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DREAMS AND DREAM VISIONS IN THE SELECTED FANTASY WORKS OF J. R. R. TOLKIEN, C. S. LEWIS AND U. K. LE GUIN

Our life is composed greatly from dreams, from the unconscious,
and they must be brought into connection with action.
They must be woven together.
Anais Nin

Niniejszy artykuł stanowi wprowadzenie do przedstawienia motywu snu i wizji sennej w wybranych przykładach współczesnej literatury baśniowej autorstwa J. R. R. Tolkiena, C.S. Lewisa oraz U. K. Le Guin, w świetle niektórych klasycznych interpretacji i klasyfikacji snów, pochodzących z czasów starożytnych oraz nowożytnych. Autorka próbuje zastanowić się nad rolą i typem snów i wizji sennych we wspomnianych utworach, ich miejscem w narracji oraz związkiem z baśniowością i rzeczywistością.

The most natural and universal yet evanescent work of human mind, the dream still remains a mystery and a miracle of the psyche. What is the dream made of? Is it merely a hotchpotch of subconscious thoughts and recorded experience reclaimed during sleep or a purposeful projection of an extrasensual message? Is the fabric of dreams a negligible psychological byproduct or a medium of subliminal communication? Do dreams have any significance or are they just a dump site of emotions, desires and anxiety, discharged as either wish-fulfillment or fear of the unknown, and anticipation of an unwanted scenario of events? Does the vicarious experience that dreams offer have any meaning and value? Are dreams of interest to parapsychology only or to more serious disciplines as well? These are some of the frequently asked questions that remain largely unanswered. Yet, as

Shakespeare argues in *The Tempest,* "we are such stuff as dreams are made on," and the substance of dreams appears inherent to psyche and imagination. (III, iv)

As a collective phenomenon the dream has always puzzled mankind, and in many cultures of ancient and modern civilizations it has been recognized as an important oracle that requires a careful record, analysis and interpretation. A mysterious "sleep-time visitor", the dream has always "posed a challenge to whatever epistemological fashion in vogue" and by many it has been read as an "allegorical translation of an unknowable divinity" (Parman 1991: 31). Dreams border on the supernatural and mystical and, as Le Guin says (1982: 44), they "speak the language of the night" "just like poetry and dragons do." That is the language of the unconscious, which needs to be translated into the vernacular of the conscious. "Dreams must explain themselves," Le Guin claims (1982: 43), recognizing an essentially meaningful role dreams play not only in neopsychoanalysis, parapsychology or mysticism, but also in anthropology, arts and literature Ought dreams to be recorded and analysed, then? What function do they play in literature?

One of the oldest accounts of dreams comes from the Bible, the Book of Genesis, which contains a description of Jacob's several visions, among which a stairway to heaven is the most prominent (Genesis 28:12). The stairway clearly symbolizes Jesus Christ, the Son of God who in His human nature descended from Abraham, Isaac and Jacob, and who was to ascend the stairway from the earth to heaven, having redeemed mankind. Jacob, later renamed Israel, was the third Biblical patriarch, who fathered twelve sons and gave beginning to the twelve tribes of Israel.

The Bible abounds in other dream visions and revelations, suffice it to mention the dream of Samuel, who heard God calling him three times, or, in the New Testament, the dreams of St. Joseph or the Three Magi, who received secret information from the angels; and last but not least, St. John's apocalypse, which is entirely a vision. Biblical dream visions have profound significance and symbolism, and serve as a means of communication and instruction, delivered frequently by angelic messengers or directly by God Himself.

In the pagan world the practice of describing and explaining dreams thrived alike. One of the professional Greek dream interpreters was Artemidorus, whose work *Oneirocritica* (the interpretation of dreams), written in the 2nd c. AD, presents painstaking analyses of some 3000 dreams. Greek oneiromancy, that is dream divination, was a fairly complex science based

on studying similarities between dreams and the dreamers' background. Following a long tradition of interpreting dreams which he inherited, Artemidorus argues that "dreams and visions are infused into men for their advantage and instruction," and that "the rules of dreaming are not general, and therefore cannot satisfy all persons, but often, according to times and persons, they admit of varied interpretations" (1990: 42). Moreover, Artemidorus introduces a division of dreams into *somnium* and *insomnium*. The *insomnium* deals with immediate feelings and concerns evoked by daily life, whereas the *somnium* represents more general issues and reveals a deeper awareness, including various prescient dreams (1990: 52-54).

