

Khokhel, Dariya

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# Magic of the Out-of-Body Experiences in Contemporary Fantasy: Halyna Pahutiak, Susanna Clarke

Dariya Khokhel

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## KEY WORDS:

Out-of-body experience, fantasy, repetition, epithet structure, *Jonathan Strange and Mr Norrell*, *Servant from Dobromyl*, *Urizka Gothic*.

## KLÍČOVÁ SLOVA:

Mimotělní zkušenosti, fantasy, opakování, přívlastek, *Jonathan Strange a pan Norrell*, *Servant from Dobromyl*, *Urizka Gothic*.

## ABSTRACT:

This paper focuses on features and role of out-of-body experiences in the universes of *Jonathan Strange and Mr Norrell* by Susanna Clarke and *Servant from Dobromyl* and *Urizka Gothic* by Halyna Pahutiak. They are an integral part of magic in these works of fantasy, which is derived from national folklore tradition. The key figurative means that establish patterns in describing out-of-body experiences are epithet structures, embodying the qualitative characteristics, and repetition, providing their rhythm and coherence. The descriptions of out-of-body experiences in these novels fall into two major categories: those imbued with sensory qualitative information and those based on listings of action. In the first case, the verbal form of incantation is strengthened through the abundance of characteristics, which often bear symbolic meaning. Though repetition can be found in both cases, it is more pronounced in the second one, where epithet structures are markedly absent. Here, verbal magic is interwoven with recitals of actions ritualistic in nature.

## ABSTRAKT:

**Magie mimotělních zkušeností v současné fantasy: Halyna Pahutiaková, Susanna Clarková**

Tato studie se zaměřuje na funkce a role mimotělních zkušeností ve fikčních světech *Jonathan Strange a pan Norrell* Susanny Clarkové a *Sluha z Dobromylia* a *Uriz'ka gotyka* Halyny Pahutiakové. V těchto fantasy dílech, inspirovaných se národními folklórními tradicemi, jsou mimotělní zkuše-

nosti nedílnou součástí magie. Klíčové obrazové prostředky, které ustanovují vzory v jejich popisu, mají povahu přívlastků, ztělesňujících kvalitativní charakteristiky, a opakování, která zajišťují jejich rytmus a soudržnost. Popisy mimotělních zkušeností v analyzovaných románech spadají do dvou hlavních kategorií: ty propojené se smyslovými kvalitativními informacemi a ty, které jsou založeny na popisu akce. V prvním případě je slovní forma zaklínadla posílena prostřednictvím hojnosti charakteristik, které často nesou symbolický význam. Ačkoliv opakování lze nalézt v obou případech, výraznější je v druhém, kde přívlastkové struktury výrazně chybí. Slovní magie je tam protkána s recitováním úkonů, ve své podstatě rituálních.

The problem of corporeality in literary and cultural studies has been actively researched. The role of body, its characteristics as well as cultural and symbolic meaning in successive ages has been analysed using various approaches. There is a number of interdisciplinary works focusing on body image and representation, the variety of perspectives is extremely wide: philosophical, theological, symbolic, and traditional aspects; body language; body images in various eras, cultures, and literary genres including fantasy (see HILLMAN 2015; PROSSER 1995; KORTE 1997; BESKOVA 2009; VACCARO 2013; COELSCH-FOISNER 2006). In Ukrainian literary studies the national features of body image are closely interconnected with gender issues which results in predominant attention to body images in Ukrainian female writings (TARAN 2007<sup>1</sup>, ISAENKO 2011<sup>2</sup>). This overview is only indicative of the importance of corporeality in contemporary literary and cultural studies and does not assume or aim to cover its scope and complexity. Conversely, the analysis of fantastic representations of incorporeality can be pieced together throughout numerous works, but rarely is the focus of the analysis. Moreover, we have not found comprehensive insights into figurative means most prolific in creating the incorporeal magical image. Therefore, we seek to analyse the functions and features of out-of-body experiences in the texts by Halyna Pahutiak and Susanna Clarke.

