

THE WORLD OF FEAR IN THE HILLARION PAVLIUK'S NOVEL "THE MADMAN'S DANCE"

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INTRODUCTION

Science-fiction literature is one of the specific genre and meta-genre systems that are not yet represented by the bestsellers in the field of Ukrainian mass literature. There is a large number of writers and works of Ukrainian fiction genre but it is mostly represented by fantasy books of the writers of the "first row" who have become popular in other genres and remain in the public eye. Those are, such as Y. Vinnychuk, V. Yeshkileva, O. Zabuzhko, O. Irvanets, G. Pogutyak and others.

Nevertheless, science-fiction literature in Ukraine can be considered as a full fledged independent branch of creative arts. It has its own tradition, which is rooted in the poetics of the Kyiv-Pechersk Pateric and in the chronologically closer epochs, represented by the names of V. Vinnychenko, V. Vladko, O. Ilchenko, Yu. Smolich, G. Shkurupii, M. Trublaini, O. Berdnyk and others.

Today "the fantastic" in Ukrainian literature is represented by O. Avramenko, V. Arenyev, Y. Bedzik, T. Vinokurova-Sadichenko, L. Deresh, Y. Dubynynska, V. Yeshkilev, O. Irvanets, Dara Kornii, O. Levchenko, T. Lytovchenko, I. Pavlyuk, R. Radutny, M. Sokolyan, S. Taratorina, V. Tarnavskiyi, O. Shynkarenko, V. Ivchenko, M. Kidruk and others.

National science-fiction writers belong primarily to the mass literature domain¹. It can be said that fantasy works are successfully winning upon the Ukrainian book market. This is evidenced, in particular, by the fact that "The Madman's Dance" by Hillarion Pavliuk

¹ As the famous Ukrainian mass prose researcher Sophia Philonenko points out in her interview, "If the book is written with a view to the general public, on modern reading (not for posterity or eternity), if the author considers it as a commercial project and if it belongs to the popular genres, then it is mass literature" – Sofia Philonenko: print runs even of the most popular Ukrainian authors are far from the western ones / Interview with Marichka Tsyhilik. Access mode:<http://www.chytomo.com/sofiya-filonenko-naklady-navit-najpopulyarnishy-h-ukrayins-ky-h-avtoriv-daleki-vid-zahidny-h/>.

became one of the most popular novels of 2019 (according to the BBC and PEN). This sci-fi work stands out among the fantasy prose of recent years. Both readers and literary critics point out the “curiosity”, “fascination” and cinematic qualities of the novel².

We are going to analyze the mechanisms which make a fantasy work interesting, appealing and easy-to-perceive for the reader. Therefore, we will focus on such a feature as readability. According to Sophia Philonenko, “readability in literature is not boiling down to the intelligibility of a language and its accessibility to the reader. Moreover it implies the ability of the text to capture and retain the attention provided by the vivid conflict, the presence of intrigue as well as the dynamic unfolding of the action”³.

Concerning a key to the readability of the book, we appeal to the text as a holistic structure, endowed with certain meanings, the comprehension of which brings delight to the reader. Alan Bailin and Ann Grafstein in «Readability: Text and Context» (2016) refer to three basic concepts that contribute to text comprehension: linking of units of information, (ii) ambiguity, and (iii) background knowledge⁴. Considering the high potential of uncertainty at the lexical, syntactic and contextual levels, the authors of the book nevertheless point out that the abuse of uncertainty can cause loss of its readability.

A sci-fi work, in the analysis, as a meta-genre⁵ which semantic focus is the encounter of a person with something undiscovered and extraordinary, it is difficult to overestimate influential potential of

² Look in particular: Афанасьєва Поліна. “Танець недоумка” Павлюка став би ідеальною кінострічкою... In BBC News Україна. <https://www.bbc.com/ukrainian/features-50517413>; Петринська Наталія. Як тобі таке, Ілоне Маск? (Рецензія на «Танець недоумка» Ілларіона Павлюка). Літакцент. Access mode: <http://litakcent.com/2020/01/13/yak-tobi-take-ilone-mask-retsenziya-na-tanets-vedoumka-illariona-pavlyuka/>; Філоненко Софія. «Танець недоумка»: планетарна фантастика, що плавить мозок. BBC News Україна. Режим доступу: <https://www.bbc.com/ukrainian/features-50487490>

³ Філоненко С. О. Масова література в Україні: дискурс / гендер / жанр : монографія. Донецьк: ЛАНДОН–XXI, 2011. С. 70.

⁴ Bailin Alan, Grafstein Ann. Readability: Text and Context. Palgrave Macmillan UK, 2016. P. 5.

