide Content:**

- Both about 90 minutes in duration  
- Dream cycle has five stages  
- Jung’s ideas can be used to interpret both cultural narratives and dreams

**Audio:** [Professor Jeannette Mageo]: There are interesting relations between dreams and movies. The average movie is 90 minutes long. The dream cycle is also 90 minutes long.
Actually the dream cycle has five phases. From two stages of falling to sleep into deep sleep, then into dream sleep also called REM or rapid eye movement sleep through a period of slight arousal before you begin the cycle again and so it continues all night long. Secondly, this background on Jung and his ideas will help you combine critical and creative thinking abilities in the analysis of your own dreams and in thinking about dreams and films and other narratives in a culture.

Slide #4

Slide Title: Orson Welles’ Citizen Kane and Randolph Hearst (1863-1951)

Slide Content:

- Son of a goldmine owner and US Senator
- Expelled from Harvard
- 1880: at 17 buys *San Francisco Examiner* for political reasons; makes paper into combo reformist and lurid sensationalism
- Buys *NY Morning Journal*.
- Hires great writers like Stephen Crane
- Raids New York World for Joseph Pulitzer’s best men

Audio: [Professor Jeannette Mageo]: All right. Let’s turn to the movie and get a little background there. The movie is based on the life of an early US millionaire, but it is different from this man’s life story too. The man is Randolph Hearst. Hearst lived from 1863 to 1951. He was the son of a goldmine owner and a US Senator. He was expelled from Harvard. In 1880 at 17 he bought the *San Francisco Examiner* for political reasons, and he made the paper into something like lurid sensationalism and a reformist tract. He then bought the *New York Morning Journal* and hired great writers like Stephen Crane. He also raided the *New York World* for Joseph Pulitzer’s best men. That’s Pulitzer from the Pulitzer Prize that you may have of.
Slide #5

Slide Title: Hearst’s Political Activity

Slide Content:

- Initially a reformer on behalf of the “little guy”
- Used newspaper to assail corrupt President McKinley
- Changed with wealth and influence
- Hired Mussolini and Hitler and newspaper’s European Correspondents

Audio: [Professor Jeannette Mageo]: He assailed President McKinley as a corrupt politician through his newspaper. He began as a reformer. Someone who seemed to be trying to give more power to the people like Charlie Kane, but as he became richer and richer, he changed. He hired Mussolini and Hitler before they were dictators to be his European Correspondents.

Slide #6

Slide Title: Political Aspirations

Slide Content:

- 1903-07: Member of the House of Representatives
- Considered as candidate for U.S. President
- Runs for mayor of NY City, loses
- Runs for governor of NY, loses

Audio: [Professor Jeannette Mageo]: 1903-1907, he was a member of the House of Representatives, and had considerable democratic support to run for President, but he
never did. He ran for mayor of NY City and lost. He ran for governor of NY and lost.

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**Slide #7**

**Slide Title: Magazines and Movies**

**Slide Content:**

- Movie actress Marion Davies as mistress
- 1920: Built Hearst Castle in San Simeon, CA
- Hit by Great Depression; dies in solitude

**Audio:** [Professor Jeannette Mageo]: He then moved into magazines and movies and was very successful. One of his movie stars, Marion Davies, became his mistress. In the 1920’s, he built Hearst Castle in San Simeon, California which you may have heard of. It is a very interesting place. Much of the castle actually comes from Europe and Hearst had it moved to San Simeon, California. You can still see it today if you are driving up the coast of California, you will see signs and it is a few miles inland. His businesses were hit by the Great Depression and he had to begin selling assets. And he ended his life in seclusion. Okay, well if you just saw *Citizen Kane*, I think you will see the parallels, but there is a difference. What is it?
Slide #8
Slide Title: Kane as American Myth

Slide Content:

- Kane born poor
- American myth: Poor boy gets rich
- Enlightenment principle: merit trumps social class/context

Audio: [Professor Jeannette Mageo]: Well in the movie Citizen Kane is born poor, but he gets rich. So in some sense or another, this movie refers back to our myth that we talked about earlier in lessons: poor boy gets rich. In other words, although it doesn’t exactly replicate the story of say Abraham Lincoln who actually did begin poor, it refers to it and refers to that enlightenment principle that we talked about that merit is suppose to trump social class or context in our society.

