National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Dreamfiction as Narrative Art

in Robert Zend's Daymares

by

Carola Schmidt

A thesis submitted to

the Faculty of Graduate Studies and Research

in partial fulfilment of

the requirements for the degree of

Master of Arts

Department of English

Carleton University

Ottawa, Ontario

June 10, 1993

National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

ISBN 0-315-89798-8

Canada

Name Carola Birgit Schmidt

Dissertation Abstracts International is arranged by broad, general subject categories. Please select the one subject which most nearly describes the content of your dissertation. Enter the corresponding four-digit code in the spaces provided.

English Literature

SUBJECT TERM

0352

SUBJECT CODE

U·M·I

Subject Categories

THE HUMANITIES AND SOCIAL SCIENCES

COMMUNICATIONS AND THE ARTS

Architecture	0729
Art History	0377
Cinema	0900
Dance	0378
Fine Arts	0357
Information Science	0723
Journalism	0391
Library Science	0399
Mass Communications	0708
Music	0413
Speech Communication	0459
Theater	0465

EDUCATION

General	0515
Administration	0514
Adult and Continuing	0516
Agricultural	0517
Art	0273
Bilingual and Multicultural	0282
Business	0688
Community College	0275
Curriculum and Instruction	0727
Early Childhood	0518
Elementary	0524
Finance	0277
Guidance and Counseling	0519
Health	0680
Higher	0745
History of	0520
Home Economics	0278
Industrial	0521
Language and Literature	0279
Mathematics	0280
Music	0522
Philosophy of	0998
Physical	0523
Psychology	0525
Reading	0535
Religious	0527
Sciences	0714
Secondary	0533
Social Sciences	0534
Sociology of	0340
Special	0529
Teacher Training	0530
Technology	0710
Tests and Measurements	0288
Vocational	0747

LANGUAGE, LITERATURE AND LINGUISTICS

Language	
General	0679
Ancient	0289
Linguistics	0290
Modern	0291
Literature	
General	0401
Classical	0294
Comparative	0295
Medieval	0297
Modern	0298
African	0316
American	0591
Asian	0305
Canadian (English)	0352
Canadian (French)	0355
English	0593
Germanic	0311
Latin American	0312
Middle Eastern	0315
Romance	0313
Slavic and East European	0314

PHILOSOPHY, RELIGION AND THEOLOGY

Philosophy	0422
Religion	
General	0318
Biblical Studies	0321
Clergy	0319
History of	0320
Philosophy of	0322
Theology	0469

SOCIAL SCIENCES

American Studies	0323
Anthropology	
Archaeology	0324
Cultural	0326
Physical	0327
Business Administration	
General	0310
Accounting	0272
Banking	0770
Management	0454
Marketing	0338
Canadian Studies	0385
Economics	
General	0501
Agricultural	0503
Commerce Business	0505
Finance	0508
History	0509
Labor	0510
Theory	0511
Folklore	0358
Geography	0366
Gerontology	0351
History	
General	0578
Ancient	0579
Medieval	0581
Modern	0582
Black	0328
African	0331
Asia, Australia and Oceania	0332
Canadian	0334
European	0335
Latin American	0336
Middle Eastern	0333
United States	0337
History of Science	0585
Law	0398
Political Science	
General	0615
International Law and Relations	0616
Public Administration	0617
Recreation	0814
Social Work	0452
Sociology	
General	0626
Criminology and Penology	0627
Demography	0938
Ethnic and Racial Studies	0631
Individual and Family Studies	0628
Industrial and Labor Relations	0629
Public and Social Welfare	0630
Social Structure and Development	0700
Theory and Methods	0344
Transportation	0709
Urban and Regional Planning	0999
Women's Studies	0453

THE SCIENCES AND ENGINEERING

BIOLOGICAL SCIENCES

Agriculture	
General	0473
Agronomy	0285
Animal Culture and Nutrition	0475
Animal Pathology	0476
Food Science and Technology	0359
Forestry and Wildlife	0478
Plant Culture	0479
Plant Pathology	0480
Plant Physiology	0817
Range Management	0777
Wood Technology	0746
Biology	
General	0306
Anatomy	0287
Biostatistics	0308
Botany	0309
Cell	0379
Ecology	0329
Entomology	0353
Genetics	0369
Limnology	0793
Microbiology	0410
Molecular	0307
Neuroscience	0317
Oceanography	0416
Physiology	0433
Radiation	0821
Veterinary Science	0778
Zoology	0472
Biophysics	
General	0786
Medical	0760

EARTH SCIENCES

Biogeochemistry	0425
Geochemistry	0996
Geodesy	0370
Geology	0372
Geophysics	0373
Hydrology	0388
Mineralogy	0411
Paleobotany	0345
Paleoecology	0426
Paleontology	0418
Paleozoology	0985
Palynology	0427
Physical Geography	0368
Physical Oceanography	0415

HEALTH AND ENVIRONMENTAL SCIENCES

Environmental Sciences	0768
Health Sciences	
General	0566
Audiology	0300
Chemotherapy	0992
Dentistry	0567
Education	0350
Hospital Management	0769
Human Development	0758
Immunology	0982
Medicine and Surgery	0564
Mental Health	0347
Nursing	0569
Nutrition	0570
Obstetrics and Gynecology	0380
Occupational Health and Therapy	0354
Ophthalmology	0381
Pathology	0571
Pharmacology	0419
Pharmacy	0572
Physical Therapy	0382
Public Health	0573
Radiology	0574
Recreation	0575
Speech Pathology	0460
Toxicology	0383
Home Economics	0386

PHYSICAL SCIENCES

Pure Sciences

Chemistry	
General	0485
Agricultural	0749
Analytical	0486
Biochemistry	0487
Inorganic	0488
Nuclear	0738
Organic	0490
Pharmaceutical	0491
Physical	0494
Polymer	0495
Radiation	0754
Mathematics	0405
Physics	
General	0605
Acoustics	0986
Astronomy and Astrophysics	0606
Atmospheric Science	0608
Atomic	0748
Electronics and Electricity	0607
Elementary Particles and High Energy	0798
Fluid and Plasma	0759
Molecular	0609
Nuclear	0610
Optics	0752
Radiation	0756
Solid State	0611
Statistics	0463

Applied Sciences

Applied Mechanics	0346
Computer Science	0984
Engineering	
General	0537
Aerospace	0538
Agricultural	0539
Automotive	0540
Biomedical	0541
Chemical	0542
Civil	0543
Electronics and Electrical	0544
Heat and Thermodynamics	0348
Hydraulic	0545
Industrial	0546
Marine	0547
Materials Science	0794
Mechanical	0548
Metallurgy	0743
Mining	0551
Nuclear	0552
Packaging	0549
Petroleum	0765
Sanitary and Municipal	0554
System Science	0790
Geotechnology	0428
Operations Research	0796
Plastics Technology	0795
Textile Technology	0994

PSYCHOLOGY

General	0621
Behavioral	0384
Clinical	0622
Developmental	0620
Experimental	0623
Industrial	0624
Personality	0625
Physiological	0989
Psychobiology	0349
Psychometrics	0632
Social	0451

The undersigned recommend to the Faculty of Graduate Studies

and Research acceptance of the thesis

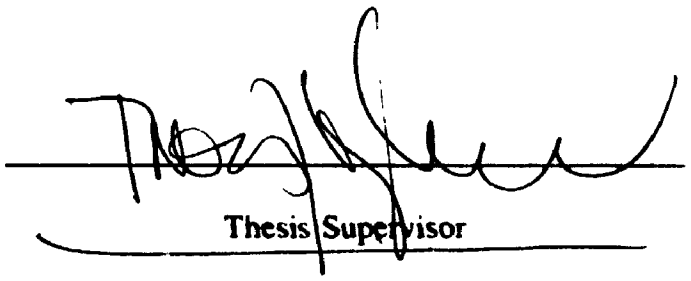
"Dreamfiction as Narrative Art in Robert Zend's Daymares"

submitted by

Carola Schmidt, B.A.

in partial fulfilment of the requirements for

the degree of Master of Arts



Thesis Supervisor

Chair, Department of _____

Carleton University

July 12, 1993

Abstract

Robert Zend, Hungarian immigrant and resident of Toronto, has made an important contribution to Canadian literature in the realm of postmodernist fiction. This thesis explores Zend's use of dream as it contributes to thematic concerns and structural techniques in the fiction of Daymares. This investigation is supported by discussion of Zend's influences specific to this area and a consideration of dreams as they have figured in other contemporary literature. Criticism of Zend's dreamfiction is facilitated by the semantic-oriented analysis afforded through the application of aspects of "possible world" theory, which together with an assessment of the narrative potential of dreams themselves, will help uncover the narrative opportunities and possible limitations inherent in Zend's innovative approach.

Acknowledgement

This thesis would not have been possible without the guidance and inspiration of Professor Tom Henighan. I wish to thank Prof. Henighan not only for encouraging my investigation of Zend's work in Daymares, but also for sharing with me his copy of Zend's manuscripts, which proved to be as invaluable as his personal insight into the creative genius of Robert Zend.

Table of Contents

Introduction

Following the Soviet invasion of Hungary in 1956, Robert Zend, at the age of twenty-seven, opted to leave his native country rather than place his creative abilities in the service of the Communist party. He came to Canada, where in 1958 he began a decades-long affiliation with the Canadian Broadcast Corporation. His career there began as a shipper and climaxed as a radio-producer. As a member of the "Ideas" radio-program team, Zend's personal interests can be traced in the many features for which besides producing, he often wrote, researched, directed - "The Magic World of Borges" in 1975 and "The Lost Continent of Atlantis" in 1976 are just two examples.

While earning a living at the CBC, Zend continued other creative pursuits, whether in the form of poems, "typescapes," films or photography. His attitude towards writing, which for Zend was a way and a means of life, is typified in the lines of one of his characters: "People whom I have not seen for a long time always ask me [if I'm still writing] and I always wonder why they don't ask if I'm still breathing" (Taviella 98). Although much of his work was published in collections and periodicals, Zend struggled for over a decade to bring perhaps his greatest achievement, Oab, to the public eye. Tragically, Zend never saw the complete edition of Oab volumes one and two, which was published just a few weeks after his untimely death on June 27th, 1985.

Daymares represents a posthumous collection of Zend's prose and poetry gathered by Janine Zend from Zend's English language manuscripts and edited by Brian Wyatt, published in 1991. I chose to focus only on the prose because my interests are narrative in origin and therefore surface most prominently in the prose pieces. Although the

choice of "Daymares" as a title for this collection was not Zend's selection, it nonetheless offers the first indication of the thematic thread that weaves the pieces within together; to some extent, dream and nightmare provide the thematic material for all the fictions, as well as for the poetry and typescapes. The thematic cohesion which unites these pieces, the fruit of several decades' writing, suggests the predominance of these ideas in Zend's creative consciousness and the prevalence of them in his imagination. Gathered under one cover, the fictions give rise to a comprehensive vision of a theme that was clearly extremely important to Zend. What I will endeavour to expose of Zend's narrative art is not representative of the entire body of Zend's prose. The collection found in Daymares, however, does offer an aspect of what I find most interesting in his writing: the development of form through content.

The essence of his interpretation and comprehension of the world around him can be encapsulated in the following words from Zend's opening piece in Daymares, "Introduction to an Unpublished Manuscript Entitled Selected Dreams":

> Dreams are not dreams, but reality; insanity is not insane, but sacred norm...On the other hand, reality is not real, but merely a dream; public sanity is not sane, but an abnormal nightmare (daymare), and clarity is not clear, but obscure chaos. (7)

Dreams and dreaming figure prominently in Zend's work which is why I turn to dream as a way to access Zend's fiction. Dream as a field of study, however, is highly contentious, therefore, I concentrate on the notion of "dreamfiction" as a literary construct. Dreamfiction is my term for one species of Zend's characteristic postmodern narrative which undermines traditional assumptions about narrative structure and which

furthermore takes aim at many aspects of the metaphysical underpinnings of western thought. Zend's dreamfiction is typical of the variety of postmodern fiction in which the chaos-order of reality and dreams figures in the "textual actual world" as outlined by Thomas Pavel in his appropiation of modal-logic's "possible-world theory". Zend's vision of dream and reality, which informs both form and content, remains my central concern; what dreams might reveal about the psychological machinations of author or characters is not at issue here. This is part of Zend's real achievement, since what Zend chooses to foreground is not the individual psychological complexities of his characters but the nature of their reality, of reality itself. Thus, Zend's own fictional "dream-work" leads us toward ontology rather than epistemology and toward the aesthetics of post-modernism.

Zend was a writer who revelled in the incongruities, disparities and humour attendant upon moving from one language to another, specifically from Hungarian to English. The destabilization of meanings and assumptions connected with such a language leap becomes as important part of Zend's vision of the "multiverse." My focus on dreamfiction is structural rather than connected to an examination of the details of language; however, it is my view that even when its strengths lie in narrative perspective rather than in wit, per se, Zend's dreamfiction is an integral part of his ironical myth-making. Although some consideration must be given to the issue of how our dreams empirically relate to our reality, the question of the narrativity or symbolic function of dreams, the commonly assumed opposition between the dream's "irrationality" and the rationality of waking life, none of these is central to my concern. My focus here is to

isolate and analyze Zend's dreamfiction for its effectiveness as fiction, to suggest that here is a stimulating and quite characteristic aspect of Zend's literary world.

If my conclusion seems to indicate a partial failure, or difficulty in Zend's endeavour to produce "dreamfiction," this is more than offset by this brilliant writer's triumphs elsewhere, in Oab or the shorter poems, for example. He challenges us above all to recognize and acknowledge the "absurdities," "non sequiturs" and "discontinuities" in our supposedly coherent realities. Zend was the master of surprise, a superb poet who found new perspectives with which to challenge us. An overview of Zend's complex work will hardly be possible until everything is examined - the drawings, the films, the poetry, the radio-broadcasts - not to mention the necessity of dealing with the works written in languages other than English. My thesis asserts that Zend's dreamfiction can now be understood as an excellent and valuable part of Zend's overall enterprise.