⁵ By meta-genre, we mean "a structural-semiotic invariant of constructing literary works, united by a common subject of artistic image and the same patterns of deployment of action, which is unfolding according to a scheme more or less rigidly regulated by the laws of the literary tradition." (Гребенюк Т.В. Подія в художній системі сучасної української прози: Морфологія, семіотика, рецепція: монографія. Запоріжжя: Просвіта, 2010. 423 с. С. 39–40].

uncertainty. Tsvetan Todorov in his work “Introduction to Fiction” claims, in particular, that the whole point of fantasy literature is made up by uncertainty of the reader, his/her hesitation between rational and irrational explanation of a certain phenomenon or event in the book. The scientist offers the following formulation of fantastic: «The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event»⁶. Todorov identifies three main conditions for the functioning of the fantasy genre. They are reader’s hesitations and similar protagonist’s hesitations that become the main subject of the work; a certain reader’s position in the attitude to the text which excludes the possibility of its allegorical and “poetic” interpretation⁷. The researcher considers the first and third conditions an obligatory and the second one as optional.

Hesitation when choosing a rational or irrational explanation of text phenomena is not the only form of uncertainty when reading a fantasy book. It may also be the result of hesitation in selecting one of several equal versions of textual reality as well as a result of doubts about the motivation of the actions of the characters etc. When it comes to a work of mass literature, the doubts of this kind are removing during the reading and the uncertainty is resolving by certain answers and clues. The interest in such a text, like the curiosity of the detective plot, is an effort to predict the correct answer.

1. The effect of uncertainty in the context of possible-worlds theory

The possible-worlds theory is a fruitful methodology for analyzing the effect of uncertainty on the reader when reading fantasy text. In literary studies options of the application of this multidisciplinary theory have been suggested in the works of Thomas Paul, Lubomir Dolezhel, Ruth Ronen, and Marie-Laure Ryan.

Thomas Paul notes that many modern artistically valuable texts have a certain ambiguity as their semantic center: «Many contemporary texts more or less closely related to avant-garde techniques develop around a central gap of knowledge; in the most interesting cases, the concealed facts do not just happen to be inaccessible; rather, they seem to be absent, inexistent, in a radical way»⁸. According to the scientist the

⁶ Todorov Tsvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Paperback. Cleveland/London. The Press of Western Reserve University. 1973. P. 30.

⁷ *Ibid.* P. 31.

⁸ Pavel G. Thomas. *Fictional worlds*. Cambridge, MA: Harvard University Press, 1986. P. 107.

emergence of such works is a consequence of the uncomfortable and anxious state of around textual being. When it comes to decide to maximize or minimize the incompleteness of the artistic world, representatives of cultures with a stable outlook choose minimization, whereas «...periods of transition and conflict tend to maximize the incompleteness of fictional worlds, which supposedly mirror corresponding features outside fiction»⁹. Seeing the potential for maximizing uncertainty in his modern times, Paul warns against removing all restrictions, «to let incompleteness erode the very texture of fictional worlds»¹⁰. However, the scientist considers incompleteness as one of the main dimensions in the analysis of fictional worlds – along with their boundaries, distance, size, and conventionality.

Lubomir Doležel sees the world of artistic work not as imitative of reality, but as endowed with an ontological status of open possibility. The scientist calls the author's text “a set of instructions” for the reader, according to which he/she reconstructs the world¹¹, as if reproducing a previously constructed one by author.

Ruth Ronen in his paper “Fictional worlds” pays great attention to the problem of the principal incompleteness of the fictional worlds and the significance of semantic gaps in the creation of text. According to Ronen, the reader evaluates the world of the book by analogy to the real world, perceiving it as a holistic, detailed and entirely cognizable. Ronen considers this incompleteness of the artistic world (unlike extra-textual) as its differential feature. “Incompleteness reflects on both logical and semantic aspects of fictionality: it has to do with the essential status of fictional objects and with the verbal mode of their construction”¹², – she writes. In the view of the scientist, the reader is free to choose the way of “assimilation” of the artistic world. Either as a fully accomplished reality, or as a fundamentally incomplete imaginary model, perceived by aesthetic laws.

Marie-Laure Ryan develops an interesting system of narrative worlds. The researcher highlights a narrated world in which the storyteller outlines external, physical facts – the “textual actual world”, which becomes an ontological center for the personal worlds of characters. The

⁹ Ibid. P. 109.

¹⁰ Ibid.

¹¹ Doležel L. *Heterocosmica. Fiction and possible worlds*. Baltimore: Johns Hopkins University Press, 1998. P. 3.

¹² Ronen Ruth. *Possible Worlds in Literary Theory*. Cambridge: Cambridge University Press, 1994. P. 115.

knowledge of each of these characters about the textual actual world and the worlds of the other characters may contain gaps, limitations and inaccuracies, but the personal world is perceived by each of them as the only one real. Moreover, Ryan identifies the worlds of character's desires, worlds of duties and worlds of imagination. The last ones can be implemented in dreams, delirious and hallucinations, which, in its turn, can form new separate modal systems¹³.