A more elaborate division of dreams emerges from the seminal work valued throughout the Middle Ages and written by a supposedly Roman Neoplatonist philosopher, Ambrosius Theodosius Macrobius, whose commentary addresses Scipio's dream, as narrated by Cicero in his *Republic*. Macrobius distinguishes five types of dreams: *visum, insomnium, oraculum, visio, somnium* and *insomnium* (Parman 1991: 60). To him, "*visum* is a hypnagogic delusion, or a disturbance of the imaginative faculty produced when the dreamer is half asleep of half awake," Parman explains (1991: 62). *Insomnium* means a dream produced by mental or physical distress; *oraculum* – a forecast of the future provided by an imposing authority; *visio* - a vision of the future exactly as it will happen; whereas *somnium* refers to "an enigmatic dream presenting a figurative vision of the future and requiring allegorical interpretations" (Parman 35). Macrobius subdivides *somnium* into five further types, depending on the subject matter. Thus *somnium proprium* is a dream about oneself; *alienum* – about someone else; *commune* – about oneself and others; *publicum* – about a public place or event; and *generale* – about heavens and the earth. He allows also mixed types of dreams (Parman 35).

Along with the elaborate specification of dream types, Macrobius introduces the term *narratio fabulosa*, defining it as "a vehicle for philosophic exposition because only such a story is a decent and dignified conception of holy truths, with respectable events and characters, (…) presented beneath a modest veil of allegory" (Russell 2008: ii). It is a narrative that has the air of a fable, which is worthy of credence and leads to serious ends – the *fabula* that, as a "poetically" invented vehicle, may carry the burden of higher truths, as opposed to the trifling *fabula*. Hence the Macrobian taxonomy distinguishes *narratio fabulosa* from a trivial fable, comparing both types of narrative to true and false dreams respectively. Viewed in this light, Scipio's dream exemplifies *narratio fabulosa*, that is a genuine, noble exponent of grand truths. In the vision, Scipio Aemilianus meets his grandfather by

adoption, Scipio Africanus, a hero and now veteran of the first Punic war, who foretells Aemilianus's military and political career, and shows him the nine spheres of universe and the magnificence of God.

Written at the beginning of the 5th c., the Macrobian *Commentary on Somnium Scipionis* enjoyed a remarkable popularity in the Middle Ages not only as a comprehensive exegesis of dreams, but also as a study of Scipio's dream as narrated by Cicero in the last chapter of his *Republic*, the work which, having been long lost, was reconstructed and widely read in mediaeval times, mostly thanks to Macrobius's interpretation. Not only did his analysis of Scipio's dream help enhance understanding of Cicero's work in his day, but also it remained a point of reference for many centuries to come. As Russell observes, Macrobius's work confronted the original "enigmatic text with a body of protopsychological dream lore that was to become the standard discussion of the topic for a thousand years or more" (2008: 15). Macrobius's contribution appears even more valuable since it facilitated reconstruction of the last chapter of the Ciceronian *Republic*, frequently recognized as the first instance of a literary dream vision, a genre which flourished in the Middle Ages.

Many other ancient works of the Roman, Greek, Egyptian, Mesopotamian and Hebrew culture, to name but a few centres, focus on dreams and their divination, and display an array of symbols with detailed elucidation. Another brilliant Latin example, following the Macrobian study, is Boethius's *De consolatione philosophiae*, written during the author's imprisonment preceding his execution, probably in 524 AD. It is an account of his dialogue with lady Philosophy, who appears in the writer's dream to console him with gentle words of wisdom and advises forsaking worldly goods and cherishing inner virtues instead. Based on Plato's philosophy and imbued with some Christian overtones, the Boethian work exerted much influence on the medieval world, and was later translated into English by such notable figures as King Alfred the Great, Geoffrey Chaucer or Queen Elizabeth I. It is impossible within the scope of this paper to do justice to the wealth of meaning contained in the *Consolation*.

It is noteworthy that also St. Augustine, who propounded much of Boethian philosophy, for instance the theodicy of absence examining the presence of evil in the world, wrote a dream vision entitled *Soliloquia*, which belongs to his most famous treatises. Some other prime examples of the genre from the mediaeval literature include Dante's *Divina Commedia* and *Le Romance de la Rose* by the French poets: de Lorris and de Meung. Emphasizing the profound influence of dream vision on the mediaeval

philosophy and literature, C. S. Lewis, an accomplished medievalist, argues that "to acquire a taste for it is almost to become naturalised in the Middle Ages" (1964: 75).