Chapter One: Zend's Fictional World(s)

When considering the corpus of Robert Zend's work, we are struck by the sheer multifariousness of his creativity, which surfaced in forms written, visual and aural (not necessarily mutually exclusive). From Zend's photographs - for which he won fourth in the International Photo Contest in Budapest, 1968 - to "Typescapes," to his sound poetry there is, nonetheless, a discernable thematic cohesion. Because there is a sense of organic process in Zend's work, I feel that it would be useful to trace the conceptual path that led to the dreamfictions in Daymares, since, as I will argue, it is the ideas which Zend wished to expound that are an integral part of the development of dreamfiction as narrative art. In keeping with Zend's own philosophy, we will find that the journey is inherently part of the destination, "For the honest artist, no borderline lies between the finished product and the process" ("Typescapes" 133). There must be limits to this unravelling, however, since a full biographical study of Zend and his work, while undoubtedly fascinating, would extend beyond my focus on his dreamfiction. Furthermore, I do not wish to suggest that his work cannot stand on its own merits; it is not my aim to tie the circumstances of his life to the particulars in his fiction. While there may be corresponding facts, what is of much greater concern to me is the origins of the "cardinal" concepts that surface throughout his writing and which lead to the evolution of his dreamfiction. For this reason, I have selected only those texts and authors which notably highlight the thematic material and ideas relevant to the fictions in Daymares.

We can perhaps learn most about Zend's dreamfictions from Zend himself, who

was never reluctant to reveal the creative mechanics behind the work ("Oab", "Typescapes: A Mystery Story," "The Key"). Aside from the stories on his stories, Zendthe author often wrote about Zend as a character. Care must be taken, however, not to fall into the trap of assuming that author and character are one and the same, as happened at a launching party for a periodical which published the first incarnation of Zend's Oab. Zend writes in "Oab wants to Show Himself to the World,"

> Many guests mistake Robert Zend, the author of Oab for Zend, the character in the book, Oab and ask him about the wellbeing of his family, Ardo, Oab and Irdu. (204)

Whether or not this actually happened (there is no reason to believe it did not), is incidental to the fact that it was a distinction that Zend clearly wanted made. While some autobiographical details are thinly veiled in his fictions, it would be erroneous and distracting to regard Zend's work as autobiographical on the basis of the existence of a character named Zend. This is not to discount the importance of biography in shaping Zend's dreamfiction, where biography and personal history as they construct memory do play a significant role, albeit in an unconventional and unique manner.

In his "I Dedicate This Book" of Oab 2, Zend lists all the members of his spiritual "family." A more exhaustive guide to those who have influenced and fuelled Zend and his imagination could surely not be hoped for. As we might expect, the scope of men and women listed is as wide-ranging as are the talents and interests of the man himself. Contributions from each of the "Ardos" (spiritual mothers and fathers) could be meticulously revealed in Zend's work, but such retrospective 'detective work' is not necessary for an appreciation of Zend's dreamfiction. I will, however, focus to a small

degree on Jorge Luis Borges and Frigyes Karinthy: Karinthy because he serves as a useful exemplar of the Hungarian literary tradition with which Zend aligns himself, and Borges because Zend not only wrote about him and devoted a series of his "Ideas" productions to him, but because, in many ways, Zend's writing intuitively attempts to reify Borges's philosophies and theories in a way Borges never did. A brief outline of the aspects of these writers which foreground Zend's own approach and thematic concerns is clearly warranted.

Like Zend, Frigyes Karinthy was a native of Budapest; born in 1888, he died in 1938 when Zend would have been nine. Karinthy is remembered as a writer who was both humorist and philosopher. He achieved much popularity through his journalistic contributions to the Nyugat, as well as through a large assortment of pastiches, skits, humoresques, short stories, poems and plays. What appears to be almost a quest for the ideal form to communicate his ideas has provoked critics to assess the oeuvre of his work as "fragmentary" (HHL 214, HWL 298); some attribute his random creativity to the age he lived in as much as to a reflection of Karinthy himself (HWL 298). Others suggest that his highly creative intellect was unable to find a suitable medium because of Karinthy's "aspiration to a perception of totality and a systematic assessment of the whole relationship between man and the universe," which rendered this an impossible task (Ox 329). Zend also applied his creativity to a variety of forms, although the sense of a struggle for a universal vision is not as pervasive in his work. For Zend the diversification appears to be more a consequence of a search for the appropriate means of expression for different ideas. In written form, he remained largely within the realm of poetry; Zend often pushed the boundaries to such extremes, however, that it is sometimes difficult to

determine where his work leaves poetry and enters the domain of prose or even visual or graphic art. If Zend could be bound to one all-encompassing vision, it would likely incorporate the process of communication: the search for meaning in language(s) where words so often fail to express and be understood. It is not surprising that this would be a continuing preoccupation for a man who was forced to supplant his native tongue with English when he emigrated to Canada in 1956. (It was probably his love of language that prompted Zend to gain a Masters degree in Italian Literature in 1969 at University of Toronto). Zend's personal frustration with the barriers between languages is typified in a work such as "World's Greatest Poet," in which a poet named "Granduleyf" ventures to a foreign country (no explanation given) where he is unable, even after thirty years, to "ask for a package of cigarettes without making himself ridiculous" (55). It was impossible for him to translate his "Uangese" thoughts with "Obobi" words, "and his Obob friends rather than weeping couldn't stop laughing" (55). While in this instance Zend is clearly writing about the incompatibilities of two foreign languages (presumably Hungarian and English), later in "Introduction to An Unpublished Manuscript" (Daymares) he outlines a similar relationship between what he considers to be the separate languages of "Darkness" or the dream world and that of "Light," or reality. When we attempt to translate ideas or thoughts that originate in the realm of the subconscious dream domain with "Sun-lit" words, that is, the language of our waking state, it "gives rise to impenetrable jungles of misunderstanding" (6) that prove the "bankruptcy of words" (7). The outcome of attempts to translate these "languages" is much the same as Ganduleyf experienced - laughter. Despite Zend's insistence that translations from one to the other are impossible, the ensuing fictions in Daymares would appear to be his struggle

to do just that, as though he were determined to find a way of doing so.

Zend's semantic bent was perhaps partially fostered by Karinthy. The exploration of words and their meanings was an area in which Karinthy was particularly adept:

> By clever manipulation of context, Karinthy achieved startling results, coined 'meaningless' words by the dozen, and he popularized, if not invented, the idea of a pseudo-language . . . with context-free and made-up words, verging on intelligible speech. (Ox Comp 329)

Later in his writing career, Zend would further Karinthy's concepts by applying the same kind of ideas to poetry; Zend's "sound" poetry, for example, was devoted to manufacturing meaning purely through sound. Zend's prose and poetry is often an investigation (usually playful) into words, their sounds, their meaning in or out of context and a consideration of the way words govern our existence. Zend dedicated a collection of poems, From Zero to One (1973), to Karinthy; the title is elucidated through an excerpt Zend includes from an essay of Karinthy's, which also demonstrates the contradiction of words and the meanings they (mis)communicate:

> Yes the mathematicians are wrong: the way from Zero to One is longer than from One to Hundred-thousand-million . . .it is about as long as the way from life to death. (qtd. From Zero)

Despite occasional lapses of "belletrism" and indulgences in superficial word games that amuse those of like minded intellects (like Zend's) but are really just "smart" (HWL, 300), Karinthy's semantic inquiries serve a deeper purpose than pure entertainment. His interest stems from a scepticism which provoked him to question the validity of all abstract thought and ideas. This resulted in an approach that critics have placed in the genre of the grotesque:

> By a clever change of context or by reproducing thought-patterns out of context Karinthy showed the grotesque aspects of all human thought and the absurdity of sacrosanct dogmas. (Ox 329)

There are elements of the grotesque in Zend's work that may in part be attributed to Karinthy. In Daymares we detect the grotesque in pieces like "The End of the World," where a family and their friends, in spite of factual evidence from their television and other first hand accounts, continue their lives unperturbed by the fact that they and their world has just been destroyed. The grotesque and the bizarre is not unfamiliar terrain in the realm of the dream, which is undoubtedly why dreams have a permanent foothold in nonsense and the absurd literary traditions, an aspect that we will give due consideration in the following chapter.

Although Karinthy's "great masterpiece" was never forthcoming, his "grotesque attitude" (Ox 330) to writing had an enormous influence on Hungarian humorous writing to the extent that all humorists imitated him (Ox 330). Karinthy's propensity for the grotesque and the fantastic, combined with a disposition towards the theoretical, lead him, perhaps inevitably, in a direction that would later be classified as "science fiction" (Ox 331). Works such as Faremido (1916), a Gulliver's Travels type of tale (Karinthy translated Swift's) where machines that communicate through music are superior to humans, or Celestial Report in which a British journalist ventures beyond the three-dimensional world to a place where the Past is a multi-layered continuum that functions separately from the present (Ox 332) must have made an impact on Zend, since his later prose and poetry frequently has a science-fictional aspect to it; "Tusha and Time," "The Dream-Cycle," "Magellan's Tombstone" all explore concepts of time, consciousness and the part language plays in gauging and determining their dimensions.

Zend may indeed be indebted to Karinthy for inspiring certain ideas and techniques, yet, on some levels, they distinctly diverged. Karinthy used intellectual irony and nonsensical paradox as a method of exposing the tragicomic chasms between reality and dreams (HWL 301); Zend, on the other hand, employed similar tools to achieve comparable effects of the grotesque, but to further a fundamentally different vision of reality. Where Zend also finds absurdity and incongruities in his twentieth-century environment, it is because reality and dreams are increasingly indistinguishable from the waking world and not because of an unbreachable gulf between the two. Of course, Zend's use of dreams is not restricted to lofty aspirations and ideals which we struggle to realize; rather, it includes all qualities we connect with dreaming: nightmare, incoherence, chaos, nonsense. Although Karinthy may not have considered the dream in this capacity, it is interesting to note that in a collection of sketches like Please, Sir! there is an underlying sense that a child's humour is entrenched in the subconscious and the irrational (Ox 331). Zend seems to have absorbed this idea and extended it to apply to the origins of humour in general. In his "Introduction to an Unpublished Manuscript . . ." Zend writes of the god known as "Humour," who reigns over the "no man's land" that exists between the world of wakefulness and that of dream. In this land between Light and Darkness, Humour attempts to link the two, but when he tries to express one world to the other, the translation from the language of the Underworld to that of the UpperWorld's is inept and ineffectual. "When he speaks to the Underworld about the Upperworld, his description emerges ridiculously distorted, since he is unable to describe the very light that characterizes that world" (Daymares 8) and vice versa. Humour is the consequence of the incompatibility between the worlds of the subconscious and the

conscious. It is in the realm of Humour that Zend situates himself,

> in which I, pushed-around wanderer of depths and heights, decided to settle . . . in an attempt to save face in both worlds, so that in the lower kingdom I would not be considered a meticulous collector of cold and rigid cubes, while in the upper kingdom I would not be marked as an insane purveyor of shady hoaxes. (Daymares 8)

It is only through humour that Zend feels he can combine the two worlds, since "laughter is the only language of communication"; he insists his writing can only be "taken seriously by not being taken seriously" (8). The agreement between mentor and student about the roots of humour suggests that Zend possibly elaborated and developed an idea germinating in Karinthy's work. Karinthy has proven to be a true spiritual father to Zend; he perhaps sired Zend's predilection for recognizing in daily, waking life all the nonsense and absurdities usually associated with the dream, as well as his desire to parody and satirize the ridiculous aspects of mankind's relationships and behaviour. Furthermore, Karinthy may well have sparked Zend's fascination with the concepts of time, space and the creation of consciousness. Considering these interests, it is hardly surprising that Zend would eventually turn to the dream as an all-inclusive mode to pursue his narrative art.

Perhaps no one has played a larger role in the ideological and stylistic development of Zend's dreamfictions than Jorge Luis Borges. When Zend went to Buenos Aires in 1975 to interview him for his radio series "The Magic World of Borges," Borges, referring to a critique of Oab, was quick to notice the similarities between them, "Both you and I are inspired by the same themes" (Oab 205). Referring to the creation of "Oab," Borges acknowledges

> You created your dream-son the way my magician in "Circular Ruins" created his dream-son. You

> consider me one of your masters, yet you were
> my pupil even before reading my work. (Daymares)

In a typical paradox, Borges provides a consummate appraisal of the connection between them; in Borges's work, Zend found an expression of something he had always seemed to know. Borges wrote further that Oab should have been his own creation long before Zend took the initiative (Oab 205). Borges's estimation is illustrative of the manner of his influence over Zend: Zend, in his more advanced work, actualizes what Borges has in some cases only indicated. In Oab, a character named Zend creates through words, in the most literal sense, a "son," Oab, who eventually creates his own son, Irdu, through the same process. Conversely, this raises questions of the nature of Zend's existence, which is undoubtedly Zend's design. Rather than composing a more conventional narrative (Borges's "Circular Ruins," despite its ingenious plot, still remains essentially a "detective" type narrative), Zend takes the reader through the process of creating a character whose inherent qualities belong to the letters of which he is comprised; whose world and universe is determined by the ink and two-dimensional paper which shapes his existence. Zend's Oab defies conventional genres, it is neither long poem nor novel; it is virtually a form of process. This is not to say that the only message is the means; the issue of the Judeo-Christian creation myth, for instance, is certainly a predominant undercurrent. Oab in many ways epitomizes Zend's understanding of the nature of reality and creation, which he feels is inextricably bound to language. In this way, the act of writing is truly a creative process, since words have the ability to conjure real and tangible entities in a way that goes beyond the abstract. This notion is pursued in Zend's "On the Terrace" (Daymares), where the gods are able to create merely through dreaming. Where in Oab creation was possible through the act of writing, here, dreaming renders

the abstract actual. Thus, there is an equation between writing and dreaming, since both have the ability to call beings and objects into existence: " . . . had I dreamt her differently . . . of course! . . . this will be my next dream . . . of being with memory..she will be soft and smiling" (Daymare 32). Although the blonde god[1] speaks of dreaming into creation a successor to Lilith, it is merely through articulation that he is able to create Eva, which he accomplishes at the close of the story since "He slid his arm around her silky waist and all three of them entered the house" (33). This is not unlike Borges's masterful "SF" tale, "Tlon, Uqbar, Orbis Tertius"; in it, the inhabitants can call objects into being through processes of thought without physical intervention (Lindstrom 42). In the alternate world of Tlon, there exists The First Encyclopedia of Tlon, which through its powerful descriptive qualities forces itself into previous conceptions of reality so that the present reality becomes irrevocably altered by essentially imagining itself into existence. What is at issue here in this story and in others promoting a similar theme is less the overt SF elements and more a consideration of the relationship between fiction and reality.

The purpose of fiction for Borges is not the mimesis of reality, it is as John Sturrock suggests, concerned with the "mimesis of convention" (84). Since "realism" in fiction is never more than an illusion, the only authentic approach, according to Borges, is to back away from it altogether, thereby causing the writer to use "abstractions as the reality proper to literature" (Sturrock 84). To regard the story as natural is to deny the artistic possibilities of fiction (Lindstrom 23). As Lindstrom points out, one of Borges

---

[1] The reference to a blonde and grey god echoes Borges's "Ruins" since the main character there is known only as "the gray man."

most popular anthologies of his major period, Ficciones, is so appropriately named because the title and all the texts within the book call attention to their fictiveness[2] (JLB 23). What Borges's "fictional theory of narrative" (Macherey 77) amounts to, then, is an approach to fictional narrative that reveals its artifice, laying bare the mechanics and offering no apologies for design and fabrication (Lindstrom 23).