Ryan views the story as the actions of characters in attempts to reduce the distance between their model world and the real one. The researcher characterizes the activity of the reader as the process of distinguishing the actual and the physical among the possible and the virtual in the system of all narrative worlds, stating: «Readers are not always – indeed, rarely – able to fill out all of the component worlds of the narrative universe, but the better they fill them out, the better they will grasp the logic of the story and the better they will remember the plot»¹⁴.

Hilary Dannenberg introduces an important concept for our studios to the scientific circulation. She promotes the idea of alternative choice in the functioning of the fictional worlds and thinks that the definition of **“counterfactual”** may be useful in her study – «a hypothetical alteration in a past sequence of events that changes the events in a factual sequence in order to create a different, counterfactual outcome»¹⁵. Meanwhile, the researcher names the event in the past which is changing as **“antecedent”** and classifies the counterfactual into historical counterfactual, and biographical counterfactual into autobiographical counterfactual by subjective criterion.

An alternative fictional world is forming on the counterfactual basis. It can remain united, forming an ambivalent structure with the original world, and it can be “assimilated” by other worlds created on the „counter-counterfactual” basis, alternative to the original world.

Dannenberg classifies hierarchies of worlds formed on the counter-assumptions basis by genre criterion into:

1) The realist ontological hierarchy, where only one world is shown as valid;

¹³ Ryan Marie-Laure. Possible Worlds [Электронный ресурс] In Living Handbook of Narratology. Access mode to the article: <https://www.lhn.uni-hamburg.de/node/54.html>

¹⁴ Ibid.

¹⁵ Dannenberg Hilary P. Coincidence and counterfactuality: plotting time and space in narrative fiction. Lincoln and London: University of Nebraska Press, 2008. P. 119.

2) The semirealist ontological hierarchy, which are inherent in science fiction, in particular. They may be valid for several worlds, but their structure and interconnections require plausible and “realistic” explanations;

3) The antirealist ontological hierarchy, where several valid worlds exist and their interconnections and rules do not have “realistic” explanations¹⁶.

The above-mentioned sci-fi novel “The Madman’s Dance” by Hillarion Pavliuk, may well be considered within the second classification group. It is due to fact that the flight to the distant planet Ish-Chel’, where the main events of the novel take place, is actually a twenty years ahead “time leap”, so the worlds created there are shown as valid, alternative to each other.

Thus, a science-fiction work, when analysing, from the point of counterfactual theory, first of all we will pay attention at such a course of action when a certain event (antecedent) changes the situation unexpectedly and fundamentally, generating certain consequences and preventing another course of events, which was also possible before the antecedent.

2. Possible fantasy fiction worlds

The fictional worlds theory can be rather productive when examining fantasy works. Matt Hills claims that science fiction’s fundamental interest to the possible worlds resonates with modern life, which consumerist style represents the process of choosing the way, provided that «where risks are variously calculated, projected, and themselves managed as counterfactuals»¹⁷.

Today, most of the declared attempts of such an analysis appeal to the traditionally-poetic category of the work’s world. For example, Irina Neronova, exploring the works of Arkadyi and Boris Strugatsky from the point of possible worlds theory, describes the basic principles of constructing the work’s world, among which the main importance is given to the principles of lacunarity and detailing¹⁸. Eleonora Bardasova

¹⁶ Ibid. P. 120–121.

¹⁷ Hills Matt. Time, Possible Worlds, and Counterfactuals. In *The Routledge Companion To Science Fiction* / Ed. by Mark Bould, Andrew M. Butler, Adam Roberts, and Sherryl Vint. Routledge, 2009. P. 440.

¹⁸ Неронова И. В. Детализация и лакуарность как принципы конструирования художественных миров в творчестве братьев Стругацких

makes a classification of the works of that very tandem of fiction writers, based on the possible worlds theory¹⁹. Analyzing English-language sci-fi, linguist Galina Oleynikova, focuses on the principle of semantic shift as a way of astonishing her world. Introducing the concept of “possible world” in the title of her research, Catherine Smerdova, analyzes the linguistic construction of a textual picture of the world in it²⁰.

The research of Nancy Traill is rather quite from works of this type. The author is drawing on the category of modality of the fiction literature. When studying the fictional worlds, she appeals legitimately to the alethic modality of the work, that is, to the problems of necessity and possibility of facts and phenomena shown in the text. The researcher proceeds from the fact that «the fantastic is constituted by the confrontation and interplay within the fictional world of two alethically contrastive domains, the supernatural and the natural»²¹.

According to the researcher, the effect of the fantastic, is created not only by particular episodes of the book, but by the entire structure of its fictional world, where the natural and the supernatural interact. Traill defines the realm of the natural in this context as a physically possible world that exists under the same laws as the world outside the text. The realm of the supernatural, accordingly, is characterized as a physically impossible world by the scientist²². Due to this, Traill declares that the main principle of a fantastic fictional world is «the opposition between physically possible and physically impossible»²³.

