

# Need for Sleep



# Need for Sleep:

*Daybeams* - *Moondreams* -  
New Schemes

By

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For  
Ginger, Abby, “C”, “SB”, and “FB”



# TABLE OF CONTENTS

List of Illustrations .....	ix
List of Tables .....	xi
Acknowledgements .....	xiii
Introduction .....	1
<i>Sleep</i> as a Figurative Construct	
Chapter One.....	31
<i>Default</i> may lie <i>both</i> in our stars <i>and</i> in ourselves: The Default Mode and its Inter-connectivity	
Chapter Two .....	49
<i>In—A—Boudoir</i> State of Mind	
Conclusion.....	71
“ <i>Good</i> daydreams to all, to all some <i>good</i> light”	
Bibliography .....	73





## LIST OF ILLUSTRATIONS

- 1.1 *Snow White* by Marina Bychkova
- 1.2 *Sleeping Beauty* by Harry Clark
- 2.1 *Tableaux Vivants in the Nursery—The Sleeping Beauty*, Public Domain
- 2.2 *Inside* by Kim De Ruysscher
- 2.3 *Listening Figure* by Juan Munoz
- 2.4 *E-Trickland* by Michael Borremans
- 2.5 *Determination* by Hans Op de Beeck
- 3.1 *The Vision* by Raphael Kirchner, Public Domain
- 3.2 *Porcelain Powder Puff with Flapper Lady Bowl*, Courtesy of Theriault's
- 3.3 *Lady on Chaise Reading a Book*, Courtesy of Theriault's
- 3.4 *Man Daydreaming at a Cocktail Lounge Table*, Public Domain



## LIST OF TABLES

Table 1-1 Six Variations of the “Sleeping Beauty” Script

Table 1-2 Six Re-Interpretations & Elements/Circumstance

Table 1-3 Viewers’ Daydreams & Script Re-interpretations

Table 3-1 Viewers’ Daydream Schematic Elements & Script  
Re-interpretations

Table 3-2 Elements/ Circumstance & Viewers’ Daydream Schematic  
Elements

Table 3-3 Intermingling Inside/Outside & Viewers’ Self-Soothing



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(The first several lines, before chapter 1 THE SLEEPING PALACE, from the poem “The Day-Dream” by Alfred Lord Tennyson)

*O Lady Flora, let me speak:  
A pleasant hour has passed away  
While, dreaming on your damask cheek,  
The dewy sister-eyelids lay.  
As by the lattice you reclined,  
I went thro' many wayward moods  
To see you dreaming—and, behind,  
A summer crisp with shining woods.  
And I too dream'd, until at last  
Across my fancy, brooding warm,  
The reflex of a legend past  
And loosely settled into form...*

(From “Sleeping Beauty: The Ultimate Collection ” by C. Evans, 2014)





## INTRODUCTION

### *SLEEP AS A FIGURATIVE CONSTRUCT*

The need to dream during sleep seems as instinctive as the needs to eat and to procreate. Right next to such need may also be the need to dream or “sleep” while awake. Indeed, daydreams or “daybeams” are in the forms of private images. Such imagery may vividly color one’s inner experience enough to influence one’s emotional responses or “inner destinies” towards *self-soothing*, and may be as natural to the human mind as the feeling to voluntarily close one’s eyes during the day (perhaps even to fancy a moon). In other words, “daybeams” refer to daydreams and their often potentially *vivid* psychological quality, and “moondreams” refer to the more particular, even highly personal content of these daydreams.

In this study subtitled “daybeams—moondreams—new schemes”, this author explores the influence of cognition and neuro-cognition on one’s *subjective experience of self-soothing through daydreaming*, principally in the form of a *scheme* (also referred to as a *schema*) or in the form of *schemata*: the former refers to a single knowledge structure that contains parts or ideas that are, at the time, organized in an individual’s mind in a certain way; the latter refers to a group of more than one scheme or schema that contain variations on a particular knowledge structure. In other words, a scheme or a group of schemata each reflects a person’s current understanding or experience of something and/or someone in the outside world. For instance, one can have a single scheme for the human face having two eyes, a nose, and a mouth organized in a certain, universal relation to one another. At the same, one can also have developed more varied human facial schemata, that include more or less subtle differences between these universal facial parts or ideas, which enable him or her to distinguish faces of people from certain different cultures or ethnicities; the basic human facial scheme has not been done away with psychologically, but has been superimposed upon, if you will, perhaps many times, to include more and/or less subtle variations or different organizational interpretations of the human face. In addition, one’s scheme or group of schemata may exist at increasingly specific, even minute

