University of Nottingham
UK | CHINA | MALAYSIA

INNERVATE
Leading student work in English studies

Volume 8: 2016-16 ISSN: 2041-6776

'To tellen al my dreme aryght': Text World Theory and Reading the Medieval Dream Vision in Geoffrey Chaucer's *The House of Fame*

Jonathan Lobley

The use of the dream vision in Chaucer's *The House of Fame* (c.1387) (*HoF*) serves not only to transport the reader through the subconscious experience of the dreamer, but must also serve as a medium through which to expose the fragile platform of history and philosophy, a platform, as Stephen Russell suggests, that is built on the 'tyranny of the written word' (Russell 1988: 175). In an attempt to emulate the dream experience, Chaucer's oneiric images and structure at times verge on the surreal. However, as T. S. Miller posits, despite the 'disorientating shifts of scene and surprising imagery', the *HoF* 'remains structured by a sequence of distinct interior and exterior spaces through which its narrator-dreamer passes' (Miller 2014: 480). Whilst this accounts for the spatio-temporal tracking of the narrator-dreamer within the text itself, literary criticism does not sufficiently explain the reader's cognitive process as they attempt to map and construct their own cognitive model of the world in which the dreamer moves. Thus, this essay will use Marcello Giovanelli's (2013) adaptation of Joanna Gavins' (2005, 2007) and Paul Werth's (1995, 1999) original Text World Theory (TWT) models to assess how a reader is manoeuvred through the abstract notion of a literary sleep-dream world. In doing so, I hope to uncover some limitations in the above Text World Theory models when applying them to Chaucer's medieval dream vision. In particular, I will draw on literary criticism, cognitive psychology and stylistics, to suggest how Giovanelli's model can be taken further to account for the medieval dream vision structure. Subsequently, I aim to assess not only the construction of dream worlds and the reader's spatial tracking within that world, but also the quality of the worlds created. What I mean by quality, in this context, is how Chaucer translates cognitive images into their 'linguistic equivalents' (States 1988: 71). In doing so, I question the extent to which he is able to create a conceptual world in which the dreamer-narrator's unmediated first-hand experience of his dream, is an experience that transcends to the reader. Although this perhaps exposes problems of sub-worlds and their conclusive handling of conceptual structures, such as dreams, I will argue that Deictic Shift Theory (DST) can be used alongside TWT to give a better understanding of how we read the *HoF.* As a result, considering a literary genre, which to my knowledge at least, has yet to be analysed from a cognitive poetic perspective, I will use my analysis of *HoF* as a testbed to assess key issues in reading, interpretation and meaning.

Before I begin, I want to outline the technical boundaries that will inform my analysis. The process by which Chaucer uses the dream vision as a narrative framework requires the examination of an individual cognitive representation, the reader's, of another's individual cognitive representation, Chaucer's dreamer-narrator. This means that Text World Theory is best defined as providing a 'framework through which the precise structure and cognitive effects of individual mental representations can be examined' (Gavins 2007: 10). Werth accounted for this form of complexity by differentiating between simple text-worlds, with only one spatio-temporal location, and complex text-worlds, which contain 'detours'(Werth 1999: 205) in the form of sub-worlds. Werth's sub-worlds are divided into three categories: deictic worlds, 'e.g. flashbacks'; attitudinal worlds, 'notions entertained by the protagonists' at the text-world level; and epistemic worlds, 'modalised propositions expressed either by participants or by characters'(Werth 1999: 216). However, as Gavins has argued the 'sub-' is problematic, as it suggests a 'subordinate relationship between worlds' and therefore does not account for a scenario where the 'initial text world established[,] may be departed from and never returned to again' (Gavins 2005: 82). This is exactly the case for Chaucer's narrative, which breaks off while we are still following Geffrey's representative dream self. As such, there is no final deictic 'pop' (Galbraith 2009: 47) back to the original text-world level. Given that the dream vision in which we encounter the narrative events enacts a double-world switch, from the present I, here and now of the text world to a flashback of a past self, who then creates a dream world, I will from herein be using Gavins' revised term, 'world switch' (Gavins 2005: 82).

Werth suggests that world switches can occur through hypothetical propositions enacted by characters within the text world. In this model, Geffrey's conceptual activity in the form of a dream would fit into either the attitudinal and epistemic categorisation of worlds. This is a problem Gavins has noted, stating that Werth's sub-world models 'conflate root and epistemic modality into one' (Gavins 2005: 85; Giovanelli 2013: 68). Gavins attempts to solve this by reworking epistemic and attitudinal sub-worlds into deontic, boulomaic and epistemic modal worlds and divides boulomaic modality itself into two further categories; the first being a desire that is hypothetical but has the genuine possibility of