The scientist suggests a typology of fictional worlds in fantasy works from the point of the possible worlds theory. She mentions four modes of the fictional worlds: the authenticated mode, the ambiguous mode, the disauthenticated mode, and the paranormal mode.

The fictional world of **the authenticated mode** contains both natural and supernatural endowed with the unambiguous status and certified

1980-х гг. Ярославский педагогический вестник. 2010. № 4. Том I (Гуманитарные науки). С. 281–285.

¹⁹ Бардасова Элеонора. Концепция «возможных миров» в свете эстетического идеала писателей-фантастов А. и Б. Стругацких. Дис... к.ф.н. 10.01.01. – Казань, 1995.

²⁰ Смердова Е. А. Язык и структура возможного мира в «Сказках роботов» Станислава Лема. In *Summa Lemologiae*. Сост. В. Борисов. Лемберг: Мимонд, 2016. С. 77–84.

²¹ Traill Nancy H. *Fictional Worlds of the Fantastic*. Style. 991. Vol. 25, No. 2. *Possible Worlds and Literary Fictions*. P. 197.

²² *Ibid.* P. 198.

²³ *Ibid.* P. 199.

artistic facts. For example, in these works, other creatures like demons, vampires, dwarfs, etc., exist alongside humans²⁴.

The ambiguous mode assumes the presence of supernatural phenomena within a naturally organized fictional world. The narrator (or protagonist) may or may not hesitate about their status, however the reader feels a constant hesitation about it (as in Henry James's "The Turn of the Screw")²⁵.

In the works **of the disauthenticated mode**, the supernatural sphere is imaginary forming, but it is not attested, giving the events natural interpretation instead (as in Jan Potocki's novel "Manuscript found in saragossa")²⁶.

The works which include the fictional world of **the paranormal mode** in Trail's typology are seen a bit separately. If the authenticated mode, the ambiguous mode, the disauthenticated mode don't consider supernatural as belonging to the "possible" world, then in the paranormal mode limits of the physical possibilities expand. So it includes actions of the characters with extraordinary abilities, such as telepathy, clairvoyance, foresight etc²⁷.

3. The fictional worlds of Hillarion Pavliuk's novel "The Madman's Dance"

I. Pavlyuk's novel "The Madman's Dance" has a fictional world, or rather several space-time separated worlds, mostly of the authenticated mode (by Trail's typology).

The first one is Kiev's world in the near future. All the phenomena and their existence can be explained in this world by the scientific progress. The technical "curiosities" of this world such as levitating stool, the "smart home", the holographic screen of the phone, the gravity cycle may well be invented in the near future. References to the years of military intelligence services of the protagonist Hillel (Ghil) Hirshevych on other planets also perfectly fit into this world of the fantasy work. The second world represented in the novel is the world of the planet Ish-Chel where the main character came with his family to work as a military biologist. It is unusual but completely understandable, as it is a world of another planet with its distinctive flora and fauna as well as physical and chemical laws different from terrestrial ones. Ghil's memories of his

²⁴ Ibid. P. 199–200.

²⁵ Ibid. P. 200–201.

²⁶ Ibid.

²⁷ Ibid. P. 202–203.

soldiering on the planet Proxima are also very important in understanding the motivational structure of the protagonist's character. After all, the actions of the hero, his decisions, and his interpretation of certain events are largely due to the fears acquired during this service, but these memories do not establish a holistic fictional world. Thus, the unusual and supernatural phenomena in the work are clearly explained within the sci-fi meta-genre.

We find the approach to the analysis of uncertainty in the structure of the reception of this work from the point of Marie-Laure Ryan's theory of fictional worlds rather fruitful. It should be noted that the "textual actual world" of the novel encompasses both of the above-mentioned space-time components, they are Hillel's and his family's life on Earth and on the planet Ish-Chel.

The Personal World of the protagonist of the novel is the only holistic personal world in the narrative of the book and due to the first-person organization of his story Ghile's biography and worldview are presented more or less holistically.

However, one more "separate modal system" (by Ryan) which is the world of fear, deserves particular attention when exploring "The Madman's Dance".

We consider it proper to use such a term because of the diversity of images and motives connected with fear in the poetics structure of a work. The fundamental difference between the picture of the world *вкшмут* by fear and the objective reality is perfectly expressed in the words of the officer Vandlik: "The permanent fear...It overshadows your sanity and it makes you see the world only like you want to see it. Although not. You see only what you are afraid of. Therefore, you are no longer able to analyze or make any decisions. You are no longer in our reality"²⁸.