levels of experience, e.g. understanding just the human eye, or even just the shape of the human eye. Even further, schemes and schemata may develop through more private or idiosyncratic experiences that rely to a greater degree on personal memories and subtle or nuanced emotional content, e.g. painting an invented character with a highly unusual or uniquely configured pair of eyes or single eye. Psychiatrist and psychoanalyst Arthur Modell states:

In emphasizing the vital significance of the private self, I am striving to correct a current bias that views the self nearly exclusively as a social self. Many contemporary authors have exaggerated the significance of this social aspect of the self, minimizing or neglecting the self's capacity to "bootstrap" itself from within. As many life experiences attest, there are individuals who have been able to "create" themselves and maintain a sense of continuity and coherence....(1993: 4)

Indeed, the human mind's ability to "bootstrap" itself, or take matters of the nature and character of its own content—being its thoughts, feelings, behaviors—into its own hands, so to speak, implies having a psychological capacity to mold and shape, even over and over again, one's scheme or schemata, which include configuring and re-configuring knowledge structures to one's personal emotional benefit.

For this study, the basic assumption is that one way in which to do so is through the act of the daydream. Here, certain cognitive dynamics may come to characterize what this author refers to as being *In—A—Boudoir* state of mind: a state of mind that contains phenomenological essences of "life", of "death", of "love", of "sexual longing", as well as of the "expansiveness of consciousness" or the "expansiveness of self" through the development of one's *self-schema* or *self-schemata* (to be explored in Chapter 2). Indeed, to an adult, such a mindset might seem akin to a fairy tale kind of experience, removed from the everyday cognitive demands of adulthood.

## The Script

Some four decades ago, in his groundbreaking book *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, the child psychologist Bruno Bettelheim gave critical attention to the fundamental influence that the *fairy tale* has on the child's developing imagination:-

A child needs to understand what is going on within his conscious self...not through rational comprehension of the nature and content of his

unconscious, but by becoming familiar with it through spinning out daydreams—ruminating, rearranging, and fantasizing about suitable story elements in response to unconscious pressures. By doing this, the child fits unconscious content into conscious forces. It is here that fairy-tales have unequalled value, because they offer new dimensions to the child's imagination...the form and structure of fairy-tales suggest images to the child by which he can structure his daydreams... (1976: 7).

The value of fairy-tales in offering “new dimensions” to the *adult* imagination, may, ultimately, be no less than that of children. In her recent book, *Re-doing Rapunzel's Hair*, Pavlik-Malone states, “To use fairy tale imagery that includes human dynamics may be psychologically beneficial not only for children, but also for adults. In doing so, adults can continue to learn about themselves and their psychological processes through their own continued motivation—personal needs, wants, desires, to re-organize and re-interpret internal experience” (2014: xxx). In her previous study, the author explores how personal, imaginative renditions of hair, symbolically relate to the fairy tale character Rapunzel's hair. In other words, the individual, who is also the artist, has successfully fitted some of his or her “unconscious content into conscious forces” after creating an emotionally satisfying visual image which contains a unique interpretation of a basically universal experience—one's own hair.

In the current study, certain key elements of the fairy tale *Sleeping Beauty* will be explored in order to better understand their potential *cognitive* significance for structuring certain daydreams in adults—those that encapsulate conscious and unconscious thoughts and feelings about “life”, “death”, “love”, “sexual longing”, and the “expansiveness of consciousness”. (Also, both ideas—one, that daydreams among individuals can be more or less fantastical; and two, that any particular individual can, in fact, be a child, adolescent, or adult—will be kept in mind as well.) These key elements comprise a type of scheme or schema known as a *script* (as *schemata* is plural for *scheme*, so *scripts* is plural for *script*), which is basically an organized knowledge structure that reflects a social understanding or a social context; in other words, a script is a mental representation of persons acting towards one another in a certain way that includes roles and behavioral sequences that are played out and unfold in real time. Generally, scripts are stereotypical renditions had by most people of what is supposed to take place between certain persons in a certain context or situation, e.g. after walking into the front door of a restaurant, one waits to be seated, is then seated, then given a menu, reads the menu...etc., and even the most widely known script can potentially be more or less detailed in its base ideas, depending on individual