occurrence and the second, a more abstract dream notion more inclined to an unrealistic wish or desire. However, this does not solve the problem of accounting for Geffrey's dream vision which is representative of neither. Although Werth acknowledged that dream worlds should perhaps be considered as totally distinct, for both him and Gavins, the predicate 'I dream' or 'I dreamed' is not exactly a marker for an actual dream process and the 'sleep-dream world' this produces, but instead acts as a hypothetical desire world in line with a fantasy or wish. Giovanelli has acknowledged both Werth's and Gavins' flaw in seeing the 'notions of dream and desire as similar conceptual structures' (Giovanelli 2013: 71) and has thus argued that the dream world 'should be considered on a continuum of mentation states' (Ibid.: 110) in line with Hartmann's (1998) desire-dream continuum. Hartmann's model accounts for the differing mentation states between wakefulness and dreaming. During waking states, memory connections are 'guided by a specific task or goal' (Ibid.: 80), whereas dreaming is a more random process. Given the potential for dreams to occur across a number of mentation states, Giovanelli suggests that desire and dreams worlds can be mapped along this continuum (*Figs.*1.1 & 1.2).

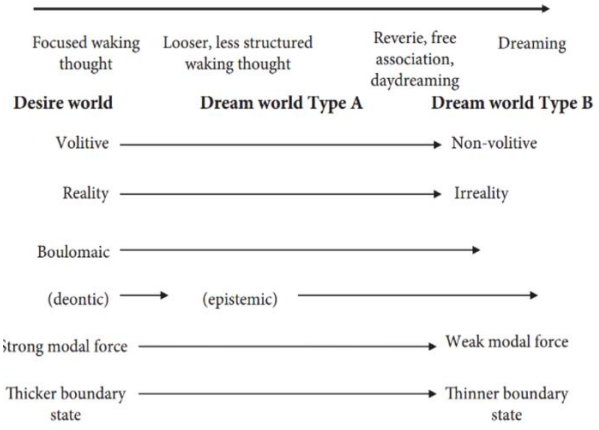

Fig.1.1. Giovanelli's desire-dream continuum (2013:73)

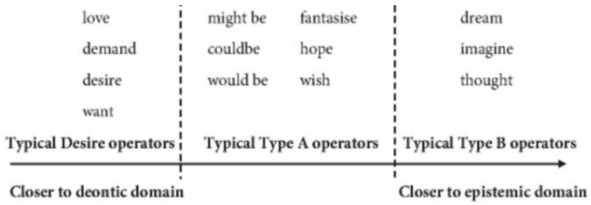

Fig.1.2. Continuum of boulomaic forms (2013:73)

Giovanelli argues that dream worlds are best suited to the boulomaic or epistemic domain as opposed to the deontic, based on the premise that the continuum moves from the 'volitive and self-directed nature of focused waking thought to a less intentionally activated dreaming' (Giovanelli 2013: 52). Moving from left to right, desire worlds require volitive agency (given the degree of intention on the part of the enactor), whereas in dream worlds, the enactor's volition decreases as the continuum moves from daydreaming and imaginary thought, through to the non-volitive sleep-dream world. The continuum shows the movement from boulomaic desire worlds that are more likely to be 'realised and maintained', through to the sleep-dream worlds that are more prone to dissolution and irreality (Ibid.: 72). Whilst I would agree that Giovanelli's continuum shows the difference between how dream and desire worlds are conceptualised, this does not wholly account for how we read Chaucer's medieval dream narrative. The typical retrospective account of the medieval dream genre, means there is an evident distinction between the non-volitive act of creating a dream world, and the volitive act of constructing the dream experience from memory into narrative.

Working with dreams and their readership, it is nonetheless important to distinguish between the literary dream as a form of representation and a conscious authorial decision, and naturally occurring sleep dreams. It has therefore become customary to speak of dream consciousness as defined by a particular set of features, distinguishable from waking cognition but operating using the same forms of mental process (Giovanelli 2013: 35). From the level of the discourse world we cannot hallucinate or visually experience the images in the same way Geffrey has done, as we are not dreaming, but instead we conceptualise the physical text (the words on the page) with which the dream narrative is created. Moreover, Geffrey's account of the dream world does not give the reader a subconscious imaginative experience but only creates the illusion that it does. Thus, I would argue that the ability of Chaucer's narrative to emulate real dream worlds relies on our immersion through projecting our own default deictic centre to Geffrey's own projected subconscious self who in fact experiences the dream. For Chaucer as poet, who has created the poem out of a dream experience, questions thus arise as to the validity of dreams and their connection with truth. Using the imaginative product of the dream to comment on the imaginative product of literature, meant like the real dream

experience itself, Chaucer could 'liberate the mind from the demands of causal and rational coherence, so as to open creative opportunities of a different kind' (Spearing 1976: 76). In Cognitive Poetic terms, the way we can conceptualise the experience of reading Chaucer's dream world lies in its *texture* or the 'experienced quality of textuality' (Stockwell 2009: 15).