Borges's position on the function of fictional narrative seems to have had a profound effect on Zend, or at least it was an idea to which he was extremely sympathetic. After a visit to Buenos Aires to interview Borges for the "Ideas" feature, Zend was inspired to write a piece entitled "The Key," that he "co-authored" with Borges[3]. The piece was published as a three-quarters blank page with only the title at the top followed by the words "The End" at the bottom, yet the real story is in the ten ensuing pages which are footnotes on footnotes (or as Zend, rather typically suggests, "feetnotes"). The notes document the conception and process of writing and then publishing the "story." By the end, we realize that the real story is about the story and yet also remains true to the original idea of a key which opens a labyrinth, a concept, we read in the story, that had much intrigued Borges. The two begin an outline for a story in which a man spends his entire life in a futile quest for the key to open the Labyrinth. Zend suggests that the search was in fact not futile because it had led him to learn many things, to travel to far off lands and meet many people so that "the search itself was not futile because through it he did enter the Labyrinth of his life because the search was the

---

[2] It is perhaps no coincidence that Zend's prose pieces in Daymares are referred to as "selected fictions on dream and time."

[3] Zend insists on crediting him with the story, despite Borges's insistence that actually the story belongs to the table at which they sat during the conception of the story.

key!" (Exile 58). Similarly, the road that led to the story is itself the real story to be told. Zend admits in the second to last footnote that

> my fifth - and main - unconscious reason for
> writing a story as a Labyrinth of footnotes
> was perhaps to practise the Borgesian style
> . . . not to avoid it, but to live through it,
> *for if I am under* his influence now, as I am,
> it would be unhealthy and futile to deny it or
> to pretend not to be. . . . (Exile 66)

While this particular fiction may "seem a caricature" or a "mockery" of an element of Borges style, an attempt to "dissolve [Zend's] former self in his," his writing will continue to reflect this sense of fictionality.

Where Borges uses recurrent images of labyrinths and mirrors, Zend will turn to the dream as both subject and form as a means to convey the fictiveness of literature and, by extension, the fictional aspects of reality. One theme that is predominant in Daymares is the construction of consciousness, a subjective reality, through memory, where our remembrances of the past determine the present reality. And yet these memories are in many ways fictional constructs because they are, first of all, subjective, and secondly they are grounded in the past. It is beyond the capability of the mind to remember all the minute details and even the more momentous occasions become coloured and reinterpreted through the passage of time. Memory functions for Zend much the way Hans Meyerhoff describes it in Time in Literature, where memory is a "complicated and confusing recording instrument" because

> instead of a uniform serial order, memory
> relations exhibit a nonuniform, dynamic order
> events. Things remembered are fused and confused
> with things feared and hoped for. Wishes and

> fantasies may not only be remembered as facts, but
> facts remembered are constantly modified, reinterpreted,
> and relived. . . . (21-22)

Therefore, although we consist of memories of things that did actually happen, the way we reconstruct them in the present takes on a certain fictionality. In this respect, Zend seems to concur with Borges's understanding of the universe as essentially empty, wherein all its workings and doings are basically fictions and equivocal fictions (Lange XIV). Dreams are, in a sense, narratives we compose nightly that bridge the past with the present (and, some would argue, anticipate the future). This is one reason why the dream as metaphor and device is so fitting for Zend. The dream is an image that is, of course, central to Borges's writing as well. In Borges's "dreamfictions"[4] (Stabb 42) such as "The South, "The Circular Ruins," and "The Secret Miracle," dream has a way of infringing on reality so that the reader (not to mention the characters within the fictions) is left unsure as to where one begins and the other ends, "for it is in the boundless and fluctuating universe of the dream that the intersecting of reality and appearance is most strikingly represented in Borges's fiction" (Lange XIX). In Stabb's discussion of Borges's dreamfictions, he outlines the way Borges's underlying theme of life as a dream influences the narrative. "The South" is probably the best example of how reality and dream are obfuscated. The story is told so that the reader is left uncertain as to where the narrator's waking state ends and dreaming begins. This is not, however, something that should distress the reader since, according to Stabb,

---

[4] It is quite by accident that I have used the same term for Zend's work, since I encountered Stabb's work only after I had already considered this term appropriate for Zend.

> After all, are not all fictions by definition simply creations of the imagination which may thus be considered a kind of literary dream? And if so,a dream' inserted into any fictional piece becomes nothing more than a dream within a dream. (44)

While the fabrication of a work of fiction and that of a dream share some inherent qualities, as we discussed earlier, by considering them indistinguishable, Stabb somehow misses the point; there is a qualitative difference between a piece of fiction that is meant to depict "real life" and that which implicates the dream in a narrative structure. To suggest that any fiction incorporating a dream is always like a dream within a dream is inaccurate because there are properties we associate with one and not necessarily the other; for example fantastical or bizarre elements are commonplace in the realm of dream but not in a mimetic reality. Any fictional work with a dream, therefore, is not necessarily meant to be perceived as a "dream within a dream." If an author chooses to conflate reality and dream it is to make a thematic statement, which is certainly the case with Borges. The notion that reality is a dream, and the possibility that that dream is part of another dream is a concept Borges presents in "The Circular Ruins," which compares the process of dreaming with creation so that the dreamer is actually the creator of concrete, tangible entities. The crux of this story hinges on the idea that the "gray man," the dreamer/creator is himself only the product of another dreamer. Zend's "On the Terrace" bears many parallels which is perhaps explained by the fact that it was written in 1975, the year of Zend's feature on Borges. Zend lays bare the implication in Borges's story, where he writes

> Twenty million gods dwelled in it dreaming
> twenty million inner cosmoses . . . The beings in

> each of the twenty million cosmoses knew only
> of the one dreaming god by which they were dreamt. (30)

Like Borges, Zend also raises the suggestion that our reality is perhaps nothing more than a dream dreamt by someone else; in turn, our own dreams empower us to create other realities.

Dreaming and writing in this way are indeed comparable, for in writing there also exists the opportunity to build alternate worlds. If we are really only part of another's dream, so too, perhaps are we characters written in some author's fiction. Certainly this is an idea postulated in many postmodern metafictions. What Zend, Borges and these postmoderns all have in common are existential enquiries focusing on the fictivity of reality. And yet, why is this such a prevalent theme now, in the twentieth-century? Nineteenth-century novelists also often called attention to their own fictionality through the authorial interjections, but this technique did more to serve the overall sense of omniscience than to question the nature of reality. (In a society of rapidly advancing science and technology, there was perhaps an underlying sense that they could know everything). Yet, as the twentieth-century advanced with escalating turbulence, certainty dwindled to the point where nothing could be held as unadulterated "fact." This, combined with the atrocities of war, as well as the nightmare rise of Nazi, Communist and Fascist regimes, has possibly contributed to a general sense of "unreality" (Alexander 13,14). This is unquestionably a factor in Zend's fictions, which, together with his other concerns, urged him to turn to the dream as narrative art. Dreamfiction as a narrative mode is in essence the fruition of Zend's conceptual and thematic agenda.

Chapter Two: Dreamfiction, Nonsense and the Absurd

Having outlined Zend's thematic orientation and the motivations that directed him towards the pursuit of a dreamfiction, I would like to now turn my attention to the writing of the dream as it occurs in some important recent literary traditions. This will serve to enhance an understanding of Zend's narrative approach to the dream, and enable me to delineate how and where his fictions differ from others in type. I intend to show in fact that though Zend's dreamfiction in its evolved form shares some inherent commonalities with "nonsense" and Theatre of the Absurd, there is a slant to his narrative approach that is not wholly approximated in even more recent postmodern endeavours. We must, of course, consider the possibility that this is the case because no one thought his kind of narrative art could work as a technique of fiction writing. Whether Zend's narrative does not initially signal the distinction between dream and nonsense, and in fact it could easily be applied to dreams. The crucial factor that separates one from the other involves the idea thatinnovations succeed is a judgement we will forestall until we have weighed all the evidence.

Alice's fall down the rabbit hole into Wonderland permanently cemented the association between dream and nonsense. "Nonsense," as defined by its virtual founders, Lewis Carroll and Edward Lear, would appear to guarantee the place of dream in written form. In effect, what better way to describe the chaotic, illogical flux of the dream than to assign it to the realm of nonsense? Elizabeth Sewell, in probably the earliest in-depth study of nonsense as a genre, investigates the relationship between dream and nonsense. She determines that in spite of some superficial similarities, the world of nonsense and

that of dream adhere to different sets of rules. Sewell's original definition of nonsense as: "a collection of words or events which in their arrangement do not fit into some recognized system in a particular mind" (3), does not initially signal the distinction between dream and nonsense, and in fact it could easily be applied to dreams. The crucial factor that separates one from the other involves the idea that

> Nonsense is not merely the denial of sense, random reversal of ordinary experience . . . but is on the contrary a carefully limited world, controlled and directed by reason, a construction subject to its own laws. (5)

While it could be argued that dreams are also governed by their own set of limitations and laws, these would be quite different from those of nonsense. Nonsense, Sewell argues, *is chiefly* concerned with word-play, a "re-arrangement in the series of word references" (40). Nonsense is only truly senseless if words maintain their established meaning; through word-play, that is, substitutions, unusual contexts, puns, for example, the normal denotations become "senseless."

Anthony Burgess characterizes word-play in dreams as "combining disparate images or experiences, and the dream-words function by signifying more than one thing"(Explorations 20). Rather than a "rearrangement," dream word-play stems from an imagistic free-association (Burgess 20). We notice in Zend's "Tusha and Time," for instance, that the reader is informed that "hooligan" "in that time and place" meant "stowaway." Although this story is not overtly placed in the parameters of a dream, this is one feature that renders it dreamlike. Burgess asserts that James Joyce borrowed this word-technique from Lewis Carroll and used it to "serve the end of avant-garde literature" (20). He cites the example of "cropse" which combines the opposing ideas of life and

death. Zend might have employed the same technique for "hooligan" and "stowaway" and in this way avoided the necessary inclusion of an explanation, but Zend's word-play is of a different variety that nonetheless also conjures multiple meanings. In "The King of Rubik," for example, a rubic's cube is able to recapture and alter history, and somehow has the power to transplant the main character into the city of "Rubicropilis," where he discovers himself to be king. Besides the witty neologisms using "rubic" as a prefix:"Rubicastle","Rubikalender", "Rubiscope," "Rubicubic Room" there is the word-play with "amnesia," which the hero initially forgets as the term he feels he must have. He eventually remembers by associating it with "Asia," "Eurasia," "Indonesia," and because these are all places, he gives "amnesia" spatial connotations. This story utilizes the kind of calculated word-play often associated with nonsense, while also incorporating the multi-referential aspect of the "dream-word" in Burgess's denotation. According to Burgess, however, the dream does not engage genuine nonsense, which he feels is very difficult to manufacture (21), because even the dream-word-play still retains meaning: "The Human brain is too sensible to waste time on generating what it is not biologically useful. Dreams have to have meaning" (Burgess 20). Freudian dream theory appears to support this view; in Freud's discussion on "Representability," he puts forth the idea of "displacement" in language:

> Generally speaking, words are often treated in dreams as things, and therefore undergo the same combinations as the ideas of things. The results of such dreams are comical and bizarre word-formations. (ID 189)

Other typical nonsensical aspects, such as illogical mathematics, of the variety found frequently in Alice. Freud also ascribes to the "dream-work," which he states "does

not calculate at all, whether correctly or incorrectly; it only strings together, in the form of a sum, numerals which occur in the dream-thoughts" (285). We witness something very close to this in Zend's "My Baby Brother" where the calculations of the hero with regard to his own and his parents' age simply do not add up. There is an implication that this has more to do with the character's psychology and external circumstance than his inability to add and subtract. Burgess compares such alleged "nonsense" dreams in their structure to "the logical structure of a game of chess" (20). Ironically, Sewell also invokes the metaphor of a game, but as it applies to nonsense. Dreams, Sewell maintains, are too variable to be played with:

> in dreams, and still more in nightmare, things are
> not separate and controllable and the mind can not play
> with them. Dream vision is essentially fluid; nothing
> reliable, anything may change into anything else. (37)

Intuitively, we feel Sewell has a valid point, yet in light of all psychoanalysis and its theories of dream interpretation, one might find it hard to dismiss the world of dream as operating without any controls or restrictions. Sewell does allow that the dream pursues a coherence of its "own kind", that the "continuous flux and transformations" (50) work towards a unified vision. Therefore, while the dream in process may seem a jumble of "memories, impressions and bodily sensations," in a waking state we are able to put the dream into a communicable form, thereby "establishing a measure of control over it" (53)[5]. In Freudian terms, this would be the purpose of secondary revision - "to restore

[5] I maintain that there exists a distinction between the dream as it is experienced in our sleeping consciousness from "retelling" of it in a waking state, which is still significantly different from the dream as a piece of literature. Furthermore, it is necessary to distinguish a written account inspired by the content of the dream, as allegedly happened in Coleridge's "Kubla Khan," for example, from a work based on the dream as a kind of paradigm for narrative form, as we find in some of the pieces in Daymares.

coherence which the dream-work has destroyed." Thus any rules that may govern the dream are subject to an external apparatus. If we engage Sewell's distinction between dream and nonsense, then we must recognize that the nonsensical elements of Zend's fiction are guided foremost by the "rules" of the dream and are not pure "nonsense"; like Carroll, Zend also utilizes the dream as a forum for nonsense, but it is not the same kind as Sewell defines in her discussion.

The essence of nonsense as categorized by Sewell lies in its explicit games with logic and word-play. There is another variety of nonsense common to much modern and postmodern literature, however, that relies less on word-play, although like Wonderland it also projects an ontological situation that is irrationally based, bizarre and chaotic. It is what Esther Peze "tentatively" labels "situational nonsense" (219)[6]. Peze submits that the motivating force behind nonsense in literature is an estrangement from society:

> In Victorian society Lear and Carroll were outsiders, in America the sense of alienation and not understanding one's place in society has become more general. . . . (216)

"Situational nonsense" is created when there is a decontextualization of a character's experience (Tigges 132). She supports this view with Ihab Hassan's discussion on the inadequacy of traditional literature, such as the novel, to satisfactorily express concerns for the alienation of self from society. This results in a new form which

> ultimately rests on the values of a hero confronted by a world intelligible in specific areas of experience, bewildering as a whole. (Hassan 217)

---

[6] In Wim Tigges follow-up to Explorations, he excludes metafiction from "Nonsense Literature," but allows that Peze poses a "plausible" argument in this article note 56, 132 An Anatomy of Literary Nonsense.