interpretation; for instance, in terms of the first base idea, one's scripts may include *both* being lead to a particular table *as well as* being told to pick a table on one's own. As mentioned before with regard to schemata, one's base idea of a script can have new renditions superimposed on it as one's experiences going to different restaurants. Here, either of these two interpretations may be the "base" one, depending on which was encoded into a particular individual's long-term memory first. Even further, one may use such knowledge structures to *dream up* in one's imagination a new interpretation of what may be a base or a superimposed idea for that individual, e.g. entering a particular restaurant discretely from the *back* door instead of from the *front* door.

In the *Sleeping Beauty* fairy tale, an *enchanted sleep*, that has been substituted for both eternal sleep (death) and the 24-hour human sleep cycle, becomes important. This "sleep" script has, as part of its semantic and semiotic essences, a universally familiar, alternating image which is either: a *young female literally sleeping*; or, a *young female having just literally slept, for one-hundred years*. In both scenarios, there is a young man present who has instantly fallen in love with her through the power of her physical beauty; he has arrived at that moment to either wake her up with his kiss (see Figure 1-1), or, to be there after she awakes on her own (see Figure 1-2). In addition, both scenarios include the same idea—upon awakening, she already knows that he is the love of her life, and that she is ready to take on the adult female roles of "wife", and later, "mother to his children".

In her recent book *Enchanted Doll* (2014), doll artist Marina Bychkova states, "The concept of a vulnerable sleeping girl, with its deep erotic undertones, is so intriguing to our collective imagination that it shows up repeatedly in many fairy tale around the world" (36: 2014)". Figure 1.1 portrays Bychkova's Snow White and "her man".



Figure 1.1 *Snow White* From *Enchanted Doll* c. 2014 Marina Bychkova. Reproduced by permission of Marina Bychkova.

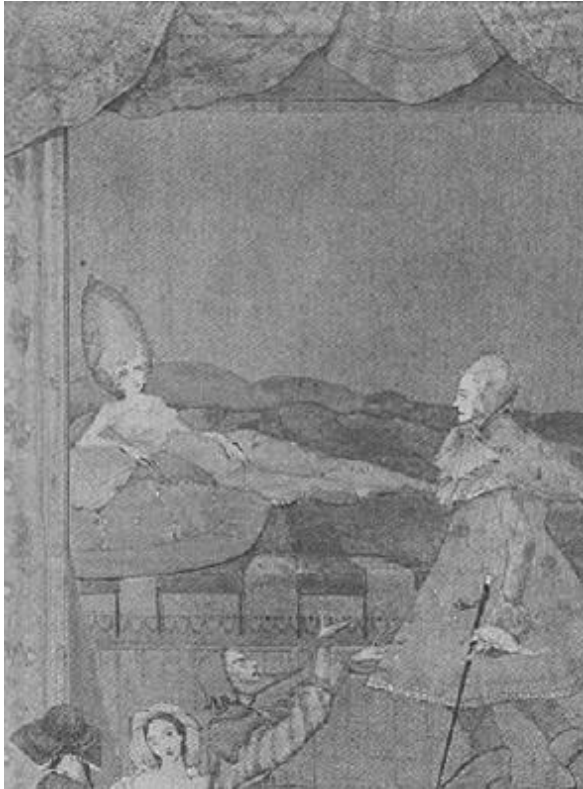


Figure 1.2 *Sleeping Beauty* by Harry Clark from *The Fairy Tales of Charles Perrault*, CALLA Editions, an imprint of Dover Publications, Inc., c. 2012. Reproduced by permission of Dover Publications.

