## Chapter 2: To Know, *Play* Thyself

### 2.1 Introduction

> *Nor means a tinseled dream pursuing lovers*
> *Find altered by-and-bye,*
> *When, with possession, time anon discovers*
> *Trapped dreams must die, —*
>
> —James Branch Cabell, "To Robert Gamble Cabell II: In
>
> Dedication of The Certain Hour", *The Certain Hour*

A tale of existential crisis strained through a fractured looking-glass, my video-game thesis situates itself within the genre of science fiction, specifically Cyberpunk, which, according to Thomas Foster, "foregrounds and interrogates the value and consequences of inhabiting bodies" (1). My thesis hopes to explore the consequence of technological manipulation of the mind and body, and its implications on one's identity. If a person is able to, as my script speculates, "Dive" into the mind of another (one of the in-game mechanics) and alter his or her memories, what would happen to that person's sense of self? Their physical body? Would they still be considered a unique living entity or simply a vessel? Where would the "I" begin and the "They" end? James Branch Campbell, in his quote above, appears to argue that the answers to these questions are nothing positive, that the death of someone's dreams, mind or memories may equal the death of his physical self?

In the case of *Shiroshi 2142*, a multi-perspective action role-playing video-game (RPG) set in a dystopian future in which a person's memories can be traded, altered and if necessary, erased entirely, the game mechanics and narrative intend to blur the lines between these distinctions of mind and body, one character and another, and ultimately, character and player. In this exegesis, I will elaborate on my own proclivity for the medium, its unique

strengths for storytelling (encouraging play, empathy and ownership) vis-à-vis traditional forms of narrative, and finally, on some of its major themes.

## 2.2 Why Video-Games?

The video-game has followed in the footsteps of the novel, stage play and film to become the latest vehicle for mass entertainment, utilising the digital space to carve a significant niche for itself. For many years, however, the medium has had unfair stigmas attached to its players, who were derided as juvenile, homicidal delinquents or lonely schoolboys fiddling with their electronic toys. Recently though, the perception of the video-game has shifted towards being a vessel for serious thought, with mass market potential for storytelling and even the propagation of art.

In January 2019, the industry eclipsed that of film, television and music industries, combined, in terms of revenue (Stewart), with 2.5 billion people around the world identifying themselves as gamers (WePC). For comparison, the popular film *Avengers: Endgame* raked in $2.8 billion of revenue at the box office in 2019 (BoxOffice), whereas Rockstar Games' *Grand Theft Auto V*, released in 2013, continues to boast over $6 billion in revenue, recently earning the title of "most financially successful media title of all time" (Cherney). In Singapore, specifically, a spatial agglomeration was set up for the industry at Fusionopolis (IMDA), with multinational companies like Ubisoft and Electronic Arts having set up development studios on these shores in the past fifteen years due to half of the industry's global revenue being generated from the Asia-Pacific Region (WePC).

Besides the industry's economic potential, Aaron Meskin also argues that the benefits of playing video-games extend into the personal domain, teaching creativity and problem-solving skills (104). When players engage with sandbox games like *Minecraft* or open-worlds like *No Man's Sky*, these unique game-systems allow us to experiment with different

outcomes in foreign, strange environments. Game designer Will Wright opines that video-game players experience "a low cost of failure" (Fundamentals 4:20-4:35) when they explore the confines of a game world and experiment with social permutations, like in his classic simulation game, *The Sims*. Fellow designer Chris Avellone elaborates, arguing the process of playing a video-game cultivates empathy through immersive experience, allowing the players to view a range of perspectives through multiple and varied lenses (Empathy). This occurs through awareness of a game's intricate systems, which, in a strategy game like *Sid Meier's Civilization*, might teach the fundamentals of economic policy and trade systems, or how soft and hard power interact within the confines of diplomacy and militarisation (Berg 42:27-43:20). Philosophers Daniel Griliopoulos and Jordan Webber assert games are essentially "interactive combinations of story, music, animation, fact and fantasy, which combine to prompt thought in unique ways" (*xvii*) and "can be philosophically complex, ethically rich and morally instructive" (*xviii*), advocating for the medium's use as a vehicle for experimental thought and reflective outcomes.