This substantial role of fear for the creation of the artistic world of the novel was pointed out by its author, critics and readers of the work. Hillarion Pavliuk in his interview for the "Bukvoid" web-portal, underlines that fear in the novel "The Madman's Dance" is related to potential and possible event rather than to real ones: "This is a book about fear, fear of what has not happened yet. It is interesting that our negative emotions are rarely connected with the present events: most often we are afraid of what has not happened or happened a long time

²⁸ Павлюк Ілларіон. Танець недоумка [Текст]: роман; переклад з рос. Ростислава Мельниківа. Львів: Видавництво Старого Лева, 2019. С. 289.

ago”²⁹. Sophia Philonenko describes fear in her review of Pavliuk’s novel as an important category of philosophical and psychological foundation of the work. She considers the fascination of the future people with statistical predictions as a manifestation of fear of “the unknown, which summons chimeras”³⁰. Natalia Petrynska also finds fear the key emotion of the novel and points its the persuasive elements of horror and suspense³¹.

Indeed, although Pavliuk’s novel is considered under the science fiction, one cannot deny the presence of horror story features in it, which “shock or even frighten the reader, and/or induce a feeling of repulsion and loathing”³².

The main fears of the protagonist of the novel are the fear that he will have an inherited disease (50% probability) that will turn him into a “dancing madman”, fear for the lives of his daughter Elsa his wife Vira as well as numerous fears instilled to the earthlings by a giant mycelium which has occupied all life on the planet Ish-Chel and which is trying to capture the Earthers. From the above-mentioned fears, the first two are not labeled by genre, while the third one belongs partly both to the science fiction and to the horror. Then it can be seen as a part of the paranormal mode’s world by Nancy Trill’s classification. The individual fears of Hillel and other characters of the work are mentioned as the psychological background of the relevant events of the novel. It is important due to the fact that the mycelium feels these anxieties and manipulates the earthlings, sending them chimeras imagery based on these fears³³. These are, in particular, the image of the half-insane old

²⁹ Ілларіон Павлюк: Ідеальний фантастичний світ – той, в який читач здатен повірити. Буквоїд. Літературний дайджест. Режим доступу до інтерв’ю: <http://bukvoid.com.ua/digest/2019/09/24/181010.html>

³⁰ Філоненко Софія. «Танець недоумка»: планетарна фантастика, що плавить мозок. BBC News Україна. Режим доступу: <https://www.bbc.com/ukrainian/features-50487490>

³¹ Петринська Наталія. Як тобі таке, Ілоне Маск? (Рецензія на «Танець недоумка» Ілларіона Павлюка). Літакцент. Режим доступу: <http://litakcent.com/2020/01/13/yak-tobi-take-ilone-mask-retsenziya-na-tanets-nedoumka-illariona-pavlyuka/>.

³² Cuddon J. A. A dictionary of Literary Terms and Literary Theory. Fifth Ed. Revised by M. A. R. Habib. John Wiley & Sons, 2012. P. 339.

³³ This motive in Pavlyuk’s novel significantly replicates the content of Stanislav Lem’s novel “Solaris”: the only inhabitant of Solaris is the Ocean which creates and sends phantoms to the interplanetary station. They are mysterious creatures created on the basis of information obtained from the minds of sleeping Earthlings. Thus, the

woman Gorboshiya who nearly killed Ghil when he was seven, the image of the abyss in the depth of the Black Sea, where he swam with his parents as a child and the image of the marsh spiders of Proxima, which also almost killed the hero. Other characters' anxieties are also mentioned, for example Officer Vandlik is afraid of her sister's killer.

All these fears are important for dynamics build-up of readers curiosity and suspense during the reading of the novel.

The world of fear in the novel is created mainly in such ways:

1) the appearance of teratomorphic creatures in the text (or significant deviations in the regular behavior of ordinary creatures, for example, people walking on the ceiling);

2) manipulation of past and probable future life and health threatening situations of the hero and his relatives;

3) depicting the escalation of fears, when the very possibility of horrific events causes fear.

Let's have a closer look at these means.

1) The difference between the conventionality of science fiction and horror in the author's way of creating the images of fantastic and teratomorphic creatures is very clear. If the fantastic animals-inhabitants of Ish-Chel are described in the work in a neutral, emotionless manner, then the teratomorphic spawns of the mycelium-parasite are presented through the descriptions of the emotional states of the character, with domination of horror and disgust. And the specificity of the image-making is the same, both when it comes to teratomorphs from the textual actual world, and when characterizing the dream world.

For example, the hostile representative of an extraterrestrial fauna Deathbug is described rather dryly, almost in scientific style: "a mixture of phalanx and lawnmower with viciously large mandibles, with plenty of sharp chitin spikes"³⁴.

And this is how the image of the protagonist's daughter is portrayed in his dream: "It is not Elza anymore! A horrible creature with my daughter's little body and a predatory opened purple flower instead of the head. I was ready to scream with fear, but I had no strength to push the air out of my throat, and instead of a scream I made only a barely audible rattle. Then I realized it was a dream. Just a dream!"³⁵.

protagonist Chris Kelvin's phantom Gary is a copy of his wife who has committed suicide because of him.