The medieval heyday of dream vision merged it thoroughly with literature and firmly established as a major genre of the period, which, in the Christian world, naturally assumed a religious dimension. In the dream vision of the period, the narrator typically falls asleep and has a vision of a guide who imparts knowledge to the dreamer, which they may not access otherwise. The guide may be a person or a personified object, if *prosopopoeia* or personification is employed. Dreams can communicate wisdom to the dreamer. The source of this dream might be God (a truly prognostic "*visio"*), the devil (sometimes a form of sexual temptation like an incubus or succubus), or natural causes. Russell distinguishes the following characteristic stages of a literary dream vision (2008: 23):

1) the dreamer falls asleep in the midst of some life crisis or emotional impasse;
2) the dreamer, almost always a male, finds himself in a beautiful natural place (*locus amoenus*), often an enclosed garden filled with beautiful plants, animals, etc. (*hortus conclusus*);
3) the dreamer encounters a guide figure who instructs the dreamer and/or leads the dreamer to one or more allegorical visions;
4) the dreamer may interrogate the guide figure about the significance of the visions, but often this does not produce satisfactory results;
5) something within the dream causes the dreamer to awaken before the full significance of the dream can be explained, though the audience is left with a few highly likely choices which are likely to stimulate debate about important cultural values that are in contention or undergoing change.

The accounts of dream visions narrated by Macrobius, Boethius and the biblical authors inspired also a great number of English poets and writers of the Middle Ages. The main extant works representing the genre include: Bede's *Vision of Drycthelm,* the anonymous *Dream of the Rood,* Chaucer's *Parliament of Fowls*, *The Legend of Good Women*, *The House of Fame*, and *The Book of the Duchess;* some of Gower's poems; Langland's *Piers Plowman;* and the anonymous texts: *Pearl, Parlement of the Thre Ages* and *Wynnere and Wastoure.* Medieval dream visions, as Russell remarks, frequently have a fairly complex structure, sometimes involve several guides and may project dreams within dreams (2008:32). Moreover, they address "the central mysteries of human existence" (Russell 2008:32). "Though these

poems pre-date Freud and Jung by four centuries," he adds, "they often suggest psychoanalytic insights about personality, psychic defenses, self-delusions and self-discoveries which Freudian and Jungian interpretation seek to explain" (2008:35). The genre faded out in the Renaissance to emerge occasionally in later periods. It reappeared for instance in John Bunyan's religious allegory *The Pilgrim Progress* of 1678, in the Romantic poetry of Coleridge (*Kubla Khan*) and of Shelley (*The Triumph of Life* of 1824), and was adopted even in a socialist utopia *News from Nowhere* by William Morris in 1890.

Apart from their narrative function, dream visions often provide a mode of expression for religious mysticism, whose profoundly spiritual dimension classifies them as visions reaching far beyond the literary convention, and belonging to the spiritual biography of a mystic rather than to the body of the genre. The most prominent English mystics were the medieval women: Julian of Norwich (the *Book of Showings*), and Margery Kempe (*The Book of Margery Kempe*), both living at the turn of the 14th and 15th c.

In modern times the science of interpreting dreams gained momentum with Freud's psychoanalytical theory, which opened up "the royal road to the unconscious," (Pick and Roper 1999: 12). To Freud the dream is "a night-time hallucination", a concrete and clear projection that communicates the unconscious phantasy to the conscious mind (Pick and Roper 1999:14). Although the Freudian methods have largely lost their acclaim, they still make an important point of reference in the neopsychoanalytical practice. One of its exponents, Hanna Segal believes that dreams help people "get rid of mental content" by releasing it outside, yet they should not be explained automatically, like Freud did, according to a ready-made "dictionary of dream symbols", overdominated by phallic motifs and other sexual implications (1997:14). Instead, Segal says, interpretation depends on the dreamer, for the language of dreams is primarily shaped by the individual person, and secondly by a culture and a historical period (1997:15). Dreams reveal much of the self of the dreamer typically through a projection of their other self or an *alter ego,* Segal claims (1997:16). It may be so because "an important function of a dream," Parman observes, "is to integrate the symbols of otherness," including the other self of the dreamer, a contact with whom is so precious yet erratic in the waking life (1991: 47).