It is precisely Zend's attempt to deal; with the "nonsensical" aspects of modern society that contributed to the development of his dreamfiction.

The integration of subject-matter and form was an aspiration Zend shared with those playwrights who created what has come to be known as "the Theatre of the Absurd" (Esslin 25). Propelling both Zend and the absurdists was a vision of the world as irrational; a universe that has lost all sense of unified meaning and purpose - an "absurd universe" (Esslin 411-12). Although Zend shares an impetus with the Theatre of the Absurd, which is to some how reflect the absurdities of reality, he chooses to pursue his own exploration through prose instead of drama. I would argue that his particular approach, like drama, strives to achieve a certain sense of immediacy by removing conventional narrative apparatus that distances the dream from the reader, an idea which will be documented in my discussion of the fictions themselves. Where Zend differs more form absurd theatre is in the means chosen in the Theatre of the Absurd to epitomize nonsense - that is, in the behaviour of the characters, where the audience is

> confronted with actions that lack apparent motives, characters in constant flux, and often happenings that are clearly outside the realm of rational experience. (Esslin 416)

Clearly, the absurdists have carried on, or borrowed from, traditions of comic-nonsense where characters behave and communicate "nonsensically." The devaluation of language, a keystone for the Theatre of the Absurd (Esslin 409), results in characters who engage in incoherent, senseless banter that is often amusing but usually mystifying (Esslin 409). This could be likened to experience in dreams, but in the Theatre of the Absurd the focus is on the character's response to the "world gone mad" (412). The scenes in an absurdist play become projections, therefore, of "internal psychological realities" (Esslin 432) that

are actualized through a variety methods. Among the most popular techniques in such work is the use of the dream to convey a given character's psychological reality, which presumably mirrors some facet of the "absurd universe." Yet in the Theatre of the Absurd, the dreamlike effects are presented as the experience of the individual, answering subjective concerns such as "How does the individual feel when confronted with the human situation?" or "How does it feel like to be [the character]?" (405).

Of course such issues are raised in Zend's fiction, but what strikes the reader more is that the evidence of absurdity and irrationality occurs on the structural level, where the ontological perspective of the dream is used to reflect the absurdity of reality itself. From the onset of his dreamfictions, Zend forces his readers to accept reality as unbalanced, unpredictable, "absurd," while the dramatists of the Absurd assume in their audience an attachment to a certain kind of reality which they endeavour to confound or destroy. Thus, where the Theatre of the Absurd utilizes the dream to reveal the inner realities of a character who is responding to the exterior world, in Zend's fictions, the fictive dream is the ontological world, which the reader is not specifically directed to interpret as a character's fabrication. A fiction like "My Baby Brother," though not framed by an overt dream construct, postulates an ontology that is nonetheless expressive of the irrationality and counterfactuality associated with dream. It could be argued that the four versions of how the protagonist learned the news about his parents and his baby brother is a transference of his inner turmoil onto his exterior reality - that his mind is so bewildered by the survival of his presumed dead parents that it has tainted his understanding of reality. But Zend offers no measure of the narrator's sanity, no yardstick by which to gauge his version of the truth over an "objective" one. An "unreliable narrator" such as

we find here is not uncommon, especially in modern literature, but in such cases the reader is usually asked to question epistemological concerns. We could, in fact, view the whole story as a manifestation of the narrator's "latent dream-thoughts " to use Freudian interpretation (ILP 151). Conventionally, as in the theatre of the Absurd, however, the dream would generally exist in the framework of yet another external reality, where we would be conscious of the dream as a manifestation of a character's inner psychological state which has been influenced to some extent by his exterior world. In "My Baby Brother" we are not offered an ontological framework outside of the narrator's experience, we are not even certain whether this is meant to be read as a "dream". Consequently, the narrator's world is the only one we can know. When we then consider this world in light of the subject-matter, which centre's around the horror of the second world war and the Holocaust and what the narrator is unable to determine as "fact," it would seem that Zend is more concerned with the nature of reality than with one character's interpretation of it. Because the narrator is unable to ascertain the validity of any of the possible versions of the truths, he offers all simultaneously in perhaps the most honest reflection of his "objective" reality. The absurdists used dream, daydream and hallucinations as a means of conveying an "internal psychological reality" (Esslin 432); conversely, Zend employs the dream to transmit the conditions of an external, material reality. By foregoing the framework of the dream within a story, Zend forces the reader to evaluate the narrator, the characters and the plot as they would by the same standards they would any conventional fictional account that is meant to represent reality; the difference here is that reality is distinctly dreamlike. As was noted in the previous chapter, this is a pervasive theme for Zend.

The dream in its written form is certainly not confined to the genres of Nonsense or the Absurd, although dreams perhaps figure more centrally there than in most other literary traditions. It is interesting to note that medieval literature frequently employed the dream to function as both form and content, of which the most nota' 'e is Dante's The Divine Comedy (Brook Intro. x). In more recent conventional literature, the dream has been much in the service of the novel, whose authors have recognized the value of the dream for portraying a character's pathology as well as for amplifying the potential for character development itself. Barbara Hardy summarizes, "Dreams in novels are images which express the waking lives of the dreamers" (Tellers and Listeners 33). She appears to be in agreement with Chesterton's observation (noted in the appendix) when she adds that they do so far more "lucidly and rationally than the real dreams of our sleeping lives outside fiction" (T&L 33). Nonetheless she does cite examples of attempts to capture in writing the true essence and feel of the dream. In her analysis of Alice in Wonderland and Through the Looking Glass, Hardy finds that Carroll has indeed managed to transpose some elements of the dream into a narrative on paper. While Carroll's endings, however, unlike Zend's, confirm the preceding account as a dream, they never begin with the introduction of a dream as such. Subsequently, what follows in the narrative is

> an exciting initiation of wonders, conferring on them a vivid reality unblurred by admissions and recognitions of real dreaming. He is also imitating the sensations of real dreaming, with Alice falling into the dreams in good faith and not knowing that she is dreaming until just before she wakes up.(35)

Carroll's motivation in creating his "absurd" world is different from the Absurdists, and different from Zend for that matter; Alice's descent into the world of nonsense is more a response to the ultra-rational reality of Victorian society. Wonderland depends largely

on rules of logic turned upside down; it is manifestly a creation of the reversal of Alice's logic rather than an apt representation of experience of the phenomenal world. Sewell concurs in this, suggesting that the nonsense in Alice is extrapolated more from conscious logic than from an unconscious free-association which is more typical of dreams.

The dream in literature as surveyed by Hardy is generally a device for character development that does not disturb the reader's ontological assumptions - at least until the work of Kafka and Joyce. Hardy's overview consistently deals with the psychological implications of the fictive dreamer; therefore it is always tied to character. And indeed, even Kafka, one of the foremost innovators in the realm of the fictive dream, keeps a psychological bent. *In* The Castle, for example, "K" brings with him "the recollections of another life" (Hardy 44) that appear to determine his experience in the narrative. This is much like Freud's theory on the "latent dream-thought" shaping the "manifest content" of the dream. The Castle suggests a reality that is projected by an inner psychological experience, much the way the dreams do in the Theatre of the Absurd.

In his study on the use of the dream in the works of Graham Greene as a literary device, A.F. Cassis, too, regards the dream as predominantly a tool for character revelation and development (108). Cassis insists that Greene also uses the dream to "influence the course of action and to ensure the reader's acceptance of change," (108) thereby expanding the purpose beyond revelation. Yet as Cassis somewhat vaguely argues it, the way in which dream determines action is still connected to the character; in The Heart of the Matter, a series of dreams prepare the reader for the "inevitability" of Scobie's suicide (104); in A Burnt-Out Case, Greene "needs" the dream to incite a character to a different course of action (105). According to Cassis, Greene makes

extensive use of psychoanalysis and Freudian dream interpretation theories (which Cassis alleges Greene preferred to Jungian theories) to lend credibility to a character's behaviour by accessing the unconscious and its convoluted truths (104). Cassis indicates that Greene's use of nightmare is also psychoanalytically oriented; unlike a dream, which many suggest may work toward a resolution of a conflict, a nightmare often has no resolution (Cassis 100, 106) (something we will keep in mind when tackling Zend's "daymares). Despite Greene's extensive use of the dream, his narration of the dream, apart from the frequent use of dream symbols (104), remains, as critics John Atkins and David Lodge have found, "oddly unconvincing" (Lodge qtd. Lit & Psch 99). These critics argue that most of the dreams in Graham's work operate as Pinkie's does in Brighton Rock "with the smoothness of a narrative of a wakeful experience" (Cassis 101). We might surmise that Greene is not seeking to use the dream as a prototype for narrative structure; he does not make use of the dream structure or dream formation in his overall narrative approach, the way Zend does. Of course, the traditional form of the Greene novel is obviously less conducive to this than are Zend's "fictions"; Greene's use of dreams is probably typical of the traditional novel; it is "nominal" rather than substantive and structural.

The novels of Joyce perhaps come closest to what I assert Zend was seeking to do in his dreamfiction. In The Decentered Universe of Finnegan's Wake, the critic Margot Norris puts forth her "dream theory" which may be summarized as follows:

> Finnegan's Wake is a puzzle because dreams are puzzles - elaborate, brilliant, purposeful puzzles, which constitute a universe quite unlike any we know or experience in waking life. (5)

While this definition of dream could be readily applicable to Zend's dreamfiction, I would

argue that dreams create a universe that actually reflects certain aspects of our daylight experience. As Clive Hart suggests:

> "while the entire work is a dream, the content of the dream is a naturalistic story. To put it another way, Finnegan's Wake is a dream about a novelistic story. (qtd. in Decentered Universe 24)

I agree with Hart that "novels and dreams are based on fundamentally different approaches to reality"; however, I would extend his delineation - "disguised messages from a censored conscious" - beyond a Freudian interpretation to suggest that literary dreams also may embody the reaction of the postmodern to the nature of reality itself. In Joyce's Finnegan's Wake, the brilliant rendering of this "novel within a dream" is again bound to a psychological approach. The temporal ordering of the narrative has been described as "anti-progressive," the repetition "compulsive" and the "result of human impulse (Norris 28). The narrative in this way has decidedly Freudian intimations: repetition in dream as the consequence of a deeply-rooted neurosis. Ultimately, the "dreamscheme" (Begnal) is epistemologically generated; as Michael Begnal suggests, it is "rooted in psychological perception" (xvi).

I now turn to the question of dream-form, a paramount consideration in reading the work of Zend. We have seen that traditionally dreams have functioned as a more or less coherent narrative in the context of another bracketing story (Alice), or as an illuminative moment in a play (Theatre of the Absurd), or as a literary device in a novel to enhance character development. In my admittedly limited study, it is only in the work of Kafka and Joyce that the dream has not appeared conventionally, that is as a dream, but rather has informed the narrative structure of the entire novel. The Oxford Book of Dreams also cites the "structural use of the dream device" in works such as Dostoevsky's

The Dream of the Ridiculous Man, the "Dream Fuge" from DeQuincey's The English Mail Coach and Addison's The Spectator. Zend's approach to narrative structure is similarly shaped by the dream, but his use of the dream demands a form where "character" is not always a central concern, as it usually is in the novel. Short fiction in denying extensive exposition, guides the reader's attention elsewhere, admitting possibilities which postmodernist writers especially have not failed to explore. An understanding of Zend's development of the fictive dream-narrative is completed by situating his short fiction in the techniques and assumptions of postmodernism. Postmodern fiction is clearly part of our age, one in which "the certainties that underpinned realist fictions had in their turn been undermined" (Alexander 11). This attitude is partially a consequence of the events of war and nuclear weapons. As Marguerite Alexander outlines,

> The fact of the 'unbelievable' happening, in recent and remembered history, has placed a strain on that distinction between the credible and the incredible on which the eighteenth- and nineteenth-century bourgeois realist novel depended. (Alexander 13)

Because metafiction often subjects the reader to the conditions which exist in the realm of fiction, such as indeterminacy or incoherence for instance, (Alexander refers to works like Gravity's Rainbow and Catch 22), form and subject matter or theme cannot be separated in post-modernist fiction (Alexander 17). Ihab Hassan's discussion of the deterioration of the conventional form of the novel in contemporary fiction pivots on his thesis that the changing shape of society, which no longer can be tied to "assured definitions," has necessitated a change in the novel (104), because, as encapsulated by Irving Howe,

> the breakdown of coherent, if not rigid, theories about society, in other words, breeds an agnosticism of fictional forms: the novel no longer finds in the vast spectacle of collective life a mirror to the pattern it seeks to create. (qtd. Hassan 105)

Hassan emphasizes that the "new categories of form" are dependent on "the values of a hero confronted by a world intelligible in specific areas of experience, bewildering as a whole" (105).

Michael Boccia in his Form as Content and Rhetoric in the Modern Novel, while not distinguishing between modernism and postmodernism, also suggests that contemporary narratives commonly mirror the "complex themes of the works" (Boccia 13). He elaborates further that the form of the modern novel is actually a metaphor or symbol for the thematic material:

> The content of many of the new fictions is extremely complex, and this complexity is consciously conveyed by the authors in their selection of narrative technique. (13)

Brian McHale advances a similar argument - that contemporary fiction seeks to express in its form the "shape of American experience, the discontinuous drama..." (Steve Katz qtd. McHale 38). In the breakdown of the "American experience," McHale finds that the object of postmodernist fiction's mimesis is the "pluralistic and anarchistic ontological landscape of advanced industrial cultures" and ultimately confirms that postmodernism is mimetic of reality, but that this reality is "now more than ever before, plural" (PF 39). His concept of the plurality of reality is reinforced by Berger and Luckmann's studies in The Social Construction of Reality, where they suggest that while we all share a social reality, what they term our "paramount reality," there also exists for each individual of society a "multiplicity of private or peripheral realities" such as dreaming, play, fiction

or the spiritual realm (PF 37). The sociological perspective, as McHale suggests, bears a remarkable resemblance to Thomas Pavel's formulation of a "possible-worlds theory," which itself emerged to provide means for describing the fictional rendering of complex ontology of a culture (37). Postmodernism, McHale asserts, is an imitation of the form of a perceived reality, more so than its content, which McHale argues is "manifestly un- or anti-realistic" (PF 38) in the context of conventional approaches to "realism." [7]

Clearly, in his approach to form, Zend is a postmodernist. His dreamfictions venture beyond a transcription of the events of the dream; form is based on an impulse which arises from a combination of subjective memories, imagination and stimuli from the "objective" external world that coalesces in a present that is often indistinguishable from the past and blurs the divisions between fact and fancy. Zend's dreamfiction has much in common with metafiction, for one thing his fiction also engages elements of self-referentiality, which is inherent to the dream as part of our waking experience. Dreams are a construct of our imagination, narratives that we compose while we sleep. No wonder then, that a dream may be used to contour a written work. Of course the reader is immediately struck by its artifice, its fictional attitude, while he or she simultaneously recognizes a certain verisimilitude with external reality. In Zend's case this is, quite

---

[7] Peter Stoicheff, in his provocative essay "Chaos and Metafiction," argues that metafiction, like "chaos theory," also "displays the properties located in what science calls chaos, and that a metafiction text is a complex system" (85). Therefore, metafiction is not simply mimetic of chaos, it in fact shares similar operational properties. Metafiction is actually not mimetic, Stoicheff insists, because mimesis guarantees the reader's ready acceptance of and submission to the reality of the fiction. For a reader accustomed to a mimetic text, metafiction remains "ostensibly meaningless" or "so random in its structure that is allows no communication" (88). Stoicheff argues that there actually do exist structures, though they are somewhat elusive, but that they "emerge when instability is given its due" (88). This line of thought might lead us to consider the possibility that Zend's dreamfiction is more than mimetic of the form of the dream, that his fiction somehow operates in the same way as dream does. I leave this possibility to speculation, since this would require deeper investigation into the mechanics of the dream than I am at present able to provide.

logically, carried one step further. He offers the dream itself as a central reality, not in terms of a metaphysical assumption, but in the sense that our experience of "real life" must be seen as "dreamlike" and our mimesis of this in our fictions must therefore construct the "chaos-order" of dreamfiction.