In light of this, I have used Werth's TWT model (Werth 1999: 193) to create a simplified macro model of the opening world-switches after the proem and invocation.

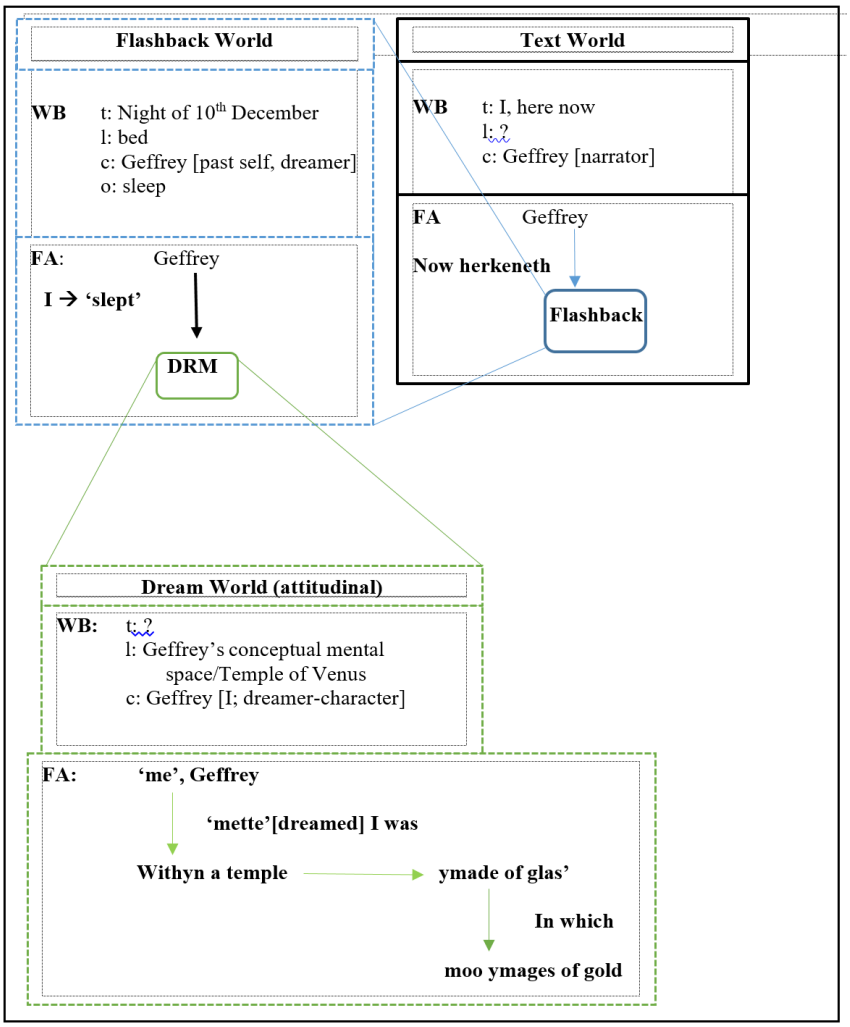

Fig.2: Opening world switches that project the reader into the dream world

Although this diagram does not give a full analysis of the oscillating world switches in the proem and invocation, it does give a broad outline of how the reader is moved into position of dreamer-character through a series of consecutive world switches from the end of the invocation to the dream narrative. As shown in *Fig.2,* by dream-character I am referring to the first person auto-diegetic narrator who sees and constructs the dream world. Whilst we are aware that it is Geffrey who, upon awakening, is describing what he experienced first-hand in his dream, I have divided him into three separate states: narrator (text world), dreamer (flashback world) and dreamer-narrator (dream world) in order to conceptualise the world switches.

The end of the proem navigates the upcoming world switches to the dream world through a temporal deictic shift to 'the tenthe day, now, of Decembre' (*All quotes from Chaucer* [c.1387], ed. Havely et al.,1997: line). Whilst the act of dreaming in the flashback world is a non-volitive action which seemingly confirms Giovanelli's distinction between desire and dream worlds, in the *HoF*, the act of narrating a previous dream experience requires volitive agency. There is a complex situation in the sense that the dream can only be constructed through the account of the present tense narrator of the initial text world, yet we as the reader experience the dream by assuming the role of the first-person dreamer-narrator. By dreamer-narrator, I am referring to the dreamer's projected self who has viewed