Contemporary psychiatry defines out-of-body experience as “an altered state of consciousness in which one’s mind or awareness is experienced as separated from one’s physical body” (KINDES 2006: 149). While in psychology these states are classified as disorders in bodily awareness (DE VIGNEMONT 2011), in fantasy texts they are often a part of fantastic convention. Often one model

1) Here and further in the text the translated titles of non-English sources are provided in footnotes. *Body or personality: female corporeality in selected short Ukrainian fiction and graphics of late 19<sup>th</sup> – early 20<sup>th</sup> centuries.*

2) *Features of receptive and presentational models of being in contemporary Ukrainian “female” prose* (based on works by O. Zabuzko, M. Matios, H. Pahutiak).

is chosen from the set and followed (dream, trance, death). But in the texts by H. Pahutiak and S. Clarke the range of these experiences includes dreams, shared dreams, suggestive dreams, body exchange, separate soul and body presence, evocation of physically invoked memories.

Examining the characteristics of descriptions of out-of-body experiences in works by H. Pahutiak and S. Clarke is important in uncovering the nature of magic descriptions and functioning over these novels. The importance of out-of-body experiences in the texts is caused by the specific traits of the authorial myths derived from folklore.

Halyna Pahutiak is a prominent contemporary Ukrainian writer whose idio- style has changed significantly in the last decade. Her work used to be deeply hermetic. But beginning with her historical fantasy *Servant from Dobromyl* (“Слуга з Добромиля”) (2006), awarded the Shevchenko National Prize for Literature, her major works bear significant shared features: organic mixture of myth-creation, philosophy (KACHAK 2006<sup>3</sup>; KARABLIOVA 2003<sup>4</sup>), national folklore, and unique symbolism (KOZACHIUK 2008<sup>5</sup>; ISAENKO 2011); the axiology of the “Irrazio-Space” itself is more important in her texts than plot and characters (GOLOBORODKO 2009<sup>6</sup>); metatextuality (BILA 2011<sup>7</sup>). Her fantasy novels are considered to introduce a specific Ukrainian brand of fantasy with deep involvement of national mythology and demonology in particular combined with philosophical and mystical features (LEONENKO 2010<sup>8</sup>).

Susanna Clarke stands apart in contemporary British literary scene with her single major novel *Jonathan Strange and Mr Norrell* (2004). This historical fantasy is distinguished by such traits: psychologism, interest to the problems of philosophy of science (the problem of theoretical and practical) (MENDLESOHN 2008; HOIEM 2008), metatextuality (SHANOES 2012), usage of national mythology in shaping the authorial myth (GROSSMAN 2004).

Works of both writers are classified as historical fantasy (SHANOES 2012) and both have the traits of “intrusion fantasy” (MENDLESOHN 2008), which uncovers more shared features of the works by H. Pahutiak and S. Clarke: magical disruption of a universe, where “fantastic is the norm, but the specifics of the fantastic intrusion are not” (MENDLESOHN 2008: 115), the underlying

3) *Art Distinctions of the Feminine Prose of the 20th Century Eighties and Nineties.*

4) *Phenomenological Conceptualization of Solitude in Halyna Pahutiak's Prose.*

5) *Poetics of the Ukrainian Intellectual Prose of the 1960-1990s.*

6) *Elysium: Incorporation of Stratagems.*

7) *Metanovel of H. Pahutiak: Text and Context.*

8) *The National Variant of Fantasy Genre in Halyna Pahutiak's Prose* (based on the novel *Our Lord's Laystall*).

concept of hidden knowledge about magical occurrences (JACKSON 1981: 4). They are substantial enough to make provision for comparative analysis, which also allows for uncovering the regularities and singularity of out-of-body experiences descriptions and functions in these texts.