The sense of otherness and supernaturalism, which characterizes the dream, makes also a landmark of Faërie, whose structure, quite naturally, resembles dreamwork in its imaginary and visionary dimension. Like dream visions, fantasy literature employs *narratio fabulosa* and draws on the

subconscious, allowing an insight into the mind and feelings of the characters. The dream frame appears in numerous fairy and folk tales, myths, children's stories, including nonsense tales, such as Carroll's *Alice's Adventures in Wonderland*, and it marks allegorical tales, such as C. S. Lewis's *The Chronicles of Narnia*, and last but not least, the modern Faërie proper, that is high fantasy epics of Tolkien and the fantasy cycles of U. K. Le Guin. One may wonder if there is any special affinity between dreams, dream visions and fantasy tales, which would account for their frequent co-appearance.

It seems that dreams and fantasy tales alike offer a glimpse into the power of imagination and seem to share the same touch of magic, the genuine enchantment that, as Tolkien remarks, must not be mocked or trivialized (1983:114). Satires which make fun of this enchantment, or dream visions which dispel it on awakening of the dreamer, may not be called fairy tales, Tolkien asserts, for to him (1983: 114), the magic of Faërie, similarly to the magic of the dream, is irrefutable. Therefore, it must be noted that to Tolkien, the Narnian tales, because of their thinly-disguised allegorical elements that treat magic instrumentally, and *Alice's Adventures in Wonderland*, because of its nonsensicality and ridicule of fantasy, abuse Faërie and do not belong to fairy stories proper (1983:115). Dreams which do not shatter the enchantment but comply with the "arresting strangeness" of Faërie, are certainly akin and ancillary to the realm of fantasy (Tolkien 1983:125). Tolkien admits (1983:116) that:

> It is true that Dream is not unconnected with Faërie. In dreams strange powers of the mind may be unlocked. In some of them a man may for a space wield the power of Faërie, that power which, even as it conceives the story, causes it to take living form and colour before the eyes. A real dream may indeed sometimes be a fairy-story of almost elvish ease and skill – while it is being dreamed. But if the waking writer tells you that his tale is only a thing imagined in his sleep, he cheats deliberately the primal thing imagined in his sleep, he cheats deliberately the primal desire at the heart of Faërie: the realization, independent of the conceiving mind, of imagined wonder.

Like dreams and myth, fantasy narratives can be psychological mirrors and gateways to the inner self, for they all have their share in "a kind of collective dream that we have together", Jonathan Young says (1997). "If we want to understand our dreams, in many respects, we can look at these stories and study them. If we want to understand the stories better, we can study our dreams. There is a great inter-relationship between these two forms of our imagination" (Young 1997). Le Guin states that "fantasy is the

language of the inner self" (1982: 60); the dream, one may add, is the life of the inner self, which fantasy can most aptly verbalize.

It seems that the affinity between dreams and Faërie may account for the dreamwork embedded in the structure of Tolkien's, Lewis's and Le Guin's *narratio fabulosa,* which is the focus of this paper**.** Another aspect of the choice made by the writers, who have woven the dream into the fabric of their tales, is the direct inspiration which Tolkien, Lewis, and to some extent, also Le Guin, drew from the medieval culture and the dream vision genre. Not accidentally Tolkien co-translated with E. V. Gordon the *Pearl* (1953), a brilliant dream vision, and Lewis wrote *Allegory of Love*, which became a precious commentary on *Roman de la Rose* and other medieval masterpieces. Lewis's study *The Discarded Image: An Introduction to Medieval and Renaissance Literature,* as well as Le Guin's academic research into the French medieval and Renaissance literature, all somehow connect the writers with the period when dream vision was at its height.