first-hand the images of his subconscious. In order to conceptualise this, I would argue that Giovanelli's continuum and TWT more generally can be enhanced by Deictic Shift Theory and Deictic Centring (Galbraith 1995; Bühler 1982). How we experience the dream world and the quality of that world, is dependent on the projection of our deictic centre to the dreamer-narrator which explains the spatial-tracking and the *texture* of the dream itself. Although the dream world is an epistemic modal world, the dream images require, for the reader, an interpretative process that stems from the projection of our deictic *origo* from the current, 'I, here, and now' of the discourse world to the present tense narrator Geffrey and subsequently to the retrospective dreamer-narrator who controls how we see the dream-world. As such, the 'focalizing WHO' (Zubin & Hewitt: 134), or the origin of deictic focalisation, is in this case the narrator Geffrey. As Zubin and Hewitt note however, an interesting case of deictic focalisation (or centring) is when the 'focalized WHO is a projected ego, a projected image of the focalizing WHO, and conceptually distinct from the former, yet objectively the same character in the story' (Ibid.). In the instance of the *HoF*, the intentional state of Geffrey is made self-reflexive through the world switches to the flashback and dream worlds which projects the reader's deictic centre to another focaliser, yet, this newly focalised WHO is still the same character, only temporally (in the case of the flashback world) and through notions of conscious awareness (in the case of the dream world) different. The significance of this narrative conflation means despite Giovanelli's model, distinguishing between dream experience and narrative account becomes difficult, as the distinction between the non-volitive formation of the dream-world and the volitive act of narrating a dream from memory is conflated throughout.

Whilst we may experience the dream first hand as the abstract projection of the current narrator's mind, we are constantly 'popped' back to the level of the original text world by way of the narrator's interjection, thus making us aware that this is a narrative reconstruction of a dream rather than his current hallucinatory experience. A striking example of this occurs in Book I as the narrator explains he knows nothing of the 'faculte' (248) of expressing 'love' and explaining how Dido came to love Aneas would be 'a longe process to telle,/ And ouer longe for yow to dwelle' (251/2). As Stockwell notes, the *origo*, 'need[s] constant maintenance by continuous use of the associated deictic expressions' otherwise they will 'decompose' and be replaced by 'another default deictic centre' (Stockwell 2002: 93). Yet, in the *HoF* the *texture* of the dream world instead relies on the decomposition of the narrator in the original text world, so the dreamer-narrator who experiences the dream first-hand can assume our default deictic centre. As such, our immersion in the dream world is interrupted throughout by the self-reflexive referral to the dream as narrative event rather than imaginative experience. Consequently, it is this *toggling* (Stockwell 2002: 142) that disrupts the non-volitive modal dream world by process of an awareness of narrative volition.

Whereas using TWT to assess the opening world switches has been concerned with looking across worlds, to assess world quality, I want to look at deictic markers and world building elements at the level of the text and dream worlds themselves. Geffrey's use of the 'typical type B operator' in the form of the dream world building predicate 'me mette [dreamed] I was' (*HoF* 119), forms the epistemic modal world switch to the dream world (*Fig.1.1*). The world builders used to create the attitudinal dream-world play on the typical deictic and referential markers seen in *Fig.2*: time (t) location (l), character/enactor (c) and object (o). Whilst we know that the dreamer is placed temporally in the past, the temporal setting in the dream world, like that of the text world, is not specified. What we do know from the function advancer 'mette' is that we are now moving into the dreamer's conceptual space and the locative environment this sets up within the dream world. The dream world can be divided into a pseudo-trilogy, moving the reader through three interior spaces of the Temple of Venus, House of Fame and House of Rumour with each connected by Geffrey's flight with the eagle. As such, it is a 'considered chaos, a labyrinthine pattern that both demands and denies blueprinting' (Quinn 2009: 171). In using Quinn's definition of the dream world's structure, it is evident that the shift between demanding a blueprint and denying a blueprint, mirrors the difference between actively experiencing the dream through the projection of our DC to Geffrey and an alternate awareness that the dream is a narrative construct being formulated from the original text world. Consequently, how we conceptualise the dream spaces and Geffrey's movements within them, is important for the *experientiality* of reading the dream narrative.

The opening physical interior space of Venus' temple is one that requires the reader to conceptualise the dreamer-narrator's physical and visual tracking in an interior space. In Book I, the act of spatialisation and mapping the world builders is a surreal and incoherent process as the narrator attempts to formulate his memory of the dream into a sequence of spaces and images. In medieval intellectual thought, the interior mind was conceptualised as an architectural space with memories aided by having readers imagine them in a physical space. As T. S. Miller acknowledges, the dream vision genre uses the literary device of catalogue to link mental and physical interiors within narrative. Subsequently, in applying this to the *HoF*, Miller notes that the interior space of the dream-world:

> omit[s] details of spatial relation but originates in and reflects its narrator's own processes of cognitive spatialization of various sense data, also crucially encouraging the reader's subjective re-spatialization of the knowledge it contains. Each memory palace is a room of one's own. (Miller 201: 480)