Chapter Three: Dream-fictions as Possible Worlds

The "fictionalizing" of the dream cannot be understood without a deeper investigation into the mechanics of the dream, enabling us to go beyond intuitive perception to discern what renders a dream "dream-like" in Zend's dreamfiction. I would like, therefore, to examine the narrative aspects of dream in general, which will then provoke a study into the elements of narrative theory that I feel are relevant to a structural understanding of Zend's work in Daymares. At this point, I should perhaps state that I will be privileging those aspects that will reveal the construction of dreamfictions as a "world"; therefore, not much time will be spent on conventional concerns such as "voice," or "perspective." The focus will be kept mainly on how the dream world is evoked and what kind of vision of "reality" is thereby recreated.

The issue of narrative structure in dreams has transcended the realm of literary criticism to enter the domain of contemporary cognitive psychology, where it has apparently provoked some debate, pitting proponents of a Freudian-based ideology who maintain "the dream is a story" approach, against those of the Jungian school, who hold that "the dream is imagery" (Hunt 159). Harry T. Hunt in The Multiplicity of Dreams proposes that these seemingly opposing positions can be reconciled if we consider that

> The dream is an imagistic experience occurring
> in a creature who structures its ongoing experience
> in the form of 'stories' to be told and understood.
> (160)

Hunt proceeds to provide ample evidence of the power of narrative structure, which is governed by the properties of a narrative syntax evident in "normative, relatively mundane" dreaming (161). Based on evidence provided by David Foulkes, Hunt argues

that even longer dreams that tend to involve an increased level of "bizarrity" are constrained by a "story grammar" (161-162). Earlier work by psychologists such as J.A. Hadfield has also stressed the structure of "the story" in dreams. Hadfield suggests that the structure of the dream mirrors that found in stories, where the first part gives the problem, the middle of the dream makes an effort to work out that problem and the final part comes to some kind of resolution, although this solution is "sometimes illusory" (129). While this may be the case in dreams, nightmares are the consequence of an inability to find a solution to the posed problem (Hadfield). Although this is a more simplistic approach, it provides further indication of the evidence of "story" in dream.

Hunt's discussion on the structure of dreams leads ever farther into the realm of narrative theory. He takes exception to Foulkes' claim that dreams have syntax but no semantics (165), because, as Foulkes insists, we can not ask the dream "Did I dream that right?" whereas we can consciously ask:"did I say that right?" (165). Hunt urges that the sentence is not an appropriate model for dreaming because ordinary language use "misses the way dreaming resembles a phase of creative imagination" (165). Symbolic intention, in the dream as in art, is often not "intuited" until the creation is finished and not at the onset (166). According to Hunt, it is the semantic implications of what has been traditionally labelled "bizarreness" that actually gives the narrative its interest or point, insuring that the dream will be more than an "action sequence" (174); therefore syntax and narrative grammar are insufficient in determining narrative structure.

To access the "dream world" of Zend's fictions successfully through narrative theory, we require a route that will lead us into the creation of that world; a course that will illuminate both the similarities and discrepancies between dream and fiction on the

one hand, and dream and the "actual" world on the other. In considering various theoretical approaches, I have opted for the relatively recent perspective offered by narrative semantics over the structuralist approach of narratology. I feel that literary semantics is especially relevant to my intention to expose how theme and subject matter have directed the form which evolves largely as a response to the "reality" Zend wished to both (re)create and reflect. Whereas structuralism puts its emphasis on syntax, semantics is particularly useful in describing the connection between the "real world" and Zend's fictions because of its emphasis on reference, which is essentially denied by structuralism. It is impossible for me to fully outline the narratological position here, a job that is complicated by a lack of unified agreement among the structuralist critics on key issues such as plot models or the criteria for narrativity [8]. Therefore, I will offer only a brief summary by way of a delineation of how narrative semantics is, first of all, an offshoot of narratology and secondly, how it is a response to widely recognized failings of structuralist models (Ronen 835). Because structuralism's paramount concern is for a narrative logic that is based on an antireferential ideology, it has run aground over issues of causality and functionality. The separation of form and content by the structuralists is the main reason why theories of a narrative semantics has been developed (Ronen 835). As Ruth Ronen indicates, the syntactical model of structuralism has led to a dead-end because causality and functionality "presuppose a priori semantic integration" (833). The object of narrative semantics is to shift the focus from syntax-generated plot sequences

[8] Please see Meir Sternberg's "Telling in Time" (Poetics Today 13:3) for a summary of various opinions on temporality in narrative. For classical structuralist approach see Culler or Chatman.

to the underlying semantic notions which may be considered to be "the base, formative component" (Dolezel qtd. Ronen 833). According to Pavel, the transfer from structuralism to semantics reflects that

> the preoccupation with the mechanics of the text is gradually being replaced by renewed interest in higher-order literary interpretation... The right to be subjective is widely recognized; serious doubts are being raised about the possibility of scientific attitudes in the literary field. (10)

Pavel argues that s' .cturalism has hindered and restrained the "world-creating powers of imagination" (10). Abandoning the textualist agenda allows renewed interest in questions centred around the "problem of the representation of reality in fiction" (10). In his discussion on the function of meaning in narratology, Gerald Prince (a latter-day structuralist) admits that

> narrative intelligibility is based on relationships in the narrative universe, between a world designated as real - what is, what will be, what could be - and more or less adequate representations, perceptions and notions of that world. (547)

Ronen proposes that the frame-work of a possible-worlds semantics is a "natural continuation" of structuralism and offers solutions to problems encountered by structuralist plot-models. The possible-worlds theory as postulated by literary semantics (which borrows the notion from its origination in modal logic), presents the universe "not as a single, determinate, and determined set of facts but as a constellation of possible and impossible situations" (Ronen 837). The emphasis on plurality is particulary pertinent to the perspective shared by writers of postmodern literature, as was noted earlier, where reality is understood to be composed of multiple levels of reality.

Thomas Pavel explores the application of modal semantics in the form of a

possible-worlds theory with a view toward developing an internal theory of fiction (FW 43). The advantage this initiative has over "classical segregationalist and Meinongian theories" is that modal semantics is able to separate the subtle distinctions between various kinds of "inactuality", since

> it proposes a representation of possibility and necessity that allows truth and falsity to apply to statements about non-actual entities and situations. (144)

A possible-worlds theory of fiction allows distinctions between the "actual world" versus the "textual world" created by the author. The "actual world" of the text is the one the characters perceive as real in the same way as we regard the "reality" of our world. The domain of the textual actual world (TAW) which may be seen as "the sum of the laws, states and events which make up the actual world of a narrative universe" (Ryan 721), is either composed of a single world which adheres to only one set of laws, a "flat" ontology (Pavel), or it may be segmented into two or more autonomous realms, each governed by its own laws and properties. Marie-Laure Ryan refers to these as "relative" worlds which are created by individuals who

> build their own modal systems by engaging in such world-creating and/or world representing acts as forming beliefs, wishing, dreaming, making forecasts and inventing stories. (720)

The TAW of the created text may closely resemble the actual world (AW) of the author and the reader, in which case there is a minimal distance between the TAW and the AW, or at the opposite end of spectrum of possible-worlds, it may have radically different entities and rules from those which govern the AW.

At the heart of a semantics theory of fictionality is the subject of the mimetic

function (Dolezel 476). Mimetic semantics proposes that a fictional entity may be considered to be directly representative of something or someone in the actual world. "Fictional particulars are claimed to represent actual universals (477). While this approach may be useful in some kinds of literary studies, on the whole it is ineffective for describing the entire realm of fictional possibilities (Dolezel 478). Because the mimetic function seeks to integrate fiction into the actual world, it is based on a "one-world model frame;" it is the attempt to connect the particulars of fictions to the actual world that belies the inadequacies of mimetic semantics (Dolezel 481). Dolezel therefore looks for a solution in the multiple-world frame offered by possible-worlds semantics which will permit new insight into the concept of the fictional world (481-482).

Dolezel's three fundamental theses of fictional semantics foreground some key issues to be taken into account with regard to Zend's dreamfiction. His first maxim, which states: "Fictional worlds are sets of possible states of affairs," is crucial in interpreting the distinction between fictional and actual persons,

> Possible-worlds semantics correctly insists that fictional individuals cannot be identified with actual individuals of the same name. Tolstoy's Napoleon or Dickens' London are not identical with the historical Napoleon or the geographical London. (482)

This enables us to mark the difference between Robert Zend the author and the character bearing the same name who often appears in his fictions, although this is not to refute that the relationship between the two should be examined in the context of a "cross-world identification" (Dolezel 482).

Highly significant to Zend's work is Dolezel's second contention that "if fictional worlds are interpreted as possible-worlds, literature is not restricted to the imitations of

the actual world" (483). Possible-worlds semantics holds an advantage over mimetic semantics in that neither "the most fantastic worlds" nor those "analogous to the actual world are excluded from its scope" (483). Furthermore, because different kinds of worlds have various "laws" that govern their domain, we can distinguish not only between "natural" and "supernatural" worlds, but those that are what Dolezel terms "hybrids," such as Kafka's "The Metamorphosis," for example. This will prove a useful tool for determining the nature of such worlds as we confront in Zend's "Tusha and Time" or "The King of Rubik" where the textual actual world conflates the properties of the actual world with what is recognizable as the dream world. Dolezel stresses the importance of "semiotic channels" in accessing the fictional world from the actual:

> The actual world participates in the formation of fictional worlds by providing models of its structure (including the author's experience), by anchoring the fictional story to a historical event, by transmitting 'brute facts' or cultural 'realemes.' (485)

It is worth noting that the way the actual-world "material" informs the structuring of fictional worlds is similar to how the "latent dream-thoughts" shape the "dreamwork," according to Freudian dream theory. In confronting the world structures of the text, the reader must sift through what information can be regarded as the domain of the TAW and what is relegated to both his or her own or a character's propositional attitudes (Eco 37); these attitudes formulate possible worlds which in the fiction belong to the "narrative domain" of the character (Pavel)[9] . The TAW is of necessity compared with the "real" world , that is, "the world of [the reader's] (presumed) concrete experience, at least such

[9] Eco's use of "subworld" for these worlds within possible worlds is comparable to Pavel's "narrative domain," though not identical since Pavel includes the possibility of "ontological domains" (McHale 34).

as it is framed by his own encyclopedia," because only in this way is the reader able to recognize, or not, the "verisimilitude" of the story (Eco 37). As Pavel summarizes,

> we will project upon the world of the statement
> everything we know about the real world, and that
> we will make only those adjustments which we
> cannot avoid. (Pavel 1980 qtd. 88)

In pursuing a possible-worlds theory of fictionality for the purposes of my argument, however, it is important to heed Dolezel's cautionary note that

> a comprehensive theory of literary fictions will
> not emerge from a mechanical appropriation of the
> conceptual system of possible-worlds semantics. (482)

He advises, therefore, that such a comprehensive theory can only be achieved from the fusion of possible-worlds semantics with text theory. Taking this into consideration, I will engage the possible-worlds theory only so far as to elucidate the "worlds" of Zend's dreamfiction.

Chapter Four: The Dream-fictions of Daymares

Through the judicious application of a possible-worlds model to Zend's dreamfiction, I hope to reveal that an understanding of narrative structure pivots on the recognition of the kind of world(s) that may be distinguished in his narrative universe. In outlining the nature of that universe, we may achieve a wider comprehension of Zend's treatment of dream and reality and how together they subsequently shape the form and structure of the fictions. For the discrimination of the different types of worlds I have referred to Ryan's typology of range of the possible "relative" worlds that constitute the textual universe, as well as what she terms "alternate" worlds (Pavel's "ontological domains") which are of particular significance to Zend's dreamfiction.