³⁴ Павлюк Ілларіон. Танець недоумка [Текст]: роман; переклад з рос. Ростислава Мельніківа. Львів: Видавництво Старого Лева, 2019. С. 96.

³⁵ Ibid. P. 260.

Exclamation marks, emotional markers like “horrible”, “ready to scream with fear”, references to physiological manifestations of fear create a tense atmosphere of horror and threat. The actual image of Elsa is presented in the same style: “I didn’t hear anything. I was running tooth and nail to protect my tiny daughter. ... Not seeing that my girl’s little legs do not end where the ankles should be, but continue, growing into the shins of the numbed kneeling Rosaline Dylan”³⁶.

Note also that the descriptions of teratomorphs into which turned protagonist’s loved ones, such as Elsa, Vira, Irma, Okamura provoke the most thrilling emotions. This is entirely due to the phenomenon of identifying the reader with the character, moreover the first-person narrative amplifies this effect. The creation of images of teratomorphic creatures in the novel also applies to the emotion of disgust as well as the aesthetics of ugliness. For example, here is a description of the creature-phantom of Ghil’s wife Vira: “These were... Something like Siamese twins ... Big enough, but smaller than an adult. I do not even know in what they have conjoined, but I saw two heads and four legs ... The creature twitched fitfully, opening its mouths on both heads under the taut pellicle”³⁷.

Numerous terrible and disgusting teratomorphic images of the novel form the reader’s state of mystical horror, raise his/her childhood fears from the depths of subconscious and cause intense anticipation of aggression from such creatures against the protagonist and his environment.

2) Hillel’s fears for his own health and life, health of his daughter Elsa and wife Vira occupy an important place in the system of motivation of the central image. The main fear in the novel “The Madman’s Dance”³⁸ is the protagonist’s fear of the inherited neurodegenerative disease manifestation: “There is a fifty to fifty probability that an abnormal protein in my DNA will mutate and poison cells. It can happen any moment from today until the day when I turn forty four.

And then I will become a madman”³⁹.

The hero is driven by the memory of the fate of his father, who fell or jumped out of the window, his grandfather who committed probably

³⁶ Ibid. P. 377.

³⁷ Ibid. P. 489.

³⁸The novel owe, in fact, its title precisely to this fear of main character.

³⁹ Ibid. P. 13.

suicide, and his great-grandfather, who took the lives of several more people when committing suicide.

Unwilling to burden the family, Hillel agrees participate in the mysterious mission as part of the military company “Corps of Conquistadors”. Its main goal is to explore the planet Ish-Chel but the flight there is equivalent to 20 years of life on Earth. Although he was supposed to take the family with him (which carries some risks), the health insurance and social security for Vira and Elsa in the case of the protagonist’s death outweighs all arguments against participation in the mission.

The mycelium adopts exactly this fear of becoming a madman and instills strange bodily sensations to Hillel, such as numbness of hands or involuntary movements of them.

The motivation of other characters in the work is similar. The motivation behind the “royal chimera” Irma’s deeds, the main carrier of the mycelium’s consciousness, before her absorption by it, was, in particular, also formed by her fear. Irma’s mother died of cancer, so fear of the disease was the main lever of her actions.

By creating a possible world for the characters in which their fears are about to materialize, the mycelium manipulates their actions and absorbs their consciousness. It uses “infrasound”, which the heroes cannot resist to heighten their fears.

4) The above-mentioned ways of forming the world of fear in the novel “The Madman’s Dance” provide the basis for the creation of the third common method – an image of the condition of fear before the actual appearance of this emotion. It is emphasized that at these moments the character is not aware of himself, falling into a vicious cycle of fear’s escalation. Descriptions of such states imply a preliminary “preparatory” work, when the previous story spells out the most frightening events or explains the reasons for the fears of the characters. For example, it first tells of the terrifying experience of the hero’s meeting with the giant spiders of the planet Proxima, and then depicts the condition of his irrational extremely intense horror: “To say that I was very scared at that moment is not to convey one-tenth of my scare. Physically, I felt a clump of pain and nausea somewhere in the solar plexus. The heart was beating hard. I was gasping for air. My desperate attempts to catch my breath gave me a dull pain in a chest”⁴⁰.

⁴⁰ Ibid. P. 99.