What is, then, the dreamwork of their fantasy world like and what role does it play? In *The Chronicles of Narnia, The Voyage of the Dawn Treader*, Lewis does not actually weave dreams, but seems to issue a warning against the all-too-human temptation to have all dreams come true. Caspian, the king of Narnia, and the crew of *Dawn Treader*, reach the shores of the "Island where Dreams come real" and rescue a man who once, lured by desire, came to the island only to suffer hell on earth. Now a ghostly figure and a shadow of his former self, the wild-looking man, who turns out to be Lord Rhoop, has "eyes so widely opened that he [seems] to have no eyelids at all, and [stares] as if in agony of pure fear" (Lewis 1994: 140). He prefers death to the unspeakable torment of living in the reality of his dreams, which have nothing to do with blissful daydreams, and, on boarding the ship, begs Caspian to steer clear off the infernal Island. When the crew realize the danger and resist the delusive temptation, they head away from the ominous darkness of the Island, towards the light shown by an albatross (Aslan himself), and thus escape from the evil place. Lewis seems to caution that some dreams have a destructive power, for they may represent the darkest side of the unconscious, and must not come real. The dreamland is, therefore, a perilous place, which does not always offer an easy escape from reality. This message emerges also from Lewis's Space Trilogy, especially its last part - *That Hideous Strength*, which is not dealt with in this paper, as it does not exemplify fantasy but science fiction, sharply separated from Faërie by Tolkien in his essay *On Fairy-Stories* (1939, 2003: 135).

In his tale, *Smith of Wootton Major*, Tolkien also discusses the theme of necessary renunciation, that is leaving the desired fairyland and returning to reality. Even though Faërie may not seem as perilous as dreamland, it cannot offer a permanent asylum. One has to come back to reality, just as Smith the Starbrow must ultimately terminate his wanderings in Faërie and pass his magical star on to his successor. As Tom Shippey observes, "mortal men cannot wander in these visions all the time, without danger. They must give up and make their peace with the world." (Ellison 1998: 7). "The reconciliation of the present time with the other time, of reality and dreams, is thus unavoidable, and the awareness of its necessity," Ellison argues (1998), "underlines Tolkien's artistic career, which was the 'tireless search for it'." (Ellison 8).

Most of Tolkien's literary dreamwork dwells in the epic of *Lord of the Rings*. Frodo, the dreamer-in-chief, has an important dream right at the beginning of his anti-quest, when he stops at Crickhollow in Buckland, an area inhabited by a different clan of hobbits. There he stays for the night with his hobbitian companions and has a "'vague dream":

> He seemed to be looking out of a high window over a dark sea of tangled trees. Down below among the roots there was the sound of creatures crawling and snuffing. He felt sure they would smell him out sooner or later. Then he heard a noise in the distance. At first he thought it was a great wind coming over the leaves of the forest. Then he knew it was not leaves, but the sound of the Sea far-off; a sound he had never heard in his waking life, though it had often troubled his dreams. Suddenly he found he was out in the open. There were no trees after all. He was on a dark heath, and there was a strange salt smell in the air. Looking up he saw before him a tall white tower, standing alone on a high ridge. A great desire came over him to climb the tower and see the Sea. He started to struggle up the ridge towards the tower: but suddenly a light came in the sky, and there was a noise of thunder (1998:106).

It seems that this dream has a prophetic quality and foreshadows the future events. The Sea prefigures the High Sea, upon which Frodo and the High Elves sail to the West when the Third Age has passed in Middle-earth. The white tower anticipates the two black towers: Orthanc, the tower of Isengard and the abode of Saruman, and Cirith Ungol (in Sindarin The Spider's Pass), originally built by the Men of Gondor, later abandoned and used by Sauron as the watch tower protecting the entry to Mordor, guarded by a garrison of Orcs and inhabited by Shelob. The climb may symbolize Frodo's trudge up the stairs of Cirith Ungol, or his exhausting ascent up

Mount Doom. Furthermore, the light and the thunder in Frodo's dream possibly imply the natural phenomena auguring the end of Sauron's regime. All in all, these instances of foreshadowing create an encompassing sense of unity, which embraces the unfolding of Frodo's anti-quest throughout the parts of the epic. If one applied the Macrobian taxonomy of dreams, Frodo's revelatory or prophetic dream could probably be classified as *somnium proprium*. As Gardner observes, Frodo's dream leads the reader into his consciousness, "showing the importance of his psychology and mindset throughout the story" (2008). "Frodo's mission will not just be a series of steps he must take, but a personal growth and a psychological expansion as well. The inward focus of the hobbit's dreams prepares us to think about his inner state more seriously later in the novel" (Gardner 2005).

Soon after his stay at Crickhollow, Frodo dreams twice at Tom Bombadil's house, which itself is a place imbued with magic and dream-work. On the first night he dreams of a "young moon rising," under which there was "a black piece of rock, pierced by a dark arch like a great gate" (Tolkien 1993: 125).