Slide #9
Slide Title: Jungian Views of Movies and Dreams

Slide Content:

- Protagonist = ego
- Other characters = split off---dissociated---parts of that person

Audio: [Professor Jeannette Mageo]: Okay, now let’s look at Jung’s view of the movies and of dreams. If you were going to look at movies in a Jungian way, you would see the protagonist as representing the ego of one individual. And you would see the other characters as representing split-off or dissociated parts of that person.
Slide #10

Slide Title: Dissociated Parts

Slide Content:

- Unconscious, suppressed
- We act out these parts, but have little or not conscious memory of the actions

Audio: [Professor Jeannette Mageo]: A dissociated part is a part of you of which you are unconscious, but more than that people remain unconscious of this part because they tend to deny and repudiate it. They are genuinely unconscious of it too. In Jung’s view such parts have a different memory system. We act them out, but we have little or no awareness of ourselves while we are doing it. And no memory that we acted that way when the part emerged and took control of our personalities. This might seem strange, but you have all probably had a fight with your girlfriend or boyfriend in which afterward the person claimed, “I never said that.” You probably thought this was outrageous, because they did say that. They might have been possessed by one of these dissociated parts and really have no memory of how they behaved.

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Slide #11

Slide Title: Why? Jung answers:

Slide Content:

People constantly project dissociated parts in the process of development (Lesson #2: Maps of self)

- Initially, we are a sea of potential
- Identify with some parts and cast off other potentialities
Those cast-off parts
  - Appear in dreams and
  - Are represented to us and for us by other people in the world, who are symbols (projections) for that part

Audio: [Professor Jeannette Mageo]: Why does all of this happen from a Jungian point of view. We learned in Lesson 2 in the Self-Maps power point that people constantly dissociate parts of themselves in the process of development. In review from a Jungian point of view you are born as kind of a sea of potential, but you cannot develop all of that potential at once, so you start with a little part of it. What you are good at or possibly what your culture attributes to you and you cast off the other parts which then may appear in dreams or be represented to us by other people in the world who symbolize this lost part of ourselves.

Slide #12

Slide Title: Projections

Slide Content:

- we seek others whom we “type cast” into the cast-off dissociated parts of ourselves
- Interpersonal relations to others determined by our relationship to these parts of ourselves and to their relative development.

Audio: [Professor Jeannette Mageo]: When these parts are symbolized to us by other people, what is going on is called projection. We seek others who are “type cast” in the sense that they resemble these parts of ourselves. And from a Jungian point of view we relate to them very much as we relate to that part of ourselves. In other words, we pick the person because they resemble us, but they resemble a part of us that we are unconscious of. You might pick a girlfriend because she resembles your feminine part. You might pick a boyfriend because he resembles your masculine part and so forth. If this person is very interesting, and morally or intellectually developed then it suggests that the part of ourselves that they represent is also fairly developed. If on the other hand the person is morally or intellectually bankrupt this reflects the lack of development of that part of ourselves. Further from Jung’s point of view good or bad relations with that person reflect our relations to that part of ourselves. So in other words, if you are always fighting with your girlfriend or boyfriend, you may not have a very good relationship with you anima, or your animus. That relationship could
probably develop farther.

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**Slide #13**

**Slide Title: Maturation/Integration**

**Slide Content:**

“When growing up, it is appropriate to split off these parts of us. Ultimately, to be successful individuals, we must recognize/re-integrate, that is, become conscious of the dissociated parts of ourselves, to reclaim lost potential, which we need to live a fully human life. But this is difficult because we have based our identity on *not* being them, so recognizing them is always and identity crisis/revolution.”

**Audio:** [Professor Jeannette Mageo]: When growing up, it is appropriate to split off these parts of us. Again, because we cannot develop all of our potential at once, but, ultimately, from Jung’s point of view we must recognize and reintegrate these parts. Become conscious of them. To be successful individuals, because you need every bit of your potentiality to live a good life. Doing so, however, always means a kind of identity crisis, because we have learned to define our identity against these this dissociated parts.
Slide #14

Slide Title: What We Split Off (early self-identification): the archetypes

Slide Content:

1. Mother
   - as infant
   - I am an individual; I am not my mother

Audio: [Professor Jeannette Mageo]: Okay, let’s review what we split off from Jung’s point of view again. First, you split off mom. You say, “I’m not mom. I am an individual. And then mother comes to represent a part of yourself. The maternal part, let’s say.