(The first stanza of chapter 1 THE SLEEPING BEAUTY, from  
“The Day-Dream” by Alfred Lord Tennyson)

**I.**

*Year after year unto her feet,  
She lying on her couch alone,  
Across the purple coverlet,  
The maiden’s jet-black hair has grown,  
On either side her tranced form  
Forth streaming from a braid of pearl:  
The slumberous light is rich and warm,  
And moves not on the rounded curl.*

(From “Sleeping Beauty: The Ultimate Collection” by C. Evans, 2014)

And Charles Perrault writes,

At last he came into the chamber all gilded with gold, where he saw, upon a bed, the curtains of which were all open, the finest sight was ever beheld: A Princess, who appeared to be fifteen or sixteen years of age, and whose bright, and in a manner resplendent beauty, had somewhat in it divine. He approached with trembling and admiration, and fell down before her upon his knees—"Is it you, my prince," said she to him, "you have tarried long." (56 : *The Fairy Tales of Charles Perrault*, Calla Editions, 2012)

Indeed, in both of these widely known versions, *the power of true love*, between a young man and "his" beautiful, (once) asleep young woman, prevails.

Interestingly, there have been some re-interpretations of this classic fairy tale script, in at least three artistically creative areas—performance art, fiction, and film. These pieces strongly suggest adult "ruminating, rearranging, and fantasizing about suitable story elements" in more psychologically complex and nuanced, even idiosyncratic, ways. First, Tilda Swinton's piece *The Maybe*, features the actress herself pretending to be asleep. She wears a light blue shirt and jeans, with her pair of spectacles lying at her side. She slumbers encased in a large glass case for hours at a time. Indeed, being asleep in this case, suggests there is no expectation for her to be kissed. Which may lend a greater uncertainty of what she is dreaming about. This piece appeared in 1995 in London at the Serpentine Gallery, and recently in 2013 in New York at the Museum of Modern Art. On the 1995 display of this piece, in her essay "On the Threshold: Sleeping Beauties", scholar Marina Warner writes,

...the centerpiece was called 'The Maybe', and it called the bluff of the waxwork effigy: here was a Sleeping Beauty—for real. The actress Tilda Swinton lay sleeping in a glass case all day, and the visitors could watch her for as long as we liked. She wore ordinary day clothes, without adornment, without covers, with her spectacles by her side within reach. She moved, she breathed, but she didn't wake or get up, and she remained on the other side of the glass, out of our reach.

This was a sight to provoke sighs of wonder and pleasure, truly. It recalled the secrecy and intimacy and peace of watching another sleep—a loved one, a child. It gave permission to do something in this case forbidden, to be close to a stranger who is a great beauty and watch her while she was absent, mind-voyaging in her sleep and maybe her dreams. The glass box turned her into an exhibit, and it excited anxiety that she might suffocate and lose that connection to life that made her presence at the art exhibition so peculiarly thrilling...The title of the piece, *The Maybe*, captured its

ambiguity as a perfect example of the uncanny, replicating in its undecidable status as art the mysterious, undecidable character of consciousness in sleep and relations between self and sleeper. What was she in this living sculpture? Did she become a work of art, even though she was not in any sense fabricated? (2012: 120-121)

Indeed, the eighteen year span between the “sleep” in London and its continuation in New York, may stir the idea that not only a *younger* sleeping woman but also an (eighteen years) *older* sleeping woman, can spark interest in, and perhaps, even rouse daydreams of “life” of “death” of “love”, of “sexual longing” and of the “expansiveness of consciousness” or the “expansiveness of self”, hence introducing a script re-interpretation of the fairy-tale.

Another recent performance art piece *The Sleeping Beauty Project*, was on display in 2012 at the National Museum of Ukraine. The exhibition ran for 15 days, and included five young women who each feigned sleep as “the beauty” for three days. The beauty is dressed completely in white, and lies on an all-white bed with her head on a white satin pillow. Ukrainian-Canadian artist Taras Polataiko, creator of the exhibit states, “It’s part social experiment...” (2012: 2). This is so, since it is socially interactive, in that if she opens her eyes if you kiss her, you have to marry her; there is even a contract that may be signed before partaking in the exhibit, if the viewer wants to also be a potential kisser as well. Polataiko states, “What makes the performance intense, is that the consequence is serious;”...“I describe them in terms of the roles—the prince and the beauty. The prince has to think twice because he doesn’t know the essence of the beauty, he just sees the surface, and the beauty is opposite. The beauty doesn’t get to see the prince, but she gets to feel intuitively” (2012: 3). —“...I’m interested in taking the old archetypal narrative, which any fairy tale is and making it real and seeing what happens” (2012: 3). Interestingly, the exhibit ended with the sleeping beauty awakening to the kiss of another woman. Thus, the idea that this female might intuitively sense another female as being her “love”, and that this woman sees “the beauty” as her romantic daydream, and so kisses her, has introduced another script re-interpretation of the fairy tale.