Miller's suggestion of the subjectivity of the reader's re-spatialization, accounts for our subjective mapping of the interior dream space. The locative world builders place us by way of the deictic projection of our *origo* to the dreamer-narrator, 'withyn a temple ymade of glas' (120). In textural terms, the very projection of our deictic centre to Geffrey's own projection of self that has experienced the dream, means we assume the position of the 'attentional figure' or '*trajector*', who then moves in the direction of a secondary object or field known as the '*landmark*' (Stockwell 2009: 169-70). In this instance, the prepositional verb 'withyn' (120) would suggest that the 'trajector moves through the edge of the landmark' (Ibid.: 170). However, unlike the description of Fame's palace in which Geffrey accounts for his 'aproche' (1115) allowing him to explain 'al the shap devyse/ Of hous and citee' (1113-14), the *edge* of the landmark is incoherent and thus makes it difficult to track the Geffrey's spatial movement. By way of acknowledging the 'glas' structure and that it is a 'temple' (120), our formation of the interior space in which Geffrey resides relies on us imparting from the discourse world our subjective understanding of what a glass temple could look like from an interior perspective and the structure of that space. The only reference to structure comes by reference to the 'table of bras' on *'a* walle' (131), however, the fact that Geffrey only comes across this after he 'romed' (140) gives no coherent stability of world builders in locative terms, as Geffrey 'nyste never/ Wher that I was' (128). As such, through the projection of our *origo* to the *trajector*, the phenomenal perspective of the dream world relies not only on Geffrey's introspection, but on the reader's also. From a subjective standpoint, as I tried to make sense and imagine the inner temple and Geffrey's relation to this, my imaginative process was modulated by my own internal and phenomenal interpretation and experience of a temple. From a cognitive poetic perspective, although it may seem a non-sequitur, Chaucer's conscious lack of deictic markers and world building elements used in an attempt to encapsulate the randomness of dreams and the construction of his memory into form, may in fact seem less dream-like. For the reader, we are essentially modulating the events and spaces through conscious introspection in an attempt to conceptualise the world in which we are projected. This therefore invokes a meta-awareness or, thinking about thinking on the part of the reader, which promotes our conscious awareness of self and our surroundings in the discourse world, rather than our immersion in the text world. As such, it is this volitive control of the narrator that transcends to the awareness of our own volitive process of imagination, making us conscious that the dream world is formulated as a retrospective narrative rather than an unmediated transcendence of Geffrey's subconscious experience.

In each case, the very act of recounting a visual first-hand experience in the Temple of Venus and Fame's Palace, reflects Chaucer's aesthetic concern of representing the imaginative experience in a formal construct such as language. The imaginative is what allows readers and dreamers to conceptualise and become immersed in narratives. The problem of emulating an immersive dream quality in the medieval vision lies in the attempt to mirror the subconscious experience of dreaming, yet simultaneously forming a narrative vision that has an interpretative structure allowing Chaucer to question the relationship between the imagination, poetry, and truth. The mental verb 'sawgh', along with the other verbs 'romed' and 'found' (133, 140, 141) serve as the function advancers that mark the shift of both the dreamer's unspecified locale and the objects he looks at. For instance, the basis of the dream world in Book I is the series of scenes that stem from the narrators own imaginative translation of Virgil's written *Arma virumque cano*. As Robert Edwards has argued, the formulation of a written text into a series of figures and images that retells the story of Aeneas and Dido, is 'preeminently the language of the eye' (Edwards 1989: 100). However, Edwards' literary critique does not account for the readerly experience of the dream world. From a TWT framework it is more cogent to suggest it is the language of the *mind's eye* at work, as this would account for the dreamer's conceptual space and how we as the reader acknowledge this. Colin McGinn argues that 'visualizing [an object] and imagining (i.e. visualizing) that I am seeing the [object] are intentional acts with very different contents' (McGinn 2009: 45). For the reader, the quality of the dream world relies on the former by invoking the projection of our *origo* into the dream.

For the dream world to become fully immersive, and given the notion that building a text world is by process confined to our imaginative capabilities, as Elaine Scarry notes, our 'successful image-making [must] entail supressing awareness of volition'(2001: 31). Subsequently, what Geffrey sees by way of imaginative creation is cognitively experienced as if we are within the 'sondry stages' (122) through the process of a series of world switches, and can be further expressed in *textural* terms through