During the storytelling the images of the irrationally horrifying are gradually appearing more frequently, creating the right atmosphere and heightening the suspense of the reader. The scope of scenes and episodes, the emotional focus of which is fear, is expanding like a snowball, affecting more and more fields of the characters' lives. For example, here is the description of the bas-relief found by Hillel at an old earthlings' station: "A woman's distorted by scream and pain face was protruding from the wall as a frightening bas-relief. Her face was somehow ash-grey and it was protruding from smooth plastic as if she was trying to escape from the captivity of the polymer coating. The horror reflected on it was the most terrible grimace I had ever seen or could ever imagine. The mouth opened in a mute, frantic scream seemed wider than one could physically do. The veins on the thin and, probably someday, lovely neck were swollen unnaturally from the strain. Her wide-opened and popped out eyes had no pupils and seemed even larger. On both sides of the face, as if trying to push through the wall from the inside, two of the same gray palms were visible ... – Oh God ... What ... What happened to her ..."⁴¹.

The mechanism of mycelium's creation of an entire hallucinatory world, based on fears from the past that have no objective grounds, is explained originally in the novel on the example of a "neuroconstructor" – an experimental environment created on Earth according to the Ish-Chel's mycelium: "It generated infrasound of a certain frequency, which caused uncontrollable horror in humans. The subconscious, trying to explain this fear, looked for images immediately. Something that scare this person to death. The neuroconstructor scanned these images and generated a phantom – the managed hallucination. But the most terrifying thing is that the brain accepted this phantom with readiness as reality... To put it simply, the neuroconstructor has revived your worst nightmares"⁴². Hillel passes the trial of a neuroconstructor and then, on Ish-chel, he receives from the mycelium a holistic, thought-out in details world, which appeared from his fears.

The protagonists' dreams play an important role in creating a horror atmosphere in the novel. On the one hand, they are the result of the mycelium's attempts of conquering the earthmen, as the reader understands at the end of the novel. On the other hand, the dreams of the hero fulfill a proleptic function, preparing the reader to perceive further

⁴¹ Ibid. P. 339.

⁴² Ibid. Pp. 99–100.

events of the text: “This was probably also a feature of Ish-Chel, there I had often vivid and emotional dreams. But they were usually unpleasant, and sometimes really scary. “Nightmares” is perhaps the most accurate definition. ... For example, I dreamt, from time to time, about spooky butterflies. Or variations on the theme of “madmen who dance”⁴³ – the protagonist confides.

It should be noted that, in the context of the proleptic function of dreams in the narrative of the novel, “The Madman’s Dance” is characterized by manipulating the reader abeyance and by using various ways of guiding the reader’s expectations, acting as one of the important factors in the author’s strategy in the work. The narrative of the novel is organically interwoven with hints, “clues” that guide readers’ expectations and form suspense of a particular event.

It is worth mentioning that this technique has long been the object of literary studies, and in particular, of narrative studies. Considering specifically the author’s process of manipulating the reader’s expectations about the likelihood of a certain event in the text, Gerard Genette in his principal work «Narrative Discourse: An Essay in Method» pays attention to the element of the story, to which he gives a name “the advance notice”. According to his definition, rudiments – «advance notices, which by definition are explicit, with what we should instead call mere advance mentions, simple markers without anticipation, even an allusive anticipation, which will acquire their significance only later on and which belong to the completely classic art of “preparation”»⁴⁴.

The research of the proleptic elements of the narrative is developing in further works including Ukrainian ones. In T.V. Grebenyuk’s monograph as a definition of above considered method is used particularly the concept of event-forming potential. It “signifies the appearance of readers’ expectations for a certain event in the further development of the artistic action of the work while using this method”⁴⁵.

Elena Veshchikova in her analysis of dreams in fiction literature examines the proleptic elements of artistic narrative and focuses on the

⁴³ Ibid. P. 113.

⁴⁴ Genette Gerard. Narrative Discourse: An Essay in Method. Cornell University Press, 1983. P.75.

⁴⁵ Гребенюк Т.В. Подія в художній системі сучасної української прози: Морфологія, семіотика, рецепція: монографія. Запоріжжя: Просвіта, 2010. С. 247.

receptive meaning of dreams, which contains “clues” about the future course of events, and gives them the name “proleptic dreams”⁴⁶.

It is worth saying that the novel “The Madman’s Dance” owes largely its readability and vibrancy to the author’s use of prolepsis, which guide the readers’ expectations on a certain track, “working” to create the effect of suspense, intense anticipation of dramatic or horrific events. Thus, Hillel’s trial on a neuroconstructor is some kind of prolepsis of further events at Ish-Chel.

It can be said that the prolepsis in the novel are implemented with varying degrees of detailing and explicitness. Some of them are simply a hint that encourages readers’ curiosity, such as the mention of Hillel’s artificial kidney without explaining (up to a certain time) the story of losing his own one, or the mention of the mysterious “factor B” that contributed to the protagonist’s entry into Conquistadors Corps and Ish-Chel.

Some prolepsis have the character of a direct warning of the course of further events, such as the story of Johar (Ghile’s friend) about the deceitful leadership of the Conquistadors Corps, proven by his personal experience during soldiering on the planet Hung-Ahau.