Unlike the other fictions in Daymares, "A Dream About the Centre" (1975) immediately establishes the dream as a frame of reference for the reader, since the fiction opens with "In my dream, I was sitting..." (10). Aside from the narrator's friends who presumably inhabit both worlds (the textual actual world and the narrator's "dream" world), only one statement can be construed as belonging to the TAW: "the way we did every Saturday night when we were twenty" (20). Even this becomes somewhat ambiguous in light of later revelations, since it could be part of the "dream-memory" and not a fact of the TAW. While a sparsely furnished universe is endemic of short fiction (97), Pavel also suggests this is a technique popular to twentieth-century narratives which

> tend deliberately to push the empirical world away,
> and to concentrate on the inner logic of the fictional
> worlds, rendered more or less impermeable
> to extratextual information. (101)

Because this story exists mainly inside a world governed by rules and properties which

are different from what the narrator and the reader would regard as the "actual world," the dream becomes what Ryan terms an "alternate universe," which is different from the other relative worlds she characterizes, in that these alternate worlds are entirely independent systems (730). As such, they consist of all the possible relative epistemic and model worlds of any other world, actual or otherwise, which furthermore allows for "the principle of recursive embedding," enabling the members of this actual world all the usual world-creating activities (Ryan 730). This is precisely the case in "A Dream About," where the identified dream becomes the "actual world" to what appears to be a second dream. The second dream sequence is not initially announced as a dream, it is only when the narrator arrives, in a sense "wakes up," in the middle of a sentence back in Leslie Varady's room, that the "journey to the centre" becomes a kind of dream within a dream. This impression is also fostered by the different natures of the two episodes; the first sequence of the narrator sitting in a room with his friends is a very normal and usual occurrence; as we are told, this used to actually happen frequently (in the TAW). The shaft sequence, on the other hand, is bizarre and fantastical, yet both situations are typical of dream. The "lucid dreaming" in the second dream blurs the borders between the relative world of the entire dream, which includes both sequences, and that of the TAW. The reader, therefore, is forced to confront some conceptual questions about his or her actual world. When the narrator realizes that "this was not my first time in the centre," he considers the possibility that "all the similar journeys I remembered took place in the infinite, convoluted time-labyrinth of the same night," which was the night when "sitting in Leslie Varady's room arguing with my friends, I dreamt this journey to the centre" (11). Whether he now refers to this occasion as it happened in the dream world or in the

TAW is left ambiguous. Consequently, the reader's sense of the world(s) of the text is destabilized. If Zend had not introduced the first episode as a dream and had instead offered it as the TAW, we would have recognized the shaft-sequence as the dream, with little confusion as to which world, dream or TAW, was being referred to at various points. We must acknowledge, therefore, that the construction of these different worlds is a deliberate attempt to subvert our understanding of the actual world and the concepts of memory and time that work to shape it,

> Perhaps there is no difference, for every night
> is an impregnable, separate, independent universe
> with its own micro-time in which every second can
> be as long as a century. Perhaps when I'm awake,
> I feed on these unconscious memories. (11)

The fiction from which the collection takes its title, "Daymares," proposes the unique situation where the dream world of one character is the epistemic world of another, whose dreams similarly form the first man's epistemic world as well; thematically, this raises ontological concerns of the nature of dream and reality and the power of dream/consciousness to create and form reality. In spite of the tongue-in-cheek nod to the fairy-tale, "Twice upon a time," which signals the fictionality of this "tale," Zend proceeds to make this as real a world as possible. The unusual circumstances of the two men is made "conceivable" by the fact that one lives in California and the other in England, thus one is always sleeping while the other is waking "thanks to the earth's diurnal rotations around the sun" (16). The plausibility is enhanced by the often humorous consequences of a life dependent on another's sleep pattern - one keeping the other up late at night, falling asleep while making love. By the end, we realize that what we are reading is actually the story the two men have written about themselves, that for the sake

of anonymity they have credited to the work of a writer "in Canada whose writings were often preoccupied with split personalities, dream and other mystic subjects" (19), by the name of Robert Zend. This transworld reference, from the TAW to the AW, in the same way as references to California and England did, permit the reader to access the structure of the TAW by recognizing a certain verisimilitude. The involvement of a character who possesses the same properties in both the TAW and the AW (although we still cannot identify them as the same person) serves to give the story further veracity which subsequently obfuscates the lines of fictionality and reality, Zend's ultimate objective. We recognize, however, that this is not exclusively the Californian's and the Englishman's story, although it does match the criteria they outline: "Of course, they did not narrate their lives in the first person...They did not reveal their real names" (19), because the story continues beyond the parameters of their knowledge. Robert Zend's response could not be known to them, nor would they have wanted him to reveal the circumstances behind "his" story, which apparently he never did since "He was too vain to admit the truth" (20). At this stage, we recognize that we have been misled into perceiving the story of the two men as the primary, diegetic world, when in fact it was hypo-diegetic, secondary to the world of "Robert Zend," since the narrative is ultimately his story. This technique of "tromp-l'oeil" is favoured, though certainly not originated, by postmodern authors, who "court confusion" as another method for bringing ontological concerns to the forefront (McHale 116). The story ends in the same fairy-tale convention as it began, "And so, all three of them lived happily ever after." Ironically, we are told that they never reveal their secret, yet clearly somehow their story was told. Had the AW not been so strongly incorporated into the TAW, we could easily accept the story in its fairy-tale

framework. The reader is effectively "tricked" by an unknown narrator into initially reading the story as a fiction, then accepting the story as "real,"an idea which is finally countered by evidence that points back to its original fictionality. This dizzying narrative shift is principally created by the narrator, who defies correct identification within the scope of narrative logic, through forcing a transworld identification which is eventually refuted.

"The Rock" (1973), plays similar narrative games with the boundaries of the dream world and the TAW. In this case, the TAW of the protagonist, identified only as "he," is actually the dream-world of "his dreamer." The events that unfold are obvious allusions to Christian "mythology," where the "dreamer" is compared to"the Creator" and "he" is Christ. On one level, this fiction offers a whimsical alternative to the story of Jesus and his time on earth; Zend raises the speculation that perhaps it was all just a dream. It is a likelihood that the concept of God as an all-knowing being is played with on the narrative level, since what we understand to be an "omniscient narrator" is actually only a limited third-person perspective. The opening statements lead us to make these false conclusions, since we logically attribute "Time was pregnant" and "It was predetermined that he was to be born" to an "omniscient" type narrative perspective. When "he" realizes that his dreamer has woken up before dreaming his birth, he believes something has gone wrong, as does the reader. "He" is left to float in limbo between the two worl.. (for our purposes, he is part of the dream world, even though he floats above it and can only observe without entering). As time goes by in the dream world, which apparently exists independently of the dreamer, the "hole in the tissue of time" mends and gradually "the difference between what had really happened and what had been

preordained to happen perfectly disappeared into the past" (25). The whispering of "he" "wakes" the dreamer, although we realize the dreamer cannot actually be awake, but has merely re-entered the dream. It is then that the reader as well as "he" learns that the dreamer had been "dreaming" all along, "For it was I who dreamt you floating there, unnoticed by me..." (26). The last part of the fiction again presupposes an omniscient perspective, because when the dreamer woke "he did not remember a thing," and yet somehow this story has been told. It is possible that these "games" that disorient the reader are actually the consequence of a faulty narrative construction on the author's part. The "unreliable" narrator, however, is not out of place in modern narrative techniques:

> Modern unreliable narrators wilfully hold back information or contradict themselves in the most confusing manner. Many contemporary texts more or less closely related to avante-garde develop around a central gap of knowledge. (Pavel 107)

Riceour concedes that "modern literature is dangerous," but he suggests a positive aspect to this "poisonous literature" may be found in the fact that it requires a different kind of reader from that demanded by the "reliable" narrator of conventional fiction, in that it necessitates a reader who responds, who

> is himself suspicious, because reading ceases to be a trusting voyage made in the company of a reliable narrator, becoming instead a struggle with the implied author, a struggle leading the reader back to himself. (164)

Wallace Martin in his summary of the two types of "perverse narratives" indicates that the second kind, which is characterized by the techniques employed by metafiction (the first type uses techniques such as satire, parody, irony, to challenge literary and social conventions) results in a "thematization of the narrative situation," which is either

implicit, when the storytelling process is allegorical, or explicit, "whenever the 'fictional narrative/reality' relation becomes an explicit topic of discussion" (179). Zend's later fiction "My Baby Brother" (1981) is perhaps the best illustration of an explicit "thematization of the narrative situation," where an unreliable narrator provokes questions into the nature of fiction and reality; "The Rock," however, by turning the dream into a metaphor for the creation of reality approaches this thematization more implicitly.

Zend thematically equivocates "creating" with "dreaming" in "On the Terrace" (1975) much the same way as he does in "The Rock," but with a more straightforward narrative. In this story the TAW consists of at least twenty million "gods" who in their private dream-worlds "dream twenty million inner cosmoses." As the two chatting gods on the terrace prove, however, the entities of the dream world may transcend the semi-permeable boundaries of their world and enter the TAW through the dreaming/creating of the dreamer; in this way, the TAW and the dream world are part of the same ontology, existing on the same level. Again Zend tries to decrease the distance between this TAW and the reader's AW by the inclusion of such familiarities as sitting on a terrace chatting as dusk descends, going inside when it gets cold, lights coming on in the city. When the blonde god "slid his arm around [Eva's] silky waist," the reader realizes that he has literally "dreamed" her into existence. The implication here is that if dreaming can make the abstract real, are we then like the inhabitants of one those twenty million cosmoses who believe themselves to be real, which in a sense they are, but who are actually the creation of someone else's dream. Is this any different from believing we are God's creation and the offspring of Adam and Eve?

"Beyond the Fable Ocean" (1981) continues to challenge the borders between

dream and reality by presenting a fairy-tale type world that conflates the two worlds. The TAW houses all the typical inhabitants and properties of a fairy-tale: handsome princes, beautiful princesses, crystal balls, poison apples, fairies. The ontological properties of this world allow for magic on the same level as the TAW, which is different from a salient ontology where the supernatural belongs to a different world (Ryan 721). The twist to this tale is that not only does the story unravel through a series of first-person narratives from each of the characters involved, but their stories are the retelling of what they recognize to be "prophetic dreams" (only the evil queen and Princess Enaidole don't have such dreams). The reader is helped somewhat by the illustrations drawn by Zend [10], since each segment is headed by a "portrait" of the character who tells it. The very rudimentary sketches are not what we might be accustomed to in conventional fairy-tales, but they underscore the fact that this is not a standard tale. The prophetic dreams are the masterplan of the Blue Fairy who, under the direction of the Fairy Queen, seeks to rescue the princess from her certain death. Although the Fairy Queen has instructed the Blue Fairy that the events she has described are all part of a predestined future, her advice to the Blue Fairy is not to let the queen lie. Thus, when the queen instructs her servant Humpernick to lure the Princess to the Glass Mountain with promise of finding her future husband Prince Rolando, which Queen Kunigund believes to be a lie "He was but a figment of my imagination...I invented him three days ago, and made up a name for him using seven letters" (50), the Blue Fairy has made certain that this is actually true, which she does by creating a world where the queen's lies can become reality, "Let there be

[10] These illustrations are part of the original manuscript.

seven lakes and seven valleys and seven forests..." (52)[11]. The end of the story, a repetition of the opening sequence, emphasizes the sense of the circularity of time where the past and future interact to shape the present. The somewhat mind-bending concept of the narrative world, that is entirely composed of relative "knowledge-worlds," with no direct narratorial evidence of an empirical TAW carries the "moral" message of this fairy-tale, which is that a dream provides a more accurate version of reality than waking consciousness allows.

All the fictions considered so far have constructed to varying degrees a TAW that somehow fuses with a dream world, blending the two into a reality that, on the one hand is not so distant from our sense of the AW, with elements that on the other hand, are bizarre and fantastic. Neither "Chapter Fifty-Six" nor "The End of the World" provides a "salient" ontology (Pavel), rather they are structured on one level only. When the reader encounters unusual and bizarre circumstances in these stories, the only recourse is to delegate it to the realm of the TAW, which because of these fantastic events is considerably distanced from the reader's AW. As a counter-balance to this effect, however, there are other references which correspond very closely to the world as we understand it. The result of the combination of mimetic and anti-mimetic properties is that the boundaries between fact and fiction become defaced.

The narrator of "Chapter Fifty-Six" (1979) has left strict instructions in his Last Will and Testament preventing the publishing of the following account which will be

[11] There is a conceptual flaw in this version, which appears to have been the work of an editor. The Blue Fairy creates the valleys, lakes and forests after she reaches the Glass Mountain. But like all the other characters, she passes a series of them on her way to the mountain. When she creates her "world" she establishes that at present there is only desert. A comparison with Zend's manuscript indicates that he did not include this sequence for her. As all the other characters repeat a similar process, the editor undoubtedly saw this omission as an oversight.

"Chapter Fifty-Six" in his memoirs, until after his death. The fact that a piece bearing this title now exists in Zend's posthumous book immediately alerts the reader to a corresponding transworld identification. Although the names and places of the ensuing plot have no semiotic relation to the AW, the people and properties they describe do - "Armonia" is a thinly veiled Hungary, the "Rodarmians" refers to the Soviet invaders. The title of the story is itself a crossworld reference to the "Revolution of 1956," in which Hungarians rebelled against the imposed Communist regime, despite the gross inferiority of their forces. Santor Praxis narrates how he alone was impervious to the "memory-deformation" of the Rodarmians which was facilitated through the use of "dream-control." In this way the Rodarmians were able to control the Armonians with virtually no perceptible coercive measures. When Santor destroys the control centre housed in the "Ministry of Cultural Affairs ," the Armonians finally "wake up" to the ugly, brutal reality that surrounds them. Santor is the only character who actually dwells in the TAW, while the rest of the population can be seen to inhabit the dream world of the Rodarmians' making. Where his children see a "beautifully redecorated white school building, he sees that it is "squalid"; the "happy brotherhood" among the children in his eyes are "filthy, ragged kids engaged in bloody fights," the "wonderful teachers" are actually a "collection of crabby, old spinsters" (59-60). Santor at one point doubts his own epistemic propositions, believing that it is perhaps he alone who is mad.

The distancing achieved through the involvement of the SF element of the dream-control is rendered more familiar by virtue of the other corresponding cross-world identifications; therefore by applying our own AW "encyclopedia" (Eco), we realize that dream-control is not so far removed from forms of thought-control that the Communist

regime historically employed. Certainly the other horrors of the TAW, the "inconceivable" brutality of war has semantic connection to the reader's AW, "All the women, regardless of age, were raped and men who resisted or protested this outrage were summarily executed" (57). Consequently, the outlandishness of the "dream-control" becomes considerably more plausible.

"The End of the World" (1979) presents a more humorous portrayal of the incongruous coexistence of the absurd and the "real" on the same ontological level. The ontology of this TAW is also a fusion of the usually separate domains of the "sacred" and the "profane," since figures of Christian mythology descend on the secular world. In this story we witness the reactions of a family and their friends to the apocalyptic destruction of their actual world. The fiction is strewn with counter-factual information - the children watch the annihilation of their home and the earth sinking into the ocean on television. Their friends arrive with news of their own deaths as the result of the supermarket where they were shopping being consumed by fire, their only regret, "We didn't have time to buy fruit..." (79). And yet somehow they still exist. We can perhaps account for this bizarre circumstance by understanding that their propositional knowledge-world overrides factual evidence from the TAW. While they observe the end of the world around them, it nonetheless remains "unreal" to them, effectually preventing them from grasping the reality of their fate.