Slide #15

Slide Title: What We Split Off (early self-identification): the archetypes

Slide Content:

- I am not the other gender
  - as toddler to kid
  - I am a girl, not a boy (or vice versa)
  - anima/animus figures

Audio: [Professor Jeannette Mageo]: Then you split off when you form your gender identity. You split off the feminine or masculine part of yourself. Whatever part you are not and that becomes your anima or animus.
Slide #16

Slide Title: What We Split Off (early self-identification): the archetypes

Slide Content:

I am a good boy/girl

- as child
- claiming moral identity
- The Shadow: splitting off the impulsive self

Audio: [Professor Jeannette Mageo]: You split off your impulsive self and this is part of claiming a moral identity as a good boy or a good girl. And with this you split off what Jung called The Shadow.

Slide #17

Slide Title: What We Split Off (early self-identification): the archetypes

Slide Content:

Father figures

- values of the past
- the establishment

Audio: [Professor Jeannette Mageo]: There are other figures that are split off too. For instance, you might define yourself against your Dad if you were an adolescent boy. And Dad wouldn’t just be Dad; however, Dad would be representative of a part of yourself. The part of yourself that carried forward the values from the past, the values of the establishment. And in defining yourself against Dad, you would also be defining yourself against these values.
Slide #18:
Slide Title: Using Jungian Ideas to Understand *Citizen Kane*

Slide Content:

Audio: [Professor Jeannette Mageo]: Now we are going to turn to *Citizen Kane* both as an example of these ideas and also using these ideas to understand *Citizen Kane*.

Slide #19

Slide Title: Charlie’s Developmental Process

Slide Content:

- Early Integration
  - Emily (Marriage)
  - Thatcher
  - Leland

- Later: dis-integration

Audio: [Professor Jeannette Mageo]: During the first half of the movie Kane seems to be successfully integrating dissociated parts of himself. He falls in love with and woes a woman and is tender and indulgent towards her. He forms a friendship with a man who is very different from his father figure represented in the movie by Thatcher. Thatcher represents materialism and the establishment. His friend, Leland, also in a sense represents the establishment. He comes from old money, but he has an oblesse oblige attitude meaning the obligations one has if one is born into wealth and position. Leland feels obligated as some rich people of that time and, indeed, our time did and do to protect and further the rights and opportunities of working class people. But as Charlie ages, these early attempts at integrating the dissociated parts of himself break down. And as a result of his personality becomes ever narrower.

Slide #20

Slide Title: Egocentric (Individualistic) /Sociocentric (Social Role: Self as a part of a social world.

Slide Content:
Hsu said American culture:

- cultivates individuality and self-reliance
- neglects interdependence and dissociates our needs for social status

Audio: [Professor Jeannette Mageo]: I would also like to add a cultural element here. Remember the sociocentric/egocentric continuum. And remember I suggested to you that whatever part of this continuum your society rejects comes back to haunt you. Disassociated parts of the self in movies and dreams also represent the dimension of self that in your culture is hypocognized and comes back to haunt you. Last week you read the Chinese anthropologist, Su, who says that our culture cultivates individuality and self-reliance and neglects interdependence and social status. Then what we dissociate and what comes back to haunt us should be our needs for interdependence and status. And we will see that this is true of Charlie Kane.

Slide # 21

Slide Title: What does Charlie Split Off?

Slide Content:

Thatcher: banker

- father-figure
- represents established values, such as capital/capitalism
- Charlie buys a money-losing newspaper (anti-materialism) but wealth and power mean more to him