Personally, video-games have been part of many seminal moments of my life, a computer screen or controller never far from cathartic episodes of joy, grief, guilt and inspiration. As Alex Berg learned about economics and diplomacy, I discovered Joan of Arc and the Hundred Years' War by leading the French to victory in *Age of Empires*. My first exposure to military tactics was not from my two-year stint in Singapore's National Service, but from responding to geo-political tensions in the first-person shooter (FPS) *Operation Flashpoint*. The first stories I remember as a child were of an amnesiac soldier who turned out to be a Sith Lord in the RPG *Knights of the Old Republic* or descending into madness whilst stranded on the open-world island paradise of *Far Cry 3*. Across the economic, educational and entertainment aspects of video-games, the medium has played a formative

role in my development as a reader, writer and individual. Perhaps this is why I feel strongly

that it has potential for meaning.

## 2.3 The Medium of Play

A video-game, as defined by Tamer Thabet, is a "spatial, audiovisual, and

intelligently responsive story world in which the player assumes the roles of a co-narrator and

protagonist" (4), a medium that involves user input, mandates participation and results in a

multisensory form of immersive storytelling. As Markku Eskelinen says, "If I throw a ball at

you, I don't expect you to drop it and wait until it starts telling stories" (36), meaning the old

writing adage of "Show, Don't Tell" is updated to "*Don't* Show, Don't Tell, But *Do*" (Elrod

24:28-24:41) because player-actions have become essential to the unfurling of the narrative.

This section explores how interactivity, agency and play are used to tell a narrative that

emotionally resonates with the player.

Interactivity has been used in storytelling before, such as choose-your-own-adventure

novels or breaking-the-fourth-wall on stage, but the video-game is the only medium that

makes player-interaction mandatory for the narrative to progress. If the player does not

engage with the game-systems — if he or she doesn't *play* the game — then the narrative

remains untold. Brian Upton defines *play* as "free movement within a system of constraints"

(15), the player exploring the rules of a game-world, and what he can or cannot do within set

boundaries to reach a goal. Compared to watching a movie or reading a book where the

audience is mere spectator, Upton argues "a player is a participant . . . [He] can influence the

course of the game, but the reader doesn't have any control over the unfolding of the text"

(215). While traditional storytelling mediums allow speculative foreshadowing to determine

how a story might conclude, they are largely author-driven, with the plot advancing in a

single direction and concluding with or without reader-input. As Harry Brown argues, "[in

video-games], readers rather than authors create meanings from texts. The author 'dies' in giving birth to the text, which becomes independent of the author in being read" (10), making the video-game distinctive in leveraging player interactivity to co-construct the narrative process.

One example of *play* occurs through highlighting choice, consequence, and their connections. As critic Souvik Mukherjee argues, "The medium of the game allows players to make choices that affect their fortunes: there is indeed a sense of control afforded to the player that leads to the impression of willed action" (148). In RPGs, for example, the player does not only decide *how* the plot progresses (tackling objectives in orders of importance), how inquisitive, dismissive or sarcastic their characters might behave through dialogue options, but also how the story concludes based on prior actions. As Avellone contends, "[The player asks] 'Should I be good or bad?' but also 'What kind of person is my player-character, and what would they choose in this abstract situation?'" (Ten Things *xii*). For example, in the science-fiction RPG *Mass Effect*, the player's actions determine their character's attitude towards various xeno-species. At key points in the narrative, the player selects between "Paragon" or "Renegade" options — the game's equivalence of "good" and "evil" — whether it's shoving a hapless alien off a cliff or pulling him to safety. Ultimately, Thabet argues that "narrative in games is the product of play and that conflict in games produces a performative action . . . the player decides how the protagonist is presented" through his or her actions (13), the sum of which highlights not just the character's moral code and characteristics, but the player's as well.

Done correctly, interactivity and play result in emotional resonance for the player, or the feeling of connectedness and empathy for the story's characters and setting. While any storytelling medium may achieve some degree of catharsis, the video-game allows for player emotional agency (Philips). In *Black & White*, for example, the player is a god who shapes

the lives of his or her worshippers and trains a pet in the form of a lion, wolf, ape or cow.