the process of attention. Each new scene of Dido's story begins with a reference to what Geffrey sees with the mental verb, 'there sawgh I'/'I sawgh' (151, 163, 176, 193, 198, 209, 212, 219, 221, 253) and requires a separate world switch each time. In each case, the world switch creates an epistemic modal world that moves the reader from the current dream-world, to the 'representational domain' (Werth 1999: 188) by way of the mental verb 'sawgh'. In figure/ground terms, the projection of our *origo* to Geffrey means that we follow his attention and thus the attractors that focus his mind's eye in turn become the focus of our attention also. Thus, with each world switch Geffrey becomes a pseudo-third person omniscient narrator, whilst the spatial deixis maintains our *origo* with the dreamer-narrator, given that the perceptual verb 'saw' does not shift Geffrey's deictic position. Nonetheless, as McIntyre notes of third-person narration, Geffrey is moved into the consciousness of a particular character(s) (in this case Aeneas, Dido, Jove, Venus and Crusea) who then become the 'reflectors' of the fiction (McIntyre 2007: 183). Consequently, Geffrey moves from the figure of our attention to the background by way of the characters in the kinetic scenes denoting *newness* and *agency* (Stockwell 2009: 25). Through Geffrey's narrative of each scene, our focus is moved inwards into the scene with greater intensity or *zoomed*. For example, Geffrey recounts Aeneas' venture to Italy via sea and our attention is shifted from 'Eneas' to the attractor of a 'tempest' (435) by way of its *activeness* and *largeness* (Ibid.) and finally onto the 'stere[steersman]' who is 'Smote over borde' (437-8). Yet, despite the world switches and immersive attention shifts, the syntactic subordination of the action to the main clause, 'there I saw' in each scene, shifts our attention back from the cognitive image of the mind's eye back to Geffrey. As such, Geffrey is given a sense of agency within the dream and this arguably reverts our attention back to a less dream-like experience through an awareness of volitive formulation of the narrative.

In Giovanelli's terms then, dream worlds are best considered types of 'modalised expressions since they are attitudinal, guided by the emotional concerns of the conceptualiser, and represent different degrees of closeness to reality '(Ibid.:110). Whilst I do not disagree that Chaucer's dream-world fits into this categorisation given that it the dream-world itself is best conceptualised in terms of epistemic modality, I have shown that whilst the dream is invoked as a non-volitive action, accounting for the volitive and non-volitive actions in the dream world itself can interrupt the dream like quality of the narrative. In Books I and III, in particular, the process with which the dreamer controls where he moves, what he sees, and who he speaks to makes him the narrator of the ongoing dream. Further to this, the dreamer has a certain level of introspection. The mental verb phrase 'thought I' means the information is modulated through a volitive mental process almost exclusive to waking cognition. At the close of Book I, Geffrey conceptually categorises the events that take place in the dream world as an act of dreaming: 'Fro fantoume and illusion/Me save!' as he finds himself in a 'large felde' with no object other than himself. These traits, from a readerly perspective however, disrupt the dream-like atmosphere of text as the reference to dreaming creates a world switch back to the original text world by way of reference to the dream model and the narrator who constructs it retrospectively.

Perhaps the point of the most intense dream-like quality of the dream-world is Geffrey's flight with the Eagle in Book II. The world switch caused by the Eagle's direct speech creates another 'push' which is subsequently followed by the projection of our DC to his attitudinal modal world. As such, we are removed from the narrator-dreamer and inhabit the *origo* of a surreal character by way of a deictic world switch formed by the embedded direct speech of the Eagle. Although Geffrey describes it as 'so wonderful a dreme' (62), wonderful in the middle English context can mean 'of exceptional quality', but also 'unnatural' or 'dreadful'(MED). The bizarre sequence with which the Eagle takes Geffrey, and given Geffrey's response of 'drede./And al my felynge gan to dede', is a non-volitive action that causes distress for the dreamer-narrator. For Geffrey, this is experienced as reality itself with cognitive and physical processes connected; his 'herte bete' (570). As Giovanelli argues of Keats' nightmare dream-worlds, 'it is difficult to understand unpleasant dreams as representing any kind of volition' (Giovanelli 2013: 110). In terms of mapping across from discourse world and the dream-world, the act of flying for a medieval layperson is a very different phenomenon than for a contemporary reader. The process of flying to a contemporary reader relies on a world schema. To us, the process of flight either pertains to our own flight (most typically in an aeroplane) or a bird's flight, which is an everyday natural occurrence. Ostensibly then, the flying Eagle at the end of Book I is a process of 'schema preservation' as it fits our previously encountered knowledge, yet the process of human flight for a medieval reader would rely on 'schema disruption' (Stockwell 2002: 79). However, in any case the presence of flying with an oversized eagle who speaks with a human voice, is potentially disruptive to our own schemas. It is a type of 'second order informativity' (Ibid.: 80) in which, through the process of accretion, we would have to acknowledge that this is a dream, and in this particular dream the Eagle is large enough to lift a human into flight and has an erudite human rhetoric also.