Next, in fiction, the story *Sleeping Handsome* (2011) by author Jean Haus, involves Zach Wallace, a good-looking teenage boy (of college age) who has slipped into a coma due to a fall from a cliff into a ravine while on a trip with his friends. Now, he lies at home in his room connected to a respirator. Paige, a high school girl, regularly reads stories to Zach at the request of his mother who hopes that it will help him somehow. (Paige has been assigned these several weeks of community service because she

cheated on a major school project, and her teacher believes it is an appropriate task for someone like her because she has acting talent). Paige recounts: *Though the shape under the blanket is thin, the face under the breathing tube is swollen and fat. A wide swath of medical tape covers the nose. Dark, brown hair cut in a neat buzz frames the face. A hospital gown rises and lowers over the chest in a beat making the whoosh of air from the machine. Tubes and wires go from him across the tan carpet to the machines. Other than those machines, the room is silent and motionless.* Instead, for much of the time, she reads Zach's private journal (as well as looking through his past photos). In addition, she talks to him. Paige recounts: *I've been doing this, talking to him when I come and go. Though I still won't go close to the bed or him, I'm hoping this will make me feel like he's a person instead of a body kept alive by machines. With the breath of inner thoughts I reveal to him—I'd never tell a real guy the stuff I tell him...it just helps me understand myself. Something I've never tried to do before.* One of the key entries for Paige (in Zach's journal) is when Zach describes when he told his father how he really feels: [Journal Entry] *Then he tried to argue with me. Called me a fool...once it was out, I couldn't stop. I just kept repeating, "I'm not playing football in college. I'm going to get a MFA. I'm going to be a writer." Finally comprehension entered his eyes and he almost hit me. Pulled his hand back and stared at me for the longest two minutes of my life before walking away.* She falls in love with this *physically beautiful* young man who has *genuine character* and *courage* (this same comatose guy whose predicament initially gave her the creeps) *My hands are shaking as tears well in my eyes...I'm just so happy. And for once crying doesn't bother me. "Oh, wow Zach. You did it...I'm so proud of you. You're so the opposite of spineless. So the opposite of me."*

Her service lasts a month, at the end of which, Zach miraculously wakes up when Paige kisses him "goodbye" on his lips, not long before his parents planned to have his respirator removed. *My tears spill across his skin as I push the breathing tube on an angle and lean forward. "I love you," I whispered in a light breath and press my lips to his. They feel soft and warm as they press against mine./Press against mine./I stumble back as if the light press of lips burned me and sob at the desperation that has me imagining him returning my kiss. But, beneath me, his blue eyes flutter open. He turns his head ever so slightly and blinks, like he's trying to focus, trying to find me./"Zach?" I whisper as my hand flies to my chest./His mouth opens but only a soft moan comes out./Awake!" I shout loudly then cover my mouth only to pull it away and shout again, "Awake!"*



During his recuperation, Paige “sees” him in her daydreams. *I often imagine running into him. At a store. In the mall. At a restaurant. Outside his house when I nonchalantly walk by...Would he know me? On my good days, I see him running to me, whispering those words I said to him before that fateful kiss. Even when he ignores me in my imagination, I still wistfully watch him go by.*

In the end, after his recuperation, he brings Paige flowers, tells her that he could hear her when she read aloud to him and when she responded verbally to entries in his diary, and that she *is*, in reality, his “love” as well. This re-interpretation of the Sleeping Beauty script includes the idea that “the beauty” is a young (handsome) man rather than a young woman, as well as how a young person’s comatose state might relate to both that person’s (his) and another’s (hers) actual “expansion of consciousness”.