Depending on the player's actions, he can be revered or feared, worshipped or loathed, or as

Wright relates of his own experience: "I felt so bad about beating my creature to death"

(Keynote), later elaborating that while the emotional palette for film is empathy,

> [For] games, the emotional palette is based upon agency. The fact that I did it. That
>
> I'm responsible, I have accountability, I'm the one who pushed the joystick in that
>
> direction. So, I think the kind of emotions that we can actually get out of games are
>
> very different. Things like guilt, pride, accomplishment, teamwork are things I've felt
>
> in gaming I've never felt in linear media because they were things that I was actively
>
> involved with. (Relationship 3:35-4:04)

This integration of emotional response is what Grant Tavinor calls the player having "an

active role in the fictional world, giving them the opportunity to do things to be guilty for, or

to be in a position where it is rational to fictionally feel frightened for oneself" (149).

Compared to other forms of storytelling where empathy is merely "relational", the emotional

response within video-games becomes "self-directed" towards the player, creating greater

resonance.

Lastly, these features coalesce into ownership of narrative, or as Chris Wendig calls it,

"empowering other people to have their stories" and providing "lego bricks for gamers to

build their own narrative" (07:09-07:18). In *Star Wars: Knights of the Old Republic*, for

example, the player can choose whether to save the galaxy or plunge it into civil war. James

Ohlen, one of its lead designers, says of the player-character, Revan: "He is not meant to be a

character so much as a vessel for the player to create his own character, his own version, his

hero" (81), giving the player the freedom to customise his skills, personality, actions and

reactions in the narrative. Likewise, critic Tom Bissell argues, "games actually push you to the line's edge and make you live with the fictional consequences of your choice" (124), meaning the player is forced to take responsibility for the events he or she sets into motion. According to Martin Roth, no other medium "allows the player to act physically on their worlds and shape or alter their materiality" (54), providing unparalleled freedom to craft his own story within the confines of the game.

## 2.4 The Metaphysics of *Shiroshi 2142*

> *All reality is a game.*
>
> —Iain M. Banks, *The Player of Games*

In Bank's titular novel, Jernau Morat Gurgeh is a master of intergalactic board-games who travels the universe searching for challenges. Along the way, he interacts with players who share different philosophical and political outlooks, which influence their approach to the game of Azad. Soon, he finds himself caught up in a larger conspiracy to overthrow the Empire. Like Jernau, the protagonist of *Shiroshi 2142*, Kryst Fawn, becomes an unwitting pawn in a murder-mystery, going from investigating the murder of her mentor, Mr Ayumu, to discovering that she herself is the mastermind of the crime. As Banks sought to portray every decision we make as individuals as strategic moves to further our goals in life, often, players, characters (and authors) discover external forces that force us to realise we are very much *not* in control of our own destinies. In this section, I will be exploring some of the metaphysical themes expressed in *Shiroshi 2142* and hopefully demonstrate how our lives, dreams and identities can be parallel to that of a video-game.

## 2.4.1 Game as Simulation

The concept of *game as life* and *life as game*, and to what extent one mirrors the other, has been explored since the days of Plato, who first asked, "How could they not see anything but the shadows if they were never allowed to move their heads?" (Allegory 3), questioning the nature of reality itself. Similarly, one can argue that games, as virtual simulations, are like the moving shadows across our everyday eyes, which, Jonathan Gottschall argues, "project us into intense simulations of problems that run parallel to those we face in reality. And like a flight simulator, the main virtue of fiction is that we have a rich experience and don't die at the end" (58). The medium allows for the blending of fiction and reality, the shadows and sunlight, or as Jesse Schell says, "significant overlap between perception and imagination, allowing the guest to directly manipulate and change the story world" (291). Jean Baudrillard, in his seminal work *Simulacra and Simulation*, elaborates on this distinction between our perceptions of fiction versus reality especially in the modern era of digital entertainment:

> Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it . . . It is the real, and not the map, whose vestiges persist here and there in the deserts that are no longer those of the Empire, but ours. The desert of the real itself. (1)