Even here however, the narrator, by controlling the deictic maintenance of the text world, never fully decomposes as the negating verb phrases in the scene disrupts our immersion in the dream-world

by defying expectation and invoking a world switch back to the original text world through manipulating our figure/ground attention. As described by Giovanelli, 'negation relies on a reversal of figure and ground so that an affirmative proposition becomes the expected background against which the negative construction is more perceptually salient' (Giovanelli 2013: 139). After describing how Geffrey is taken, he relates that he 'can not telle yow' and 'I came up y nyste[know not] how' (547-8). In this instance, using Givón's (1993) terms, the *syntactic negation* signalled by the use of the 'negating operators', 'can not' and 'y nyste' modify the affirmative structure that Geffrey, from his position in the text world, has told us the details of his dream and has just revealed how he came to flight (Givón 1993: 346; Giovanelli 2013: 132). The fact that Geffrey gives the negative perceptual phrases 'can not telle' and 'y nyste how' structure, in relation to the positive grounds 'telle' and 'how', means because Geffrey cannot describe the contents of his dream, due to all his 'felynge gan to dede' (552) and his projected self's loss of conscious, the negating verbs gain the attention as the figure (Giovanelli 2013: 132). Consequently, due to Geffrey's lack of conscious, we have no one to attach our deictic centre to other than the narrator in the original text world who is the only one, from a retrospective position, who can continue the dream narrative through the function advancing propositions, 'fleynge', 'sours', 'up' (543-4). The significance of this means that even at its most bizarre, non-volitive, and experientially real by evoking physical emotions such as fear, the dream's immersive and dream-like quality is disrupted by the imposition of our awareness of the dream model by way of its narrative construction stems from the original text world.

Although there has been much debate among critics as to who the 'man of grete auctorite' (2158) is the reader is left with in the House of Rumour, and whether the ending can be seen as conscious authorial decision (Brusendorff 1925; Bennett 1968; Burrow 1991) or whether we are missing the rest of the text, the poem nonetheless breaks off whilst we are still in the dream world. As such, despite the *toggling* between worlds throughout the text, unlike the majority of dream visions in which there is an epilogue, we never return to the original text world. Perhaps the abruptness with which we return from the dream world to the discourse world after the reading process, mirrors the way that dreams can suddenly bring us back into reality. However, with Chaucer's text, dream and reality conflate throughout, as poetry (the work of the imagination) is the source of knowledge, or, as Edwards puts it, 'the diminished possibility that something besides poetry can stand as a form of knowledge' (Edwards 1989: 112). What the medieval dream vision can nonetheless inform us about cognitive poetics is how we conceptualise the dream narrative and the cognitive processes required in order for literature to *emulate* the experience of dreams. As I have argued, the medieval dream vision also reveals floors in TWT and even Giovanelli's revised model of distinguishing sleep-dream worlds from desire worlds does not fully account for the way we conceptualise the projection and immersion of our reading selves into the dream world. Thus, TWT more generally can benefit from other cognitive poetic frameworks such as *texture* and Deictic Shift/Centre Theory to account for the immersive and experiential processes required to *emulate* the dream phenomena. As Hartmann's mentation states suggest, the similarities in world building structures between waking imagination and dreaming offers scope for this analysis to be taken further. Michaela Shrage-Früh is set to publish a book next year ('Philosophy, Dreaming and the Literary Imagination'), which, by combining cognitive psychology, philosophy of mind and literary theory can perhaps formulate a new cognitive poetic framework to account for the strategies of writers who aim to recreate dream experience through language. Even here however, to overlook the medieval dream vision and Chaucer in particular, will neglect a literary genre which perhaps exposes the limitations of language and the misrepresentation of human imaginative experiences. The fact that we can never be fully immersed in the dream narrative due to the retrospective dream narrative, means that Chaucer posits the question of whether art can enable him to 'tellen al my dreme aryght' (527). From a cognitive poetic standpoint, the question is not whether Chaucer can tell his dream well, but whether the reading process allows for transcendence of his dream experience to our immersive experience in the text. As I have shown, despite the cognitive poetic insights into reading and interpretation, it cannot, and perhaps never will.

Bibliography

Primary Text

Chaucer, G. (1387). *The House of Fame*. In H. Phillips and N. Havely (eds.) (1997) *Chaucer's Dream Poetry*. London: Longman, pp. 126-213.

Secondary Texts

Barr, J. (2010). *Willing to Know God: Dreamers and Visionaries in the Later Middle Ages*, Columbus: Ohio State UP.

Boisinelli, M. (1995). 'Mind and Consciousness During Sleep', *Behavioural Dream Research* 69: 195-201

Boitani, P. and Mann, J. (eds.) (2003). *The Cambridge Companion to Chaucer*. Cambridge: Cambridge UP.

Brone, G. and Vandaele, J. (eds.) (2009). *Cognitive Poetics: Goals, Gains and Gaps*. Berlin: Mouton de Gruyter.

Bruder, G. A., Duchan, J. F., Hewitt, L. E. (eds.) (2009). *Deixis in Narrative: A Cognitive Science Perspective.* Oxon: Routledge.

Edwards, R. R. (1989). *The Dream of Chaucer: Representation and Reflection in the Early Narratives*. Durham: Duke UP.

Galbraith, M. (2009). 'Deictic Shift Theory and the Poetics of Involvement in Narrative', in Bruder et al., pp. 19-60.