Next, in the 2007 German film *House of the Sleeping Beauties* by Vadim Glowna (based on the 1969 novella by Yasunari Kawabata), the main character *Edmond* is an older man who has lost both his wife (*Monika*) and his daughter (*Kiki*) in car accident. His friend *Kogi*, who senses his continued despair and his burgeoning pre-occupation with death, recommends that he visit a clandestine house that is a kind of meditation dwelling, where older men go to sort out such profound matters of heart and mind. The House, run by a Madame (who knows Kogi), is a place where a man can spend the night alongside one or more sleeping young women. These women, who are beautiful, facially adorned with make-up, lying naked under the covers, do not wake up during the man’s time with them. The Madame gives each “sleeping beauty” a substance or drug that will ensure she does not wake up during this time. The bedroom or chamber where the man’s experience takes place is quite seductive—with dim lighting, layered sheer and semi-sheer draping throughout, and paintings all around that portray nude and semi-nude beautiful women. During the course of the film, Edmond returns to The House several times, having experienced lying alongside four or five different young women in total.

During his visits, Edmond is mesmerized by each woman’s youth, which emulates both innocence and erotic femininity—caressing her face, her breasts, and along her entire body. He feels lucky to experience, in reality, every old man’s daydream of caressing the naked body of a young, beautiful innocent-looking girl asleep (a young woman who, he admits, would not even look at him twice, if she were awake), and perhaps even “suck new youth out of these sleeping beauties”. As he does so, he begins to wonder about the kind of person she might be, the kind of life she has lead thus far, and why she has chosen to work as “a beauty” for older men;

“I want to look into your eyes” he says to one of them.

Also, during his visits, he slips deeply into streams of consciousness comprising of thoughts and feelings about his mother’s breast milk (when caressing the breast of a sleeping beauty), his fond memories of her, of how much she loved him, and of how much he loved her (he remembers kissing her breast when he was eight years old, and her telling him that it was not appropriate for him to do so), and also of her sickness, followed by her death; as well as of other significant feelings and memories like his first sexual experience as a young boy (during this particular visit, the Madame has arranged two young women to lie with him at the same time, which seems to rouse within him this childhood memory which includes him laying with two girls at once), a sexual experience in a hotel with a woman he once knew, the birth of his daughter Kiki, etc. Also, over time, Edmond becomes obsessed with why the young women who lie beside him do not wake-up. He even shakes one or more of them (which he is not supposed to do, according to the rules given to him by The Madame). In addition, he has sexual intercourse with one of them (which he is also not supposed to do). At a certain point, he asks himself “Who is this Madame?” “Is she a bringer of death?”; as he remembers, when he first arrived at The House, seeing through a window from one of the chambers, a limp covered body being placed in the back of a car in the driveway. Eventually, it becomes clear to Kogi that Edmond is spiritually and psychologically moving towards desiring his own death, and so he and the Madame help him to die through what seems to be an overdose of the drug. *House of the Sleeping Beauties* is a psychologically complex, nuanced re-interpretation of the Sleeping Beauty script: an exploration of the human longing to live, as well as the human longing to die, which includes both the joys that may come with sex, as well as the sorrows that may also come, as one decreasingly feels the life-giving power of its force through one’s own aged body (at one point Edmond says “I do not seek women as women.”). Indeed, for Edmond, the living out of his daydream becomes a bridge to crossing over (into death), rather than leading to love and procreation.

Similarly, the 2011 Australian film *Sleeping Beauty*, directed by Julia Leigh, portrays this same re-interpretation of *the script*, in which older men are given the opportunity by a Madame to spend the night with a beautiful sleeping young woman. However, in this rendition, it is “the beauty” herself who becomes obsessed with what the men do with her in the *Sleeping Beauty Chamber* while she is unconscious, and eventually expresses this “need to know” to The Madame, who is sympathetic. The film portrays only one woman in this role. Lucy is a beautiful, young

college student who finds ways to make money, e.g. as a test subject, as an administrative clerk, etc. so that she can pay her rent. Along the way, she takes a job as a sex worker for an exclusive escort service. The Madame (named Clara), asks Lucy, who is rather submissive, to take a substance or drug that will keep her in a deep sleep for the duration of the time a particular male client is “with” her. Lucy, who is generally sad over the impending death of her beloved young male friend, whom she refers to as *Birdman*, becomes overwhelmed by the mystery of her own existence while asleep in The Chamber. The film portrays her as the Sleeping Beauty on four separate occasions, with one of three men being with her twice. Each time the man is welcomed by Clara into The Chamber where she explains to him what appropriate behavior is expected of him, i.e. no sexual intercourse with her, leave no marks on her body, etc., and lets him ask any questions and also express to her what is on his mind. She tells each man that whatever his private thoughts, feelings, and fantasies, they are safely kept secret “here” in The Chamber.