Audio: [Professor Jeannette Mageo]: Okay, let’s take a look at the characters in the movie one by one. What would you guess that Charlie splits off first? With this what you need to do is look for social behavior, behavior that is dramatized in the social world that has to do with splitting. Well, the first figure that Charlie has a fight with is Thatcher. Right? When Thatcher at his mother’s behest comes to visit. And, indeed, he seems to be at odds with Thatcher throughout. Thatcher is a banker and he is someone who replaces Charlie’s Father. So he’s a father-figure. As a U.S. banker he represents establishment values and values of capital and capitalism. You remember that the first job that Charlie gets, the first job to which he decides to devote himself, is a money-losing newspaper. So Charlie takes an anti-materialist position and defines himself against Thatcher. All right, Jung’s idea is that Thatcher is still a part of Charlie. Just a part that he is defining himself against. So it might be
that really wealth and power means more to Charlie than at first appears. All right, but as I was saying during the first part of the movie, it looks like Charlie really is developing. And the first sign we see of this development is his friendship with a very positive character that is Leland who again represents a version of establishment values, but a very positive version. But in a sense, Leland also represents what you might call a sociocentric side of the self. Leland is part of the establishment. Leland has status and position. His family, his father lost his money, but when Leland was born, he was very rich and he is socially part of the upper class. So he is someone who is already a member of status giving groups. And in this sense, their relationship represents Charlie’s desire to be a part of these groups. Leland, of course, also represents Charlie’s moral identity. He is the voice of Charlie’s conscience and as you remember, keeps the declaration of principles that Kane makes for a very long time. In this declaration of principles, Charlie swears to his reader that he is going to tell the truth. We will see how well he keeps this principle.

### Slide #22

**Slide Title:** What Charlie Split Off?

**Slide Content:**

Emily – represents Charlie’ anima

In U.S. culture, anima figures = the capacity for care and animus figures = the capacity for fairness.

**Audio:** [Professor Jeannette Mageo]: Okay, next, what about Emily? From a Jungian viewpoint, Emily would be an anima figure. She would represent a feminine part of Charlie’s self. What do we know about Emily? We don’t know too much about her personally. We know that Charlie woes her with a very big diamond. So probably money and position are not irrelevant to her. We also know that she is the niece of a president. Leland tells us that she was like all the other girls at the dancing school he went to as a young man, but just a little nicer. So we know that in Jungian terms she is not very individual. She is not very differentiated. She is not certainly one of a kind, but she is nice. And as a part of Charlie you might say that she represents is that Charlie has a certain natural warmth and charm too. And maybe that he also like money and position more than he appears too. Why else would he be marrying a president’s niece. Emily as a president’s niece also symbolizes acceptance into status giving groups. And thus also a sociocentric orientation in which people defer to rather than rebelling against established values. All right, what else though? Carol Gilligan who is an important theorist in psychology says that in our culture men have an ethos of fair and women have an ethos of care. In as much as this is true anima
figures in our culture would represent the capacity for care and animus figures would represent the capacity for fairness. So Emily would represent the part of Kane who cares or represent the part of Kane who fails to care. In the end, Kane doesn’t believe that Emily really loves him and he certainly doesn’t love her.

Slide #23

Slide Title: Turning Points in *Citizen Kane*

Slide Content:

Soured relationship with Emily

- rude and uncaring to her and his son
- starts seeing another woman rather than trying to deal with his marriage

Audio: [Professor Jeannette Mageo]: All right, let’s look at some big turning points in the movie. Actually his relationship with Emily is the first turning point. At the very beginning of their relationship, they seem very much in love. But as the years go on, he becomes rude and uncaring towards her and towards his son and he starts seeing another woman who seems to like him better. His youthful conflict with his father-figure, Thatcher, comes up again with Emily and her uncle. She is mad at him because he acts in a way that embarrasses her uncle, the President. We will hear an echo of this later with the figure Jim Getty who Kane also embarrasses in front of his children that is Getty’s children. These issues, shame, embarrassment, honor and face are the first and most important principles in sociocentric cultures. So Charlie seems the most self-reliant of individuals. He is an example of a real individualist. Someone who does not accept convention, who does what he thinks he should do rather than what other people think he should do. But in the end, he is still interested in getting status in the establishment.
Slide #24

Slide Title: Turning Points in *Citizen Kane*

Slide Content:

Getty as shadow

- trying to buy votes/public acceptance
- the dishonest politician

- Is Kane dishonest? His newspaper tells people what to think

Audio: [Professor Jeannette Mageo]: A second turning point is Charlie’s running for office. And, indeed, his run for office is quite involved with his relationship with Emily. He is running against Jim Getty who from a Jungian point of view represents Charlie’s shadow. Getty represents everything that Charlie has defined himself against. Charlie sees himself as an honest man and he sees Getty as dishonest. The nature of his dishonesty is that he is trying to buy votes. He is a dishonest politician. He participates in graft and Charlie says he will be the loser and will be thrown in jail. But again from a Jungian point of view, Getty also represents Charlie. The question is, is Charlie dishonest? Does he try to buy votes with his newspaper by telling people what to think. Later in this story it becomes very clear that Charlie is dishonest and that he does try to buy votes in what goes on around the opera house and his newspaper. By buying an opera house for his wife’s singing, he tries to make people in a sense vote for her and her celebrity. I would ask, is it Charlie who actually is the one who ends up in jail? The movie opens with information about Xanadu which looks to us like a real paradise, but even before these opening scenes, the first thing you see is the gate which is represented by bars and Charlie is behind those bars. Xanadu looks like a paradise, but it is actually a prison.