Video-games have become the "hyperreal" and the map that precedes the territory, simulating reality by engaging our senses, emotions and thoughts more accurately than ever before such that it has become difficult to distinguish reality from the "desert of the real itself." The world of *Shiroshi 2142* inhabits this tension by having the ability to "Dive" into the minds of others, experiencing and manipulating their memories as if they were our own. This manipulation of

images is similar to shadows dancing across the walls — the player can never be fully confident *whose* memories are being witnessed within a Dive, and how accurate their portrayal when experienced second-hand. In addition, by the end of the narrative, the player realises that Kryst's memories have been manipulated from the beginning, meaning her base reality has been a lie, the truth "engender[ing] the territory" and making the player question her goals, relationships and identity. The Dive-mechanic is also used to gather clues about the identities of other characters, each memory like a puzzle piece that forces the player to confront the identity of the protagonist instead: is Kryst the honest police detective who wants a family of her own, the Dive-addict who wants to be free of society's pressures, or both? By the time the player is confronted by the final decision to shoot Aury, Baku, or wipe her own memories, the lines between each version of the truth is deliberately blurred, and all three options appear to be plausible versions of the "real" narrative, or what Roth calls, the player's "search for utopian moments . . . in the most extreme dystopian environments" (14). The player realises the search itself is futile, much like trying to pin down which choice is considered the "best" option — the "best" option does not exist because the player identifies with all three aspects of Kryst's identity. Returning to Plato, the journey of the video-game feels like a journey through life. He argues: "Man is made God's plaything, and that is the best part of him. Therefore every man and woman should live life accordingly, and play the noblest games" (Plato 803), likening the journey to that of trial-and-error, close examination, and discovery of one's self. "What, then is the right way of living?" he continues. "Life must be lived as play" (Plato 803). For the characters of *Shiroshi 2142*, whose lives are in a constant state of flux, their identities thrown into question and the truth hidden in the shadows, the world of a video-game very much mirrors their quest for meaning.

## 2.4.2 Game as Dream

*How often, asleep at night, am I convinced of just such familiar events — that I am here in my dressing gown, sitting by the fire — when in fact I am lying undressed in bed!*

— René Descartes, *Meditations on First Philosophy*

Descartes was one of the first philosophers to question if we could trust our physical senses to tell if we were awake or in a lucid dream. In *Meditations on First Philosophy*, he remarks: "There are never any sure signs by means of which being awake can be distinguished from being asleep" (13), the experience as though "some malicious demon of the utmost power and cunning has employed all his energies in order to deceive [him]" (15). In *Shiroshi 2142*, Baku, the antagonist, serves as this "malicious demon" who tricks Kryst into thinking he murdered Mr Ayumu, serving as red herring, when in fact, Kryst *is* Baku. In Japanese mythology, Baku (獏) are supernatural beings that devour dreams or nightmares, depicted by the Edo period artist Katsushika Hokusai as having the head of an elephant and trunk, a boar's tusks and horns and a tiger's claws (Hokusai). In the game, Baku is similarly depicted as an "amalgamation of different characters and flashing static: his head flickers between Ayumu, Aury, various kabuki masks, and Kryst's visage. Other parts of his body are also constantly morphing" (89), and until his final identity is revealed, Baku's appearance is perceived through the lens of a dream, "scratched out and distorted" (15) or "a flashing kaleidoscope of landscape and memory" (46). It is only after the player defeats him and Dives into his memories does his appearance revert to "a random man with a nondescript face", no longer an abstraction but that of a status quo, because the player recognises his true identity as that of Kryst herself, their "eyes flash[ing] with the same intensity" (93). This moment of realisation is the same as one waking from a dream — the player finally separates

the lucid from the waking, using the various clues in the narrative prior to arrive at this moment of revelation.

Cut-scenes and cinematic sequences are also used to resemble vivid dream sequences, like the opening of the game where Kryst's memories are actively being wiped, with contrasting imagery of "whipping trees back-and-forth" shown against the "unchanging" grin on the unknown man's face (2). Another example occurs when Red is being tortured by Baku, where a parallel narrative is presented and characters simultaneously inhabit different roles: Baku has Dived into Red's mind, but so has Kryst into Red's, and finally, Baku into Kryst's. The Dive-mechanic allows for this interplay of perspectives within a single setting like the Den or Ayumu's Office, throwing the identity of the protagonist further into question. When Red repeatedly screams, "My memories are my own!" (78, 80), her statement is antithetical: after embodying various personas and encountering dissonant images within a dream, the question the player asks instead is *whose* memories are being referenced at that point of time?