Gavins, J. and Steen, G. (eds.) (2003). *Cognitive Poetics in Practice*. London: Routledge

Gavins, J. (2007). *Text World Theory: An Introduction.* Edinburgh: Edinburgh UP.

---. (2005). '(Re)thinking modality: a text-world perspective', *Journal of Literary Semantics*, 34(2): 79-93.

Giovanelli, M. (2013). *Text World Theory and Keats' Poetry: The Cognitive Poetics of Desire, Dreams and Nightmares.* London: Bloomsbury.

Givón, T. (1993). *English Grammar: A Function-Based Introduction: Volume 1*. Amsterdam: John Benjamins.

Hartmann, E. (1998). *Dreams and Nightmares.* New York: Perseus.

Hewitt, L. E. (2009). 'Anaphor in Subjective Contexts in Narrative Fiction' in Bruder et al.

Klitgard, E. (1998). 'Chaucer's Narrative Voice in the House of Fame', *The Chaucer Review*, 32(3): 260-266 http://www.jstor.org/stable/25096016 [Accessed 18 April 2016].

Kruger, S. F. (1992). *Dreaming in the Middle Ages*. Cambridge: Cambridge UP.

---. (1993). 'Imagination and the Complex Movement of Chaucer's House of Fame', *The Chaucer Review*, 28(2): 117-134 http://www.jstor.org/stable/25095836 [Accessed 18 April 2016].

Lakoff, G. (1993). 'How Metaphor Structures Dreams: The Theory of Conceptual Metaphor Applied to Dream Analysis', *Dreaming,* 3(2): 77-98 http://ovidsp.tx.ovid.com.ezproxy.nottingham.ac.uk/sp-3.20.0b/ovidweb.cgi?&S=FDAEFPMJMFDDNMLMNCIKLADCNPHCAA00&Complete+Reference=S.sh.27%7c1%7c1 [Accessed 24 April 2016].

McGinn, C. (2004). *Mindsight: Image, Dream, Meaning*. Massachusetts: Harvard UP.

McIntyre, D. (2007). 'Deixis, Cognition and the Construction of Viewpoint'. In M. Lambrou and P. Stockwell (eds.) *Contemporary Stylistics.* London: Continuum, pp. 118-30.

Miller, T. S. (2014). 'Forms of Perspective and Chaucer's Dream Spaces: Memory and the Catalogue in The House of Fame', *Style* 48(4): 479-485.

Quinn, W. A. (2009). 'Chaucer's Recital Presence in the "House of Fame" and the Embodiment of Authority', *The Chaucer Review*, 43(2): 171-196 http://www.jstor.org/stable/25094426 [Accessed 19 April 2016].

Rupprecht-Schreier, C. (1993). *The Dream and the Text*: *Essays on Literature and Language*. New York: SUNY.

Russell, S. J. (1988). *The English Dream Vision: Anatomy of Form*. Ohio: Ohio State UP.

Scarry, E. (2001). *Dreaming by the Book*. New Jersey: Princeton UP.

Stockwell, P. (2002). *Cognitive Poetics*. London: Routledge.

---. (2009). *Texture: A Cognitive Aesthetics of Reading*. Edinburgh: Edinburgh UP.

Schrage-Fruh, M. (2012). '"The Root of Art Are in the Dream": Dreams, Literature and Evolution'.

Segal, E. M. (2009). 'Narrative Comprehension and the Role of Deictic Shift Theory'. In Bruder et al., pp. 3-18.

---. (2009). 'A Cognitive-Phenomenological Theory of Fictional Narrative'. In Bruder et al. pp. 61-78.
Spearing, A. C. (1976). *Medieval Dream Poetry*. Cambridge: Cambridge UP.
States, B. O. (1988). *The Rhetoric of Dreams*. New York: Cornell UP.
---. (1993). *Dreaming and Storytelling.* New York: Cornell UP.
Tsur, R. (1998). *Poetic Rhythm: Structure and Performance*. Berne: Peter Lang.
---. (2003). 'Deixis and Abstractions: Adventures in Space and Time'. In Gavins, pp. 41-54.
Werth, P. (1999). *Text Worlds: Representing Conceptual Space in Discourse,* Harlow: Longman.
Windt, J. M. (2015). *Dreaming: A Conceptual Framework for the Philosophy of Mind and Empirical Research*, Massachusetts: MIT Press.
---. (2007). 'The philosophy of dreaming and self-consciousness: What happens to the experiential subject during the dream state?'. In D. Barrett and P. McNamara (eds.) *The New Science of Dreaming Vol 3: Cultural and Theoretical Perspectives*. Connecticut: Praeger.
Zubin, D. A., Hewitt, L. E., (2009). 'The Deictic Center: A Theory of Deixis in Narrative'. In Bruder et al. pp. 129-157.