Slide #25

Slide Title: Turning Points in *Citizen Kane*

Slide Content:

Susan Alexander

- new anima figure
- new opportunity to develop his capacity to care
- begins with his helping her get over her tooth ache
- fostering her youthful ambitions (her mom’s ambitions for her)
- fails to care about her too

**Audio:** [Professor Jeannette Mageo]: All right. Let’s go to the next important figure in this film, Susan Alexander. She represents a new anima figure. So with that she represents a new opportunity for Charlie to exercise his capacity to care. He has failed to develop his capacity to care with his wife, Emily, but he begins his relationship with Susan trying to help her get over a toothache and then fostering her youthful ambitions or as it turns out actually her mother’s ambitions for her to be a singer. So getting involved with Susan and running for the election, Charlie dramatically fails to care about everyone. He fails to care about Emily, he fails to care about his son, he fails to care about Getty and his feelings in front of his children, he fails to care about Leland and his reform agenda; all in one gesture. When he refuses to withdraw from the election and then loses.

**Slide #26**

**Slide Title:** Turning Points in *Citizen Kane*

**Slide Content:**

Break with Leland

- sets back the reform agenda
- new dissociation symbolized by Leland moving to Chicago office
- then Charlie asks Leland to lie: write a false review

**Audio:** [Professor Jeannette Mageo]: What follows that is a break with Leland. Leland and Charlie have a confrontation and Leland decides to move to the Chicago office. A little later in the film, Charlie actually asks Leland to lie. That is to write a false review about his wife.
Slide #27

Slide Title: Dis-integration in *Citizen Kane*

Slide Content:

How does Charlie fail to integrate these split off parts? How do they come back to haunt him in the course of the film?

**Audio:** [Professor Jeannette Mageo]: So rather than integrating figures, Charlie has begun splitting from them and breaking from them. Leland says to Charlie, “You just want to persuade people you love them so much that they ought to love you back, but on your own terms.” So in other words Leland is accusing Charlie of a failure to care and a failure to cultivate his feminine side. Leland also says, “By finishing that review he wanted to prove to me he was an honest man. He was always trying to prove something.” So in other words, Leland is saying that Charlie is his shadow. He is a dishonest man even though he is always trying to prove to people he is an honest one.

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Slide #28

Slide Title: From Emily to Susan

Slide Content:

“cross-section of the American people”

- symbolized popular opinion, which he is trying to woo in the election he fails to win
- represents society (vs. individual)
- Kane’s unconscious need for acceptance by society

**Audio:** [Professor Jeannette Mageo]: The move from Emily to Susan is interesting. In a way it seems like a degeneration. After all Emily was high class. She was a president’s niece. Whereas, Susan, who is Susan? Susan is, well, Leland says she is a cross-section of the American people. So she symbolizes popular opinion which Charlie is trying to woo in the election and fails to win. She represents the collective, the society versus the individual. But also Kane’s unconscious need for acceptance by
Society, his sociocentric side that initially was symbolized by status. This is the need that is most conscious in sociocentric societies.

**Slide #29**

**Slide Title:** From Emily to Susan

**Slide Content:**

- Susan as opera singer: anatomy of rejection
- Kane’s undeveloped feminine side (sensitivity to others’ feelings)