Certain prolepsis serve straight as boosters of the reader’s attention and interest, without carrying any information content, for example: “It seems to me as if I had anticipated something that morning. Though the mind says that it’s unlikely. It was just a drastic change of course in my life...”⁴⁷.

The proleptic details in a work often cause the recipient’s an interest of dual nature. Firstly, there is a need to learn their “history”, and secondly, their event-making potential is interesting in the context of actual world. For example, the reader is interested in the circumstances of hero’s loss of his kidney, and what a plot twist will this detail cause at the same time. Or Hillel’s recurring dream of butterflies being walled up at the construction. It begs the question where this image came from, why this dream scares him so much, and what development this imagery will get in further narrative.

⁴⁶ Вещикова О. С. Пролептичний потенціал сновидіння в структурі художнього наративу (романи В. Даниленка «Кохання в стилі бароко» і В. Шевчука «Кросворд»). Наукові праці. Філологія. Літературознавство. Том 259, № 247 (2015). С. 14–18.

⁴⁷ Павлюк Ілларіон. Танець недоумка [Текст]: роман; переклад з рос. Ростислава Мельниківа. Львів: Видавництво Старого Лева, 2019. С. 20.

Hillarion Pavliuk builds masterly the dynamics of suspense creating a world of fear in the novel, ranging from external, obvious and universal fears (teratomorphs, fear of death and illness) turning to fears caused by deep childhood traumas of the protagonist, engraved firmly in his subconsciousness. Thus, the leitmotif and most unpleasant thing for the protagonist from the beginning of the work is his dream of squashed butterflies: “I can barely open my eyes, releasing myself from the suffocating grip of the dream. It seems I can still hear the crunch of the squashed wings, which brings a quite real feeling of nausea. What a filth... It was the most awful dream of my life. And it repeats every time I get sick”⁴⁸.

And it is only at the end of the novel when we find out that this dream is related to the Ghil’s loss of the kidney when he was only three years old. It was cut out by criminals for an underground donor transplant to another child. They left the crippled boy in the house with dead, squashed by shutters butterflies on the window and a construction nearby. Only after “the decryption” of this dream we realize how much traumatized the protagonist is and, accordingly, how vulnerable he is to the influence of fears induced by mycelium.

Therefore, the proleptic details play an important role in the structure of the novel’s narrative by directing the reader’s attention and curiosity and preparing the ground for the next steps of creating the world of fear.

CONCLUSIONS

An integral part of the story of a literary fiction work is the formation of reader’s suspense at the reception of artistic phenomena. The possible worlds theory is a productive methodology for analyzing such an effect of uncertainty, transformed into the fictional worlds theory in the works of Thomas Paul, Lubomir Dolezhel, Ruth Ronen, Marie-Laure Ryan, Nancy Trail and Hilary Dannenberg.

We note, when analyzing Hillarion Pavliuk’s novel “The Madman’s Dance” in the context of Marie-Laure Ryan’s theory of fictional worlds, that the “textual actual world” of the protagonist includes the time-space planes of his being on Earth and on the planet Ish-Chel. The world of fear is a unique modal system of the work because of its specific issue. Fear is a defining emotion not only for the psychologism but also for the eventfulness of the story of the work.

⁴⁸ Ibid. P. 15.

The world of fear in the novel is created in the following main ways. They are the introduction of teratomorphic creatures (or unnatural actions for ordinary creatures), the manipulation of threats to the life and health of the protagonist and his relatives, and the escalation of the state of fear, the image of the irrationally terrifying to create an appropriate atmosphere of suspense.

The use of proleptic details that direct the recipient's expectations back on track is an important factor in the author's strategy in creating a world of fear in the novel, creating the effect of suspense, anticipation of dramatic or horrific events. One of the leading proleptic elements of the text is the protagonist's dreams (for example, about the squashed butterflies or the hero's daughter Elsa, who sleepwalks, etc.). They form the trajectory of perception of further events and help to understand the motivation and logic of the protagonist's actions in the work.

SUMMARY

The article examines the influential potential of the state of uncertainty in the reception of Hillarion Pavliuk's novel "The Madman's Dance". The effect of uncertainty is considered in the context of the interdisciplinary theory of possible worlds, in its literary adaptation by M.-L. Ryan, N. Trail, and G. Dannenberg, in particular. There are two space-time worlds in the world structure of the work, associated with the main character being on Earth and on the distant planet Ish-chel. The world of fear is considered as specific, common in Pavliuk's novel possible world. The story of the novel resolves around the biggest fears of protagonist Hillel Hirshevych. They are the fear that he will have an inherited disease, and the fear for the life and health of his daughter and wife. The main ways of forming the world of fear are the introduction of teratomorphic creatures in the text, the motive for threatening the life and health of the protagonist and his relatives and depicting the state of irrational fear in order to create a suspense effect. The use of proleptic details and imagery of dream that direct the recipient's expectations back on track is an important technique of creating an atmosphere of fear in the novel.

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