The humorous absurdity of Armand, his family and friends continuing all their normal lives in the midst of the end of the world may be viewed as Zend's satire on the inability of the inhabitants of modern civilization to recognize their actual reality because they are too immersed in their own self-centred view of the world. Armand is not in the

least deterred by the Apocalypse from engaging in the kind of behaviour that the Bible warned would bring on the such mass-destruction; Mary-Lou at least expresses some reservations, but the deaths of "the billions of poor people, all mankind" does not prove to be much of a hindrance, although she is concerned their adulterous affair will be found out, "'Yes'! she said, and kissed me, 'but hurry up - they might notice our absence" (81). The incongruity of such familiarizing references, such as "chewing the last of her muffin," or having coffee around the pool, against such fantastic aspects as Satan "dashing through the gates of Hell," while making the real unbelievable, conversely make the unreal more credible.

"Taviella" (1977) is perhaps Zend's most "metafictional" story in that the story is about its own creation. The most intriguing aspect of this fiction is that the structure, based on games with time through tense variations mirrors the thematic subject matter of the story. The narrative is a combination of past memories, the repeated visits of the "continuous present" and speculation into a "conditional future" expressed in a tense that merges "the Heraclitean flux of things with eternally fixed platonic ideas" (100). Thus the chapters are not drawn according to "the sequential events of a developing plot" (100), since each "chapter" is virtually a repetition of the same events, the only change is the tense. In terms of possible-worlds theory, the relative knowledge-world of the narrator is expressed by the past and future tense of the first two sections, while the tense of the third section is appropriate to the "if-world" which is comparable to a wish-world where the narrator interacts in a "parallel" life with his "if-wife" and their "if-children," presumably on the condition that the one-time lovers had stayed together and married. The "if-life" allows the narrator to continuously experience "for the last time, the kiss that

I might have tasted every night in a conditional present" (101). This concept echoes Borges' infinite bifurcations in "The Garden of the Forking Paths," however, where Borges describes the possibility, Zend seeks to reify a narrative that simultaneously pursues more than one possible route by making his "if-life" both true and not true. His realization that he must return "to see her in my other life, because I cannot stop visiting myself in her other life," even though he vows never to do so after each visit, stems from the awareness that to stop seeing her would be in effect to destroy one of his selves and furthermore, it reveals how real this fiction of his own composition has become to him.

The fictional worlds discussed up to this point merit (in my estimation) the term "dreamfiction" because they either introduce a story in the framework of a dream, retell a dream or include overt oneiric features such as bizarre or fantastic events, or more covert implications of the dream as in the role of memory and consciousness in contouring reality ("Taviella," "On the Terrace," "Armour"). In all these dreamfictions, the reader encounters a narrative universe in which the usually separate realms of an actual world and a dream world have ostensibly collided to form a reality that in some regards is semantically comparable to the reader's actual world, while other aspects distance and keep the world remote. The characterization of the type of world has been dependent primarily on the contents and properties of these worlds. The fictions written latest in Zend's career take the construction of the fictional world beyond description to an approach that seeks to establish the parameters of the world at the level of the logico-semantic structure of the narrative universe. In this way, Zend shifts his focus from content to form, although form is thematically integral to the content.

"Tusha and Time" (1981) is an often perplexing narrative that is the outcome of

a disjointed plot and a world where facts are given then refuted by contradictory information without explanation. Ryan asserts that such a narrative game "violate[s] the rules of narrative texts," which is typical, she claims, of "nonsense rhymes, or in self-proclaimed anti-narrative texts as the New Novel" (721). The narrator of "Tusha" originally gives his age as twenty-five, only to add later that he has two daughters, one of whom is also twenty-five; his newly-discovered son, Andre, is revealed to be twenty-five as well. 'Twenty-five' runs through the story as a kind of refrain and makes sense only when we can scan our own world structures and recognize that dreams often fixate on facts or numbers which operate on more of a symbolic level than according to any binding mathematical rules. The transformational sequences of the "old sculptor"/"magician" who at first resembles "John the Baptist, turns into "John the Sculptor" and finally actually does become "John the Baptist," is similarly best understood in the context of a dream. There are, however, no explicit references to dream or dreaming. The TAW is known only through the relative world of the narrator who accepts the unusual and bizarre without wonder, therefore these fantastic properties and objects are clearly part of his epistemic world. Although the narrator proceeds without any hesitation on his quest to "translate Tusha in time," the reader becomes increasingly bewildered by the structure of the plot. We learn from the opening statement that the narrator, once he realizes that he must find the name of "She who had been promised to me," searches all over the world in vain for her name. This sequence is followed by a repetition of the first, with the variation that this time, he is "lucky": "I didn't even have to look for it because the next day, in a park..." (120). Either this is a revision of a first "draft" in which case we are made overtly aware of its "fictionality," or time and space

assume different dimensions in this world in comparison to our own AW conceptions. A similar repetition pointing to the story's explicit fabrication occurs in the episode with the old sculptor as though the narrator were dissatisfied with the first version, although the plot remains virtually unchanged. Yet in the convoluted and often incoherent world of the dream, the reader must be willing to allow such otherwise unacceptable possibilities. The latter explanation is useful in interpreting the narrator's journey to the Underworld, where space assumes temporal implications:

> For days and weeks, I waded through the shallow
> waters till I reached the ice-covered rocky shores
> of New Found Land, eight centuries ago." (120)

Time and concepts of spatio-temporal relations are, after all, the subject of this story, since the narrator seeks to go back in time to correct an oversight in the development of his reality. The single and double lines that section various parts of the narrative rather than lending some logical shape appear to occur randomly, sometimes where we might expect them, sometimes not [12]. Perhaps the clue is found in "Taviella" where the narrator has numbered his chapters according to his own rules, which defy conventional technique. The lines, then, underscore the fact that this is not a conventional fiction and does not adhere to traditional expectations.

The structure of "My Baby Brother" (1981) exemplifies what Dolezel has called "impossible fictional worlds," which are worlds that involve inherent contradictions, or "imply contradictory states of affairs" (he cites O. Henry's "Roads of Destiny") (492). The reader's only access to this world is through the narrator's perspective. Since it is his

---

[12] These are replicated from the original manuscript, therefore there is no question that this is an editorial decision.

epistemic world that provides the only "factual" information, the reader is inclined to attribute the counterfactual information to the "unreliability" of the narrator. Because Zend offers no indication that the narrator's perspective is askew, we must entertain the possibility that the narrator's TAW is more at issue. The contradictory facts occur in the framework of a series of narratives describing how the narrator, Julius, first learned the "miraculous" news of his parents' return from death and the arrival of his new brother, conceived by his mother long after menopause would have taken effect. The reader confronts five alternate versions of "how it started," that not only give different accounts of how Julius found out about his parents, but also "facts" such as the cause of his parent's death, his age, their ages. In the ontology of this world, the fantastic is not naturalized as part of the actual world, the survival of his presumed-dead parents and the birth of a child to sixty and seventy-year old parents is considered by all in the story to be a "miracle." Although these events are explained by supernatural intervention, there are other elements that remain bizarre to the reader, though not necessarily so to the narrator who experiences them. Transformations of characters into other characters takes place here as in "Tusha," indicating similar dreamlike qualities of this world. The multiple versions may also be perceived as an attempt to work through the muddled information typical to dream, since the narrator is clearly "retelling" something he is somewhat uncertain about, "No. The way it started was like this" (126). When he is able to see his parents without actually visiting the hospital, he admits that this is strange occurrence; this prompts a revelation that perhaps provides a clue to these unusual happenings,

> There, in the same room where, some years ago,
> I experienced clinical death... (Perhaps I really

> did die then; perhaps the two electric shocks didn't work and the years passed since were but a dream, a dead man's dream). (130)

Julius does not give this much further reflection, so the reader is similarly inclined to dismiss this possibility, at least until the final sequence when the reader realizes that this explanation is probably true, which retrospectively explains this passage:

> The end. The screen is empty for a few seconds. Blankness. Darkness. Then, suddenly, just like a postscript to the proceeding, a tombstone rises in front of me, . . . (131)

The narrator's inability to recognize the tombstone which the reader understands to be that of Julius, provides further evidence that his propositional attitude subverts the actual world of the narrative universe. The reader, however, is not offered this perspective until the end of the story; therefore, the reader has regarded the narrative to be an account of the TAW. The missing verification of such factual information as the circumstances of the death of the narrator's parents renders this world incomplete (Pavel). The fact that the narrator does not know exactly how his parents died reflects a sense of the indeterminacy of the modern world and points to the inconceivability of horrors, the details of which are perhaps better not known. Pavel suggests that such "thematized incompleteness" is a reflection "on both the nature of fiction and the nature of the world" and that furthermore,

> . . . it is now commonplace that, as inhabitants of a tragically shattered universe, we should not expect high literature to produce anything but broken, opaque mirrors of an inscrutable reality. (108)

The intimation postulated by the text that this is a dead-man's dream should not negate the thematic comment on the nature of reality; the reader is instead directed to query the

relationship between fact and fiction, dream and reality.

"The King of Rubik" posits another world whose logico-semantic structure permits counterfactual information; this is achieved through the fusion of a wish-world with the knowledge-world of the narrator. Although the reader is not given an explicit dream framework, the combination of the past in the form of subjective memories with subconscious conflict that is resolved through "wish-fulfilment" is precisely what Freudian theory maintains is the basis of the formation of a dream; in this case guilt is neurosis the "dreamer' wishes to alleviate. This dreamfiction, however, shifts the focus away from what would be a more typically "modern" concern of a character's psychology shaping his perception of the world, to a "postmodern" ontological orientation, which challenges our understanding of "reality." As the narrative unveils it, the world of the narrator "Robert" is the simultaneous enactment of past and present possibilities which form his reality. The narrative vacillates between a world where Peter is still alive, "as if he hadn't starved to death in a Nazi labour-camp, thirty-eight years ago" (134) and one where Peter's mother finds the three young friends, Stevenson, Frank and Robert in Peter's room without Peter. While Robert is "overwhelmed with wonder and happiness" in the sequence where Peter is present and does ask "How is it that you are alive now?", he does not question the fact that Peter is actually alive, and not the result of an hallucination or dream. Past and present mingle, allowing for them to be twenty years old again and for Robert to tell Peter what has happened in the years following his death, thirty-eight years ago. That the details Robert relates correspond to the actual world of the author and reader, "...I left Budapest and emigrated to Toronto...I was a radio-producer for many years" (134), has a similar effect on the sense of "reality' in the way that was noted in

some of the other fictions.

It is only in the second half of the story when he arrives in "Rubiola" and is mistaken for the "King of Rubik" that Robert considers the element of fantasy might be the work of a dream, "This is like a dream - it must be a dream!" (139). He seems to refer, however, to the circumstances that brought him to Rubiola, and not the preceding episode in Peter's room. When he embarks on his quest to find Aurica, his long lost love, he enters what the reader recognizes as typical dream landscape where the setting shifts, and transforms without explanation. In this world Robert loses his memory and identity, completely free of the past and the feelings of guilt associated with it. There is ample evidence to suggest that this second part could be a dream, while the first half serves as the AW to the relative sphere of the dream-world. But the reality of the AW has its own dreamlike properties of being formed by memory, the present and wish-world. This is the TAW we must liken to our AW experience, which we can recognize to be similarly constructed by memories of the past that intervene with the conception of our "reality" which is ultimately as "fictional" as it "factual."

Conclusion: Originality and Perplexity: The Challenge of Daymares

The deconstruction of Zend's dreamfiction through a possible-worlds model has provided an understanding of his narrative art. Formal consideration must now be given to the ultimate accomplishment of Zend's innovative approach. Because the dream figures so centrally in his technique, the narrative elements of the dream and its capacity for constructing stories requires some investigation. Determining the suitability of the dream as fiction will help us demonstrate the merits and possibly also uncover the failings of Zend's use of the dream as a paradigm for his narrative forms.

Hunt's pursuit of the propositional structure of dreaming prompts some reflection on what actually constitutes a "story." He reinforces his argument for the reconciliation of the story-like continuity of the dream (which occurs in REM sleep) with what is known as "visual-spatial bizarenss(sic)" (NREM sleep), with Paul Riceour's assertion that "genuine stories" are "marked by surprise and novelty" as much as by their "continuity" (163). As Riceour outlines in his discussion on the three-fold approach to mimesis:

> A story, too, must be more than just an enumeration of events in serial order; it must organize them into an intelligible whole, of a sort such that we can always ask what is the 'thought' of this story. (1:65)

It is the "thought" that gives a story its narrativity, or as Leitch phrases it, "rule of tellibility: A story should be worth telling" (116). Ann Rigney in her article "The Point of Stories" emphasizes the importance of regarding narrative as an act of communication with the implicit understanding between the narrator and the audience that there is something relevant to impart - that there will be a point to the telling (267). It is this aspect that characterizes "stories" and a lack of a point that marks mere "action

sequences" in Riceour's analysis. Hunt points out that dreams can be either - some "seem to lack any point and we may wonder not only why we are told them, but why they occurred in the first place," while others "by the criteria of historical and literary usage, . . . are truly stories" (165). The distinction between "action sequences" and "genuine stories" seems to imply that the point to a story should be easily recognizable and fairly obvious; presumably, then, not every dream may be considered as "meaningful" or directed by a "point." We must assume, then, that if we consider Zend's dreamfictions to be stories in the "genuine" sense, that they are typical of the variety of dream that is truly a "story" and not the mundane "normative" kind. We notice that in Daymares, even those fictions which contain some "mundane" aspects - smoking in a room of friends (The King of Rubik"), reading a newspaper in a library (My Baby Brother), riding a subway ("Tusha and Time"), contain some element of bizarreness or "novelty. In Hunt's terms these stories incorporate the "surprise" factor which is central to a story's narrativity. Hunt stipulates that by "bizarreness" he is referring to transformations and events or actions that have a certain "novelty," not the bizarrity that is attributed to "confusional clouding" that results in disorganization and a discontinuous dream-plot. Zend's dreamfiction, notably, has both kinds. In "The King of Rubik," the setting of Toronto transforms into Budapest and finally a kind of a combination of the two in "the land of Rubik." Before the narrator enters this point, however, there is the series of disjointed opening sequences that offer alternate versions of the narrator and his friend Peter sitting in Peter's room smoking. This kind of disorder is similar to what Freudian dream theory attributes to a certain kind of "absurdity":

> The impression of absurdity in this dream is brought about largely by the fact that sentences from different

> divisions of the dream-thoughts are strung together without any reconciling transition. (ID 301)

My point here is to suggest that the discontinuity of dreams, which would be defined as "action sequences" without a point are not excluded from the dreamfiction, which also incorporates the element of "surprise" thus insuring its status as a "genuine" story. Presumably, so long as the discontinuity occurs within the wider frame of some kind of coherent whole, it may still as a whole be considered a story; Hunt, however, offers only an "either-or" scenario. In Hunt's final analysis, dreams cannot be tied to a fixed system, because dreams can never be fully predicted and it is only after the fact that we can assign structure, as Riceour has indicated (Hunt 175-176). Ultimately, Hunt determines that dreams can only "approximate" stories because their meaning depends on an exterior framework, either through free-association (Freudian interpretation) or amplification (Jungian) (178). It is only through interpretation (which includes simply retelling it) on awakening that the dream may become a story in compliance with Riceour's criteria. In Riceour's evaluation, the dream is equivalent to his concept of the "(as yet) untold story"; it is our search for self-identity that compels us to make the "potential or inchoate story" into a narrative in the sense of a "genuine" story (1:74). Undoubtedly, this is why most writers provide additional information to the recorded dream.