The Chamber has rather dark brown wood paneled walls, in the center of which is the grand bed covered in Wedgwood blue linens, where in the center the young beauty sleeps. One man repeatedly calls her “bitch”, appears to burn her slightly on the ear with his cigarette, and slaps her over and over again as if infuriated at her (is this a daydream that includes expressing projected anger towards a specific woman, to Lucy, or towards women in general?), seemingly because he can no longer get an erection due, at least in part, to his advanced age (which he implies to Clara beforehand). Another man takes her out of the bed and puts her on his shoulders and grunts as if he were a caveman (another daydream?). The third man, who meets with her twice, on the first occasion caresses her all over her body, bedazzled by her youth and beauty. The second time, he has arranged with Clara to die during the night while sleeping next to her. Initially, when he enters the room this second time, Clara listens as he reflectively expresses, at length, his personal interpretation of a man coming to terms with his own morality. Then, as she leaves the room, she wishes him “good night”, as if seeing him off.

On this same night, Lucy sneakily attempts to film herself asleep in The Chamber with this man. But when she wakes up, the man is still beside her in the bed, where he is dead. Lucy screams in horror at the sight of the dead old man. (Did Clara leave him there on purpose for Lucy’s sake? So she could have some glimpse into what may go on in the chamber between her and the man while she sleeps?) Interestingly, the last image of the film, has Lucy sleeping next to what seems to be another elderly man who perhaps died upon request as well. This arrangement now

seems to bring solace to her. It seems related to when, earlier on, her dear friend Birdman, had asked her to sleep topless in his arms while he passes away. Perhaps, it is her hope now, that she helps brings these dying men solace, no matter what their chronological age. Here again, as in Vadim Glowna's film, one views the "living out of daydreams" through the Sleeping Beauty, perhaps even at times, in order to "cross over" into another realm of the self's or soul's existence.- However, this re-interpretation of the Sleeping Beauty script also suggests that at least some elements of daydreams about "life", "death", and "love" may ultimately be shared between the *young* "beauty" and the particular *old* man who lies with her. This re-interpretation is also similar to both the "intuitive" consciousness of the Sleeping Beauty described by Performance Artist Taras Polataiko, as well as the apparent expanded consciousness of Zach, "the (handsome) beauty" who fell in love while in a coma.

The last is the French film *The Sleeping Beauty* (2010), directed by Catherine Breillat, about a six-year old child from an aristocratic family named *Anastasia* who daydreams about being a boy—"I'm Sir Vladimir", "I'm a knight", "I'm the Commander-in-Chief"—as she climbs trees and riskily walks across their branches dressed in her pretty, feminine outfits. She is pre-occupied with being a boy, and even looks up words like "hermaphrodite" in the dictionary (which she loves to read). She also loves ticking clocks (which surround her bed while she lies reading in it). Generally (she admits), she is bored or uninspired by the things that interest most little girls, such as pretending to be fairies in a ballet production. When she accidentally finds out that she will be made to sleep for a very long time, she tells her mother—not knowing that it will be an enchanted sleep—that she does not want to die. On one of the occasions that Anastasia's mother has her participate in a particular show, she accidentally pricks her finger on one of her costume accessories and falls into this deep sleep that has left her destined to awaken at the age of sixteen, one-hundred years later.

During this time, the consciousness of Anastasia (her self, her soul) seems to transverse time and space, taking a personal journey to, perhaps, various parallel universes (some of which might even be daydreams rather than "real" places, coming from her very active and vivid imagination), while her sleeping body ages to sexual maturity. She visits a boy named *Peter* (whom she, as a little girl, becomes fond of, perhaps as if he is her "big" brother) and his mother. When Peter is psychologically lured by the evil Snow Queen (a seemingly mythical figure introduced to children during snowy nights in winter; introduced to Peter and Anastasia, by his,