> He saw a circle of hills and a plain within it (…), and a pinnacle of stone placed in the midst of the plain, (…) [like]a vast tower but not made by hands. On its top there was a figure of a man, [whose] his white hair glistened as the wind stirred up. From the dark plain below to his ears came the crying of fell voices, and the howling of many wolves, and suddenly [he made out] a shadow, like the shape of great wings, [that] passed across the moon. The figure lifted his arms and a light flashed from the staff that he wielded. A mighty eagle swept down and bore him away. The voices wailed and the wolves yammered. There was a noise like a strong wind blowing, and on it was borne the sound of hoofs, galloping, galloping, galloping from the East.

This vision can easily be identified as a picture of Gandalf held captive at Orthanc by Saruman, and rescued by Gwaihir, the great eagle. On the second night of his stay at Tom Bombadil's house, Frodo dreams again and this time hears 'a sweet singing running in his mind: a song that [seems] to come like a pale light begins a grey rain-curtain, and growing stronger to turn the veil all to glass and silver, until at last it [is] rolled back, and a far green country [opens] before him under a swift sunrise' (Tolkien 1993:32). This brief visualization, in turn, probably depicts Aman, the Undying Land and the Blessed Realm of the Valar and the other Elves. In both visions, just as in the earlier one at Crickhollow, Frodo seems to be travelling in time: forwards, when he dreams of the tower and the climb, and of the fair country of Aman; and backwards, when he sees Gandalf being imprisoned

and freed, of which he does not yet know, awaiting the belated wizard. Both dreams that Frodo has at Bombadil's place seem to exemplify the Macrobian *visio*, or a visualization of the events as they will happen.

There is yet another element of dreamwork present in the epic, as suggested by Verlyn Flieger (1997:27). Following Flieger's interpretation, Richards argues that the Mirror of Galadriel is the "magical source" that functions precisely like the dream world, for it reflects "meaningful images, both sublime and at times frightening, which [one] cannot see directly" (Richards 2006). In the Mirror, Galadriel's scrying bowl, Frodo sees several pictures. There is Gandalf the White on one of his errands; and a black ship with torn sails (carrying Aragorn and his men, disguised as Corsairs to help the Gondorians). Then Frodo perceives a fire and smoke of a battle, and, finally, Sauron's piercing eye, searching for the Ring and its bearer (Tolkien 1993: 355). Sam, in turn, in his vision sees Frodo "lying fast asleep under a great dark cliff," and then himself, "climbing an endless winding stair" (of Cirith Ungol). Then he watches the Shire being industrialized and destroyed (353). The pictures the hobbits see in the Mirror of Galadriel again typify the Macrobian *visio*, yet, since they appear thanks to the power of the Elvish Queen, the Lady of Lórien, they might be qualified as *oraculum*, too.

Dreams also make a crucial part of Ursula Le Guin's Faërie, as they seem to be inseparably connected with a higher sensitivity and spiritual awareness experienced by mages, wizards, sorcerers, witches, and people with a natural gift of healing, mending, making, undoing things, foretelling the future, communicating with animals and working many other charms. Dreams are woven of the same magical fabric that dragons are made of, Le Guin asserts (1983: 7). They are the medium of communication with the dead, for they allow a "spirit journey" to the Dry Land and back to life (Le Guin 2004: 31). In the third part of the Earthsea sextet, *The Farthest Shore*, Arren Lebannen and Ged the Sparrohawk dream of Cob, the evil mage who has violated the old order of the world, allegedly granting immortality to people. Summoned by the dead, Ged travels many times to the wall of the Dry Land, both mentally in his dreams and physically, for once he goes their in his bodily form with Arren, prince of Enlad, to mend the breach between the world of the living and the dead.

In Le Guin's Earthsea the dream is the domain of the spirit, and a meeting place with the uncanny, the mysterious and the otherworldly, for to the writer fantasy itself originates in a dream. Therefore, her fantasy fiction is an attempt "to translate a dream into word-symbols" (Le Guin 1983: 5). Dragons and dreams provide the key to Le Guin's fantasy idiom

and to the logos in Earthsea. They also make the space for the shadow, that is the other, the Jungian unwanted but essential half of the self. Since the dream is a natural psychic journey to Le Guin, and an instrument of quest of the inner self, fantasy, according to her, produces "the appropriate language for the recounting of the spiritual journey and the struggle of good and evil in the soul" (Le Guin 1998: 59).