What are we to make, then, of Zend's dreamfiction that in most cases does not provide external information in the conventional manner? This departure from previous attempts to fictionalize the dream signals the crucial difference in Zend's technique. The dream for Zend functions as a paradigm to introduce an arena where the normal usage of words and their contexts could be played with to expose new meanings while simultaneously questioning the old; where the absurdity and incongruous "facts" of reality

could be foregrounded by situating them in a domain where chaos and nonsense are customarily expected, yet which still bears discernable marks of "real life." Zend, therefore, manipulates properties and qualities of the dream to structure his fiction. The evocation of dream in the fictions through certain techniques provides the reader with a frame of reference through which to refigure the text. As Riceour has argued, a paradigm helps the reader to structure and refigure the narrative text by providing "guidelines for the encounter between a text and its readers. In short, they govern the story's capacity to be followed" (3:76). If Zend fails to supply the background information, or even the overt framework usually found in "dream literature," it is because his primary objective is to write fictions, not dreams. Because narrativity is an inherent principle in at least some dreams, the dream seemingly offers itself as an ideal paradigmatic device. For Zend, it affords a way to develop his ideas and themes through form. If we do not evaluate Zend's dreamfiction as dreams, however, then we must weigh them as fiction and deliberate over whether the paradigm of the dream can successfully shape narrative structure.

Whatever external constructs we may impose on the dream, we must first confront a counter-argument to the "dream as fiction" approach. Some of this is intimated in Freud's theory, where he writes that the psychic activity in dream-formation is "something altogether different, qualitatively, from waking thought, and cannot therefore be compared with it " (ID 366). It is therefore the responsibility of dream interpretation to create order from disorder. Because the manifest content effected by the dreamwork "was never even intended to be understood (ID 230), the form it takes is not originated for its "tellability."

This anticipates Simon O. Lesser's objection to analogies between dream and fiction [13]. Lesser maintains that the dream is essentially "autistic" because the dream communicates through images while fiction relies on words, and that language as it occurs in the dream is not replicated by fiction (Fiction 161). The most significant distinction between the dream and fiction is that fiction is always controlled by the waking ego. Even when material surfaces "unchanged" in a work of art, it is done so as a matter of artistic choice (Lesser 161). This is perhaps why the day-dream is often offered as the best way to convert the dream into fiction, as Hardy finds,

> The most interesting dream, in life and literature, are day-dreams, those active inventions which we create and control, and the great dreamer's of fiction Alice and Kafka's K., are to all intents and purposes day-dreamers. (33)

Freud expressed similar sentiments in his article on artists and the dream in "Creative Writers and Day-Dreaming" (1908) and Jung centred much of his therapy on creative daydreaming, which he termed "active imagination." We are led to surmise, then, that it is impossible to write the dream without the intervention of the waking consciousness. While I have imposed the "dreamfiction" as an all-inclusive term for those fictions which embody dream-content, dream-form or both, it is important to acknowledge that the distinction between dream and day-dream is one Zend himself may have felt since the story "Daymares" is about very consciously-directed dreaming.

The preceding arguments suggest that the dream before it undergoes the processing of retelling or interpretation is not an appropriate medium for communication. This is

---

[13]. James Hillman similarly suggests in The Dream and the Underworld that since a dream is not a social utterance, it is inappropriate to write them down for communication (17).

perhaps why Zend's narrative art may be seen at points to fail the reader. The "impossible worlds" frequently created in dreams and recreated in Zend's dreamfiction are regarded by some like Eco to not meet the necessary criteria which would render it an authentic fiction; these kinds of worlds where a proposition is simultaneously true and false can be "quoted" but not actually "constructed," and are not therefore, authentic "self-sustaining systems" (Eco 234). Dolezel, on the contrary, asserts that while the lack of "authenticity" in the impossible world is an "abuse of fictionmaking," in the postmodern text this is precisely the point.

In his assessment of the "metamorphosis of the plot," Riceour wonders whether the concept of plot, the basic element of a narrative, and the principle of order which governs plot, have not evolved in modern literature to a point near extinction because of the obsolescence of mimetic composition (7). Riceour argues, however, that modern fiction in its attempt to be faithful to the "fragmented and inconsistent" nature of experience and the consequent abandonment of every established paradigm "returns mimesis to its weakest function - that of replicating what is real by copying it" (2:14). Although this calls for the rejection of coherence in the narrative text, Riceour insists that the reader must be offered some form of consonance to satisfy his or her expectations,

> If the world is to capture our interest as readers, the dissolution of plot has to be understood as a signal to us to cooperate with the work to shape the plot ourselves. (2:25)

Furthermore, the reader's efforts to shape the author's distortions must finally work to the reader's advantage. While chronology may be easily rejected as a paradigmatic structure, there must, for the satisfaction of the reader be some kind of alternate principle of configuration (2:25). Ri_eour points to the Myth of the Apocalypse as evidence of

humanity's "horror of the unformed," which is why "Intelligibility always precedes itself and justifies itself" (2:28). The quest for intelligibility in modern literature often poses the reader with "an impossible task when they are asked to make up for this lack of readability fabricated by the author" (3:169). Pavel suggests that the indeterminacy and incompleteness of the modern world threatens to destroy the very fabric of fictional worlds (109). Other periods before ours have faced "disquieting, ontological revolutions" which have not, however, resulted in the annihilation of fiction-making. Pavel urges contemporary writers not to give into the temptation, as the avant-garde fringe has, of allowing incompleteness and indeterminacy to exhaust all textual possibilities; rather, he offers as an alternative: the choice to "acknowledge gracefully the difficulty of making firm sense out of the world and still risk the invention of a completeness-determinacy myth" (112).

Zend does not abandon all paradigms in the creation of his fiction, as Riceour argues some postmodern authors do; he has provided within the fabric of his fiction enough explicit or implicit references to suggest the dream as a guideline for "refiguring" the text. As we have seen, there are inherent narrative properties of the dream which lend it credibility as fiction. Although the reader may interpret the dreamfiction through the structure of the dream, which certainly helps to give it some coherence, there are still points where the reader is perhaps not fully satisfied in the degree that Eco, Riceour or Pavel would demand. In the last analysis, a text faithful to the dream experience will necessarily resist logical reconstruction in the reader's search for comprehensibility because of the very nature of the dream. Lacking "secondary elaboration" (which Zend eschews in favour of a paradigmatic use of the dream as fiction model), Zend's stories

do not perhaps go far enough into the realm of fictionmaking. The reader has the impression that these fictions are not quite complete as stories or even as "fictions," in the way, for example, that Borges's fictions are. While some of the narrative problems I have outlined in pieces like "The Rock," Daymares," and "Tusha and Time" are appropriate to the thematic intention in each of the fictions, we must discriminate between intentional quandaries and those which are perhaps evidence of a writer who has not yet fully developed his skill. I feel that the later pieces, "My Baby Brother" and "The King of Rubik" demonstrate the considerable narrative maturity Zend achieved after "A Journey to the Centre" or "The Rock," because the logico-semantic concerns appear to be much more deliberate. Even the later pieces, however, face the same fate as some other avant-garde postmodernist texts, in that these kinds of "fictions" demand a special kind of reader, one who will be prepared to sacrifice the "readability" of the text for the thematic gratification. As Riceour and Pavel have indicated, a pursuit of this kind of fiction will almost inevitably lead to the extinction of the fictionalizing process. Yet, as the testimony of centuries of fiction suggests, humanity apparently has an undying need to tell and listen to stories. Zend's dreamfiction may be seen as an admirable attempt to deal with the indeterminacy and chaos of the twentieth-century by means of a structure that will reflect this aspect of reality, while also providing a context for a deeper understanding of it through the paradigm of the dream. Given more time, Zend's creativity may have eventually found a way to overcome the perplexities innate in his particular dream-fictions.

Works Cited

Alexander, Marguerite. "The Word and the World." Flights From Realism. London: Edward Arnold, 1990. 3-23.

Begnal, Michael, H. Introduction. Dreamscheme: Narrative and Voice in Finnegan's Wake. Syracuse, NY: Syracuse UP, 1987. i-xvi.

Berger, Peter, and Thomas Luckmann. The Social Construction of Reality: A Treatise in the Sociology of Knowledge. New York: Irvington Publishers, 1980.

Esslin, Martin. The Theatre of the Absurd. Rev.ed. Hammondsworth: Penguin, 1968.

Boccia, Michael. Form as Content and Rhetoric in the Modern Novel. New York: Peter Lang, 1989.

Borges, Jorge Luis. "Circular Ruins." Labyrinths. Ed. Donald A.Yates and E.Irby. New York: New Directions, [1964].

---. Tlon, Uqbar, Urbis Tertius. Erin, Ont.: Porcupine's Quill, 1983.

Burgess, Anthony. "Nonsense." Explorations in the Field of Nonsense. Ed. Wim Tigges. Amsterdam: Rodopi, 1987. 17-23.

Cassis, A.F. "The Dream as Literary Device in Graham Greene's Novels." Literature and Psychology. XXIV: 99-108.

Chesterton, G.K. The Coloured Lands. London: Sheed and Ward, 1938.

Czlgany, Lorant. History of Hungarian Literature from the Earliest Times to the Present. Oxford: Clarendon Press, 1984.

Dolezel, Lubmir. "Mimesis and Possible Worlds." Poetics Today 9.3 (1988): 474-96.

Eco, Umberto. The Role of the Reader: Explorations in the Semiotics of Texts. Bloomington: Indiana UP, 1979.

Esslin, Martin. The Theatre of the Absurd. Rev. ed. Hammondsworth: Penguin, 1968.

Freud, Sigmund. Interpretation of Dreams. London: Allen and Unwin, 1954.

---. New Introductory Lectures on Psychoanalysis. Trans. James Strachey. Vol. 1. London: Allen and Unwin, 1963.

Hadfield, J. A. Dreams and Nightmares. Baltimore: Penguin Books, [1954].

Hardy, Barbara. Tellers and Listeners: the Narrative Imagination. London: Athlone Press, 1975.

Hassan, Ihab. Radical Innocence. Princeton: Princeton UP, 1961.

Hayles, Katherine N., ed. Introduction. Chaos and Order: Complex Dynamics in Literature and Science. Chicago: U of Chicago Press, 1991. 1-33.

Hillman, James. The Dream and the Underworld. New York: Harper and Row. 1979.

Hunt, Harry T. "Narrative Structures: Story Grammar Versus Imagistics." The Multiplicity of Dreams: Memory, Imagination and Consciousness. New Haven: Yale UP, 1989. 159-179.

Klaniczay, Tibor, Jozsef Szalder, and Miklos Szabules. The History of Hungarian Literature. Trans. Jozef Hatvany and Istran Farkas. Budapest: Corvina Press,

1964.

Lange, Victor. Preface. Dreamtigers. By Jorge Luis Borges. Austin: University of Texas Press, [1964].

Leitch, Thomas M. What Stories Are: Narrative Theory and Interpretation. UniversityPark: Pennsylvania State UP, 1986.

Lesser, Simon O. Fiction and the Unconscious. Boston: Beacon Press, [1957].

Lindstrom, Naomi. Jorge Luis Borges: A Study of the Short Fiction. Boston: Twayne Publishers, 1990.

Macherey, Pierre. "Borges and His Fictive Narrative." Critical Essays on Jorge Luis Borges. Boston: G.K. Hall and Co., 1987. 77-83.

Martin, Wallace. Recent Theories of Narrative. Ithaca, NY: Cornell UP, 1986.

Meyerhoff, Hans. Time in Literature. Berkeley: University of California Press, 1955.

McHale, Brian. Postmodernist Fictions. New York: Methuen, 1987.

Norris, Margot. The Decentered Universe of Finnegan's Wake: A Structuralist Analysis. Baltimore: John Hopkins UP, 1976.

Pavel, Thomas G. Fictional Worlds. Cambridge, Mass.: Harvard UP, 1986.

Peze, Esther. "Situational Nonsense in Postmodern American Fiction." Explorations in the Field of Nonsense. Ed. Wim Tigges. Amsterdam: Rodopi, 1987. 214-227.

Prince, Gerald. "Narratology, Narrative and Meaning." Poetics Today. 12.3 (1991): 543-553.

Rigney, Ann. "The Point of Stories." Poetics Today 13.4 (1992): 264-280.

Remenyi, Joseph. Hungarian Writers and Literature. New Brunswick, N.J.: Rutgers UP, [1964].

Riceour, Paul. Time and Narrative. 3 vols. Chicago: University of Chicago Press, 1985.

Ronen, Ruth. "Paradigm Shift in Plot Models: An Outline of the History of Narratology." Poetics Today 11.4 (1990): 817-41.

Ryan, Marie-Laure. "The Modal Structure of Narrative Universes." Poetics Today. 6.4 (1985): 717-755.

Sewell, Elizabeth. The Field of Nonsense. London: Chatto and Windus, 1952.

Stabb, Martin. Borges Revisited. Boston: Twayne Publishers, 1981.

Sternberg, Meir. "Telling in Time (II): Chronology, Teleology, Narrativity." Poetics Today 13.3 (1992): 463-494.

Stoicheff, Peter. "The Chaos of Metafiction." Chaos and Order. Ed. Katherine Hayles. Chicago: University of Chicago Press, 1991. 85-100.

Sturrock, John. Paper Tigers. Oxford: Clarendon Press, 1977.

Tigges, Wim. "What Nonsense is Not." An Anatomy of Literary Nonsense. Amsterdam: Rodopi, 1988.

Zend, Robert. Collected works, ts.

---. Daymares: Selected Fictions on Dreams and Time. Vancouver: Cacanadadada Press Ltd., 1991.

---. From Zero to One. Mission, B.C.: Sono Nis Press, 1973.

---. Oab. Vol.2. Toronto: Exile Editions, 1985. 2 vols. 1983-85.

---. "The Key." Exile 2.2 (1974): 57-67.

---. "Typescapes: A Mystery Story." Exile 5.3,4 (1978): 127-176.

---. "World's Greatest Poet." Exile 2.2 (1974): 55-56.

END

19-07-94

FIN