While Bissell would criticise the use of cinematic cut-scenes for their "ludonarrative dissonance" (a term used by Clinton Hocking to highlight the difference between player freedom within a framed narrative), arguing that these scripted moments "take control away from the gamer, who is forced to watch a scene unfurl" (37), the use of Dive-elements in *Shiroshi 2142* turns the usual flashback or cinematic cut-scene into an interactive mechanic for the player, or as Hocking argues, forming a "ludic contract" so that "the themes of the game are expressed through mechanics" (Hocking). Kryst, for example, Dives into her own memories as a form of identity formation, only to abuse the technology by forcefully altering the minds of others and her own. While the same themes are expressed through cinematic cut-scenes, they feel like trippy dream sequences with shifting perspectives, branching

narrative choices and jarring visual and audio cues, presented to the player as "puzzles and problems" (Brown 4) to be interpreted and resolved.

### 2.4.3 Game as Player

*No game designer went wrong by overestimating the narcissism of their players.*

—Will Wright, "Exploring Player Psychology", *Will Wright*

*Teaches Game Design and Theory*

In a game like *The Sims*, where "players define their own goal states" by controlling a virtual person (or persons) through a simulation of life, players are given a high degree of autonomy to determine their character's gender, appearance, personality, occupation, whom they marry and how they die. Whether it's assuming the role of a mayor in *SimCity* or playing god in *Black & White*, Wright argues that such sandbox games allow players to "build the rule-set" (Fundamentals 11:25) and score themselves against it, as "the more it is about the players, the more the player is celebrated, the more the player is the center of that universe, generally the more they like it" (Exploring 4:21-4:27). Bissell calls this link between player and character "psychological customization," highlighting the hours spent altering a character's appearance, traits and actions to suit a player's narrative. In *Mass Effect*, for example, the protagonist Shepard's backstory can be toggled between "sole survivor of a long-ago massacre, a storied war hero, an erstwhile criminal, and so on" (110), and in *Knights of the Old Republic*, "Light" versus "Dark-side" actions shape the morality of Revan, who is "essentially the player," as Ohlen argues, because Revan's choices are made by the player (81). Thabet goes further, claiming "the player of a game co-narrates, becomes the perceiving character, and replaces the protagonist by means of play/performance" (11) subverting the narrative with their own moral code, attitudes and life experiences.

In *Shiroshi 2142*, Kryst follows the same journey as the player: both navigate a space within the constraints of a virtual system, Dive into the memories of others and become victims of their choices by the end of the narrative, choosing whether to surrender to the authorities (stop playing the game), chase their own addiction (keep playing) or wipe their memories of the experience completely. This "blurred distinction between the player and avatar" (4), according to Collin Pointon, is foregrounded during a Dive-sequence, when the camera shifts into first-person and the identity of the character is deliberately obfuscated: is the player still playing as Kryst, Red, Ayumu, or himself? Locked into this perspective, the player is forced to confront his own actions, whether it is pulling the trigger on Ayumu or expressing indifference after driving an innocent guard to suicide. These shifts in perspectives are what Thabet calls "psychosomatic shortcuts" or a "personalized psychological experience, a meaning-making process that allows game players to rediscover more about their own selves" (44) through the proxied actions of a virtual character. When Kryst's identity as Baku is finally revealed, the player is confronted not just by the horror of the character's past actions and thoughts, but also the shock at having facilitated them. In this manner, video-games become extensions of our bodies and minds (Pointon 4), with Wright describing the process as the "shifting from 'He' to 'I' very smoothly" (Exploring 12:19-12:57), the player experiencing the character as a "psychological continuity through multiple physical forms" as though "the player-character is the same person throughout" (Griliopoulos, Webber 152).

Similarly, the world and aesthetics of *Shiroshi 2142* have similar comparisons to the mind: the name "Cinth" translates from Greek into "thoughts and perceptions," facilitating the character's role as inner voice to both Kryst and the player. Likewise, given his dual role as enabler and inhibitor to Kryst and the player's ambitions, "Ayumu" connotes "someone who dreams or hallucinates," and "Aury" comes from "Aurum," or "one who possesses deep,

inner truth" (MomJunction), serving as both Kryst and the player's conscience, tethering

them in a "chain of connectedness that pays off" (Hocking) at the climax when the player has

to decide the fates of these characters. The door is also used as recurring symbol to highlight

the window to the mind, with Kryst often having to open one to access specific memories.