Dreams help the Earthsea people come to terms with their own selves and with the other, but they may also be a burden, as they are to Alder, a gifted mender who appears in the last part of the Earthsea cycle, *The Other Wind* (2001). He is tormented in sleep by incessant visions of his late wife and throngs of the dead crying for help and reaching toward him from behind the wall in the Dry Land. They seize his hands and clothes and try to ensnare him every night when he starts dreaming. The mages of Roke, helped by two women dragons: Tehanu and Irian, and by a Kargish princess, relieve Alder from this nightmare and in their dream they pull down the wall in the Dry Land, restoring the Vedurnan, that is the ancient covenant made by men and dragons, which regulates a free flow of life and death in Earthsea. Alder's body dies on this occasion but he is finally at peace, reunited with his wife and their dead baby. The power of the dream is thus not only the medium of learning and experiencing another reality, but also of solving the crucial crises that put Earthsea on the edge of ultimate disaster. The dreams dreamt in Earthsea would probably be difficult to categorize in terms of Macrobius's nomenclature, as they are a part of the present reality experienced spiritually in another dimension, which, nevertheless, directly influences the waking life.

Interestingly enough, dreamwork also marks Le Guin's latest fantasy cycle, *The Annals of the Western Shore*, especially its last part, *Powers* (2007). Gavir a Marsh man, the protagonist, has a gift of prophetic dreams and of instantaneous memorizing stories and poems. All his dreams are exact visions of future events, which he often does not understand, but which all come true. This power distinguishes some Marsh people from the other nations of the Western Shore. Knowing the future is both a blessing and a curse, and makes Gavir prematurely introverted and experienced in all sorrows of human life. His visions and premonitions, being fragmented scraps of the future, would probably fall into the Macrobian category of *visio*.

To sum up, the above-mentioned dreams coming from the selected fantasy works of C. S. Lewis, J. R. R. Tolkien and U. K. Le Guin, do not prove to be a mere "robotic excuse for a didactic exposition," but rather an effective vehicle carrying a message that offers a glimpse at the psycho-

logical or moral aspect of self-knowledge (Quinn 2005: 323). They certainly deserve an attempt at interpretation, for in the fantasy tales in question dreams reveal some truth, which emerges from the subconscious and often comes real in the future. In Tolkien's epic *The Lord of the Rings*, dreams presage the future events, and are generally visions that help follow the psychological development of the characters, and foster a logical unfolding of the narrative. Flieger elevates the role of dreams in Tolkien's mythlore, claiming that through the theme of Dreams and Time, he pursued his way to the heart of Faërie (1997:280).

In Le Guin's Earthsea sextet, dreams are nearly as accessible and crucial as the waking reality, and they help control and mend it. They provide the realm and instrument of probing into the nature of life and death, and allow maintaining of the Equilibrium, that is the order of the world. Without dreams there is no wizardry, no magic and no understanding in Earthsea. In the *Annals of the Western Shore* Le Guin casts dreams differently, for here they appear, more typically, as accurate visions of the future, a power that is granted to very few.

Attempting to view the relationship between the dream and fantasy literature, one might conclude that, in a sense, any act of creation emerges from dream lore and dreamwork translated into reality. Segal says that "the madman, the artist and the dreamer have a lot in common," because "what is a dream, to a psychotic or a madman becomes a reality, the sanest part of their experience, a reality invaded by nightmare" (Segal 1997:15). The madman is thus, in a way, a permanent dreamer. The artist, in turn, is a dreamer who comes back to reality and who expresses the unconscious anxieties and phantasies by means of symbolic expression (Segal 1997:16). "His work," Segal explains, "is to make symbols (…) which come into the culture" (1997: 16). "The artist needs to recognize the limits of the reality of his material in order to actualize the dream", and has to do "much conscious work when converting the internal reality to the external language" (Segal 1997: 16). "We can all dream and daydream", Segal concludes (1997: 17), "but we can't all be artists." The art of weaving dreamwork into fantasy is thus a peculiar gift of the writers, who need to be dreamers first, and then artists. Their role is to "proceed from the dream outward" and bridge their dream, as expressed in their *narratio fabulosa*, with that of the reader (Nin 1969: 78). As Anais Nin once said (1969: 91), "dreams pass into the reality of action; from the actions stems the dream again; and this interdependence produces the highest form of living".

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