**Audio:** [Professor Jeannette Mageo]: Susan as an anima figure seems a degeneration, but we actually get to know Susan as a person much better than Emily. And in a sense she may symbolize progress. In the end, she is a more developed character in the film in the sense of being much better flushed out. And may be a metaphor for another kind of development. Susan is not “just like all the other girls at the dancing school, but a bit nicer.” She is an individual with feelings of her own about her personal destiny and not just feelings about shaming her uncle the president. Her opinions of Charlie coincide with another character we come to respect, Leland, who says that Charlie exploits people. “He just gave you a tip,” Leland says “rather than really caring and giving.” Susan similarly says, “You never gave me anything I really wanted.” So in a sense she may represent a developing potentiality on Charlie’s part for self-reflection, but unfortunately Charlie never gets there. Susan just becomes another vehicle for which Charlie tries to gain admittance to status giving groups, because if you are married to a successful opera star that definitely means you are high class. And that is what Charlie tries to make of Susan and what he tries to make her do. But, in fact, she has to act out and actually experience the rejection that Charlie has earned and represents a further instance of his failure to care. Initially, he doesn’t care about how his first wife and child feel about being humiliated in public when his connection to Susan is discovered. Or how his enemy Getty feels when he publishes a picture of him in a convict suit. But, also, he fails to care about how Susan feels about being a bad opera singer until she tries to commit suicide. Well, please enjoy the movie and now we are going to turn for the moment…..
Slide #30

Slide Title: Jung on Dreams

Slide Content:

- Adulthood: a journey to regain lost potential
- Integration: taking back your projections; encountering, acknowledging and developing dissociated parts of self
- Dreams = mapping where you are in this process

Audio: [Professor Jeannette Mageo]: ….to Jung’s ideas specifically about dreams. The first method for analyzing your dreams we will give you is Jung’s method and it builds on all we have talked about today, but there are a few extra part to this system. All right, so you already know that for Jung it is all about first of all defining yourself by splitting off parts of your potential and then a journey to regain this lost potential. To integrate the lost parts of yourself. From a Jungian point of view dreams in a sense map where you are in this process. One of Jung’s most important ideas about the dream was that the dream was a compensation. What did he mean? He thought that we took an attitude or orientation in waking life that of our ego defining ourself against other attitudes or orientations, but the dreams portrayed the opposite attitude.

Slide #31

Slide Title: Dreams: Compensation

Slide Content:

- portrays opposite of waking attitude, orientation (that taken by the ego)
- critical relation to one-sidedness, lack of integration
- dreams take perspective of cast-of parts who inhabit the unconscious = realm of the dream
- for U.S. = sociocentric
Audio: [Professor Jeannette Mageo]: So, you might say that dreams took the perspective of the other side of yourself, the side, the shadowside or the animus side. Dreams represented an inner self that saw things very differently than you did and by doing so took a critical relation to your inevitable one-sidedness in waking life. In other words, in as much as you define yourself by defining yourself against other sides of yourself and other people, you only see things from a limited perspective. Dreams try to broaden your perspective by taking the opposite part of view and representing the cast-off parts of yourself that inhabit the collective unconscious. I would also suggest to you that your dreams represent a sociocentric perspective on your life.

Slide #32
Slide Title: Dreams: Compensation and Kane

Slide Content:

- life all about getting ahead
- dreams might be about smelling the roses (alluded to by rosebud?)
- or about the consequences of his one-sided approach

Audio: [Professor Jeannette Mageo]: What do I mean? Well, maybe you are a totally dedicated student or maybe you are a party person. Then from the Jungian point of view the opposite of the attitude might appear in your dreams. The dedicated student might have some party experience, although it might appear negative in the dream depending how the individual felt about it. But whatever your one-sided approach to life is, Jung thought the dream represented the other side. And this would apply to the movies too. So you might say with Citizen Kane life was all about getting ahead. He might dream about smelling the roses. Is this part of what is alluded to in that word “rosebud?”
Slide #33

Slide Title: Dreams: Amplification

Slide Content:

- how the dream is like current life situation
- anticipates self-state and self-scape
- a metaphor for a life situation
- encountering split off parts and archetypes

Audio: [Professor Jeannette Mageo]: The most important technique for analyzing dreams from Jung’s point of view is called amplification. Amplification is simply letting your mind relax and then thinking about how the dream is like your current life situation. This is very related to an anticipate. A way of looking at dreams we will encounter next week with the work of Doug Holland and his idea about self-scape dreams. From Jung’s point of view a dream is a metaphor for your current life situation. So, for instance, scaling a mountain in a dream might actually represent climbing to the top of your profession if that is what you were doing. Or two roads dividing in a yellow wood in a dream might be a symbol of making important life choices. The dream again shows you where you are on your life journey and also where you are vis-à-vis the split off parts of yourself. Parts you will encounter in the dream just as you encounter them in life.