The *shōji*, or translucent paper door, according to Johan Wagemans, "articulates the interior

space" (865) of one's mind, filtering between Kryst's perceived reality and the hidden truth

within the shadows. Famed architect Junichiro Tanizaki extolls the pale white paper surface

that diffuses light and "creates a world of confusion where dark and light are

indistinguishable" (22), with the shifting *shōji* opening and sliding shut in the final sequence,

like the player's mind rearranging itself in pursuit of truth. In addition, masks shroud the

identity of assassins and the antagonist, Baku, until the player discovers they are

doppelgangers of herself, their memories forcefully wiped and replaced with Kryst's own.

"The mask," philosopher Janet Murray asserts, "creates a boundary of the immersive reality

and signals that we are role-playing rather than acting as ourselves . . . It gives us our entry

into the artificial world and also keeps some part of ourselves outside of it" (113), blurring

the identities between Kryst and Baku, but also Kryst and the player. After the assassins

reveal themselves to have "[Kryst's] face and set expression" (89), the player is confronted

with the final choice: to turn herself in, continue feeding her addition, or kill herself, which to

Murray, is reminiscent of "an intimate place for one to take off the mask" (71) and reveal the

underlying beliefs of both player and protagonist. Furthermore, the camera transitions to

white whenever the player Dives into memories, which, according to graphic designer Kenya

Hara, is reminiscent of "erasing from our minds all pre-established categories and returning

to a blank slate" (5) and "embracing people's earnest desires as if [our minds] were a vessel to

be filled" (41), similar to how memories in-game are altered, wiped clean and filled with the

identity of another. Hara furthers: "one of the most prominent experts of *kanji* ideograms,

Shirakawa Shizuka, claims the character for white (白), or *shiro*, was modeled after the shape

of the human skull" (11), which acts as a physical vessel for our memories. Likewise,

"Pulsing WHITE on silver" (1) opens the narrative, which, to Hara, "resembles the purity of

white paper" before the viewing of performance or a piece of art — "a state of *tabula rasa* for

audience and performer, the perfectly white tablet" (67) resembling the mind free of

expectations and bias. Mr Ayumu uses the tea ceremony to bring Kryst back to this state of

innocence, "pour[ing] the tea" (82) as a symbolic emptying of the mind to free herself from

impulsiveness and addiction. The Japanese tea ceremony, or *chanoyu*, is another example of

seeking "simplistic emptiness" (Hara 60), while others like Kimine Mayuzumi view it as

"healing process" and the "making and drinking tea of more importance than the tea itself"

(11). In this scene, Ayumu attempts to "heal" Kryst's addiction to the Dive but also the

player's tendency to press button-prompts on the screen on impulse. By drawing similarities

between player psychology and game mechanic, the player "willingly becomes part of the

game system" (Mukherjee 156), assuming the role of player, protagonist and even victim of

the narrative.

## 2.5 Conclusion

French philosopher Paul Virilio once criticised video-game players for not having the

imagination, creativity and freedom "to dream," and instead, be "dreamed by the program"

(Virilio), the player forever trapped by the set boundaries of a virtual narrative. However, this

thesis has hoped to prove the opposite, that player, system and character are interwoven

entities: Kryst's desire to transcend her virtual world, or in Baku's words, "be free" (93), is

the same as a player "Diving" into the fictional world of a video-game, manipulating multiple

personas and living multiple lives, multiple times over. Murray calls this process "digital

swimming," or players "seek[ing] the same feeling from a psychologically immersive experience that we do from a plunge in the ocean or swimming pool: the sensation of being surrounded by a completely other reality, as different water is from air, that takes over all our attention, our whole perceptual apparatus" (98-99). With the advent of Virtual (VR) and Augmented Reality (AR), for example, which further blur the lines between worlds, one wonders what other immersive realities game designers will dream of next, or as Descartes laments, "the sky, the air, the earth, colours, shapes, sounds and all external things" becoming "delusions of dreams which he has devised to ensnare my judgement" (15). Perhaps the game designer is his own "demon", forcing players to ponder the nature of their realities, real or unreal, and if the latter, its implications on identity. Whether this involve the flip of a switch, press of a button or a Dive into the "ocean" of memory, video-games immerse ourselves in alternate identities, or as Baku promises, "other worlds to explore" (98). But rather than feel fearful of such dissonant reality, I for one am eager to endure the endless dream.

**END**

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