*Servant from Dobromyl* and *Urizka Gothic* (“Урізька готика”) by Halyna Pahutiak are set in the universes where “opyrs” (mythical creatures akin to vampires) live in Galicia (Ukrainian “Галичина”) alongside people. The diversity of out-of-body experiences in these novels is determined by the nature of their magical powers to cast themselves beyond their bodies and to trigger such occurrences in the people they influence. As according to the folk tradition opyrs have two souls, when they die they stay in another form (which varies from walking dead who leave their graves to return to their family (often a man coming to a woman to father a child) or spectres (HNATIUK 1912<sup>9</sup>; HNATIUK 1904<sup>10</sup>). Both variants are employed in the novels by H. Pahutiak.

Fairy myths include a number of various out-of-body experiences, but they do not neatly fall into categories due to the sheer amount of recorded folk tales. There are dreams, both imposed and natural, visions, spell casting (KEIGHTLEY 1889; YEATS 1888). This diversity is thoroughly exploited in the universe of *Jonathan Strange and Mr Norrell*. The two key figurative means that are most telling in creating the instances of out-of-body experience in these texts are epithet structures that provide the qualitative characteristics and repetition with its cumulative (IVANOV<sup>11</sup> 1998) potential.

The term “epithet structure” (VOLKOVINSKIY 2011<sup>12</sup>) refers to the unbreakable bond between the definition and the defined element. The classic term “epithet” signifies the definition, but the significance of the “epithet structure” is in the imagery, meaning, and symbolism evoked by the qualitative characteristic formed by the union of epithet definition with its defined element. The special place of epithet structure among figurative means is due to its dual nature as “a trope and as a figure” (ONOPRIENKO 2001<sup>13</sup>). The overall meaning depends on the interrelation between “what” is characterised and “how”.

9) *Materials and Essentials of Galicia-Rus Demonology*. Ethnographic collection.

10) Ethnographic collection. Published by the Ethnographic committee of Shevchenko Scientific Society. Volume 34. *Materials and Essentials of Ukrainian Demonology*. These two volumes are parts of a fundamental research into and collection of Ukrainian folklore by Shevchenko Scientific Society in late 19<sup>th</sup> – early 20<sup>th</sup> c.

11) *Selected Works on Semiotics and History of Culture*.

12) *Poetics of Epithet*.

13) *Epithet as Primordial Trope and System-forming Centre of Tropes system*.

Repetition is viewed as a literary device used for emphasis and primarily the repetition without variation is stressed in the research (WALES 2001). The importance of repetition in these fantasy texts is partially caused by the specific functions it has in folklore: the repetition of elements calls upon the set patterns to solidify the structure of myth (ARTEMENKO 2006<sup>14</sup>), being connected with the cyclic mythological time structure (BAKHTIN 1975<sup>15</sup>). Moreover, the hypnotic influence of repetition in lullabies, incantations, fairy-tales has been emphasised (MOSKVIN 2006<sup>16</sup>; MELETINSKIY 1976<sup>17</sup>). This is the main reason the repetition with variations is less functional in magic descriptions.

The goal of this paper is to uncover the role of out-of-body experiences in the fantasy universes of the texts by Halyna Pahutiak and Susanna Clarke and to indicate the functions of figurative means (namely repetition and epithet structures) in their creation. The body exchange in “Servant from Dobromyl” is described tersely:

A dark **shadow** separated itself from the servant’s body and went into the earth, while I felt rising above my body and floating towards the body of the merchant’s servant with the wide sword wound in his chest. *I saw the horse in the rich harness grazing peacefully in the dew-covered grass, and then something like a big bird spooked my **shadow**, and it fell...*” (PAHUTIAK 2010: 161).<sup>18</sup>

The use of process verbs ensures the suspension effect of the narrative, while the description of the horse with the use of epithet structures serves the purpose of providing the suspension. This combination of rhetorical devices and the contrastive use/non-use of epithet structures creates the genuineness of the fantastic occurrence in the text.