and now “her”, mother) into her world, he becomes cruel to Anastasia (for reasons she does not seem to comprehend), and he disappears. Next, little Anastasia goes on a quest to try to find him. She comes upon a tiny royal couple, living in an enchanted kingdom, who treat her well, breaking bread with her, and seeing her off on her continued quest for Peter, in a Cinderella-like carriage. On the way, the carriage is seized by a band of gypsies, that includes a young girl a bit older than Anastasia. They take her to their gypsy camp, where she and the gypsy girl become very close friends. Interestingly, the gypsy girl carries a knife and spins daydreams of murder using it. She is a warrior, and Anastasia seems intrigued, and is very drawn to her. Next, the gypsy girl gives Anastasia her deer to ride into a, dream-like, snow-filled world, referred to by both girls as *Lapland*, to find Peter (since the girls have learned that he has been taken by the Snow Queen). In Lapland, Anastasia comes upon a teepee that houses a seer, who tells her in which direction to quest. On her way, she eats berries from a bush (forbidden by the seer), and wakes up a sexually mature young woman. (Have all of the 100 years in which she was expected to sleep passed?) As a woman awake in a new era, she has a romantic affair with *Johan*, during which time she makes the emotionally painful realization (expressed as cathartic outcries) while they make love, that he is *not* Peter (Where is the soul of Peter?!). Also, during this affair, she meets the gypsy girl (whom she was quite fond of when they were little girls), now also a young, sexually mature woman, and they make love, as well.

In this complex re-interpretation of the Sleeping Beauty script, there is no “happily ever after” as conventionally understood—neither Peter nor Johan is *her prince*. Nor is there a particular unconventional “happily ever after”, like that in Polataiko’s performance art piece, in which the Sleeping Beauty finds *her princess*. Instead, the viewer is left with Anastasia as a pregnant young (single) woman napping soundly wearing a “torn” stocking. This image seems to convey her growing emotional comfort in what seems to be (but, in essence, may not be) an inner lack of cohesion—her still ambiguous sexuality, as well as her intricately existential understanding of eternal love, both requited and unrequited. The idea that she falls into the enchanted sleep as a *six-year old little girl* rather than as a *sexually mature sixteen-year-old young woman*, may set the psychological stage for thematic deconstruction along more idiosyncratic and nuanced lines. This is so since the Sleeping Beauty is allowed to consciously explore some of her personal desires while growing up; desires which misalign with the conventional upbringing of a little aristocratic girl into a “proper” young woman. As a result, in this

re-interpretation of the Sleeping Beauty script, the matured beauty is left continuing to wonder, and perhaps is even emotionally comforted, to some extent, by her uncertainty. This may be so since it may enable her to continue to daydream about who she is at the moment, and who she still has yet to become.

Based on these six descriptions, it seems that a classical fairy tale script such as one from Sleeping Beauty, has been imaginatively modified to include new ideas about *youth and beauty, love and sexuality, the complexities of consciousness, the subversion of the “life” force (by the “death” force), and the psychological vicissitudes of a postmodern identity*. Indeed, the implicit assumption that surrounds these script re-interpretations (created for viewers by artists, actors, writers, and directors), is that daydreaming may play a prominent role in the development of complex, phenomenological meanings. Furthermore, some of the characters within each of these script re-interpretations may themselves engage in certain daydreams which are essential to the nature of the particular re-interpretation.

Indeed, developing new schemes and new scripts that center around an initially enchanted sleep, seems naturally influenced by both emotional tendencies and mood states, which acknowledge a level of *fate* (of “the beauty”, of “her” prince, etc.) not cosmically pre-determined in a stereotypical sense. While one often thinks of “fate” in terms of what is supposed to happen to one, based on some prescribed plan, idea, or happening that is somehow “written in the stars”, it may be that the meaning of “fate” needs to be co-opted, at least partially, as something akin to an individual’s “inner destiny” that contributes as well.

### **Fate as “Inner Destiny”: Meta Regis’s Daydream as Transforming Moods into Emotional Responses**

In her recent book, *Daydreams and the Function of Fantasy* (2013), scholar Meta Regis states:

An understanding of daydreams as being moody fictions makes the existing bodies of empirical research more coherent. Suddenly the routine presence of fantastic or improbable content and the incidence of self-soothing fantasies are explainable as deriving from a phenomenon that has its foundation in the clarification and management of feeling states. The comparable nature of innocuous and repeating daydreams indicates that while a daydream may go about realising an incidental set of emotional responses, both the spontaneous and deliberate act of fantasy can emerge in response to stressors. In such cases, it seems an individual