Another reason for the out-of-body magic of the born opyrs is the fantastic convention that they have two souls. It means that even after they are murdered they still are not gone and can interact: “What do I need a head for? – the Merchant laughed. – My spirit needs neither food nor drink, and can talk without a head...” (PAHUTIAK 2010: 182)<sup>19</sup>. This is one of the means of creating the

14) *Tradition in Mythological and Folkloric Representation (Structural and Cognitive Analysis Case Study)*.

15) *Questions of Literature and Aesthetics*.

16) *On Types and Functions of Sound Repetition*.

17) *The Poetics of Myth*.

18) “Від тіла слуги відділилась темна тінь і ввійшла у землю, а я відчув, що підіймаюся над своїм тілом і пливу до тіла купцевого слуги, в якого на грудях широка рана від меча. Я побачив коня в дорогій збруї, що мирно пасся в заросеній траві, а далі на мою тінь шугнуло щось таке, ніби великий птах, і вона впала...”

19) “А пощо мені голова? – засміявся Купець. – Мій дух не потребує ні їжі, ні питва, а говорити може й без голови...”

eternity of the authorial myth, embodying the struggle of good and evil in the characters of the novel.

There are multiple cases of such interaction in the text of *Servant from Dobromyl*, but we will analyse the meeting of the Servant with a group of killed opyrs:

*In a spacious room with extinguished fire four older men sat, and my master, Merchant from Dobromyl, sat in the head place. He seemed to have even gotten younger, but looked very pale* (PAHUTIAK 2010: 178).<sup>20</sup>

This opens the meeting of the Servant with the head opyr council of Galicia, and while the Servant is corporeal, none of his collocutors are. The opyr elders are described sitting strategically around a table with their placement detailed. The room, on the other hand, is only given vague characteristics that provide the atmosphere; similarly, the “Merchant from Dobromyl” is not given a portrait description, only the changes the Servant notes as compared to their previous encounter. This vagueness in descriptions of magic is a significant trait of H. Pahutiak’s texts. It allows for work of imagination on the reader’s part and, hence, personifies the reading experience. The incorporeality is not a deterrent for passing physical objects in H. Pahutiak’s authorial myth, as the Merchant gives his Servant the “Golden Bee” (“Золоту Бджолу”), the badge that serves as the symbol of power in opyr world, to pass to its next bearer.

The scene in front of the Servant’s eyes is washed away (here the metaphor is used with literal meaning. Demetaphorisation is often used in the text of the novel as means of stressing the plausibility of the fantastic occurrences):

The opyrs started *laughing hard*, and then **something** whistled, and rain started falling from the roof. It was only now that I noticed that there was **no roof** above us, just **the dark night sky**. And then the men and my master disappeared, and the walls were **somehow** gone...**I did not know where I was anymore** as it was **so pitch-dark I could not see my own hand**, and the rain was falling as it if were the Flood. But I had a straw in my fist to hold on to – the golden badge (PAHUTIAK 2010: 180).<sup>21</sup>

20) “У просторій кімнаті з погаслим огнишком сиділо четверо старших мужів, а на чільному місці – мій господар, Купець із Добромиля. Він аж наче помолодшав, тільки виглядав дуже блідим.”

21) “Опири почали дуситися зі сміху, а далі **щось** засвистіло, і зі стелі почав литися дощ. Я тільки тепер побачив, що над нами не було стелі, лише **темне нічне небо**. Далі зникли мужі, мій господар, і **кудись** ділися стіни... Я вже не знав, де я знаходжуся, бо стояла **така густа чорна темінь, що я не бачив навіть своєї руки**, і дощ цебенів як під час Потопу. Зате я в кулаці мав соломинку – бляшку з бджолою.”

The highlighted words and phrases stress the modality of uncertainty at the end of the meeting of the corporeal and incorporeal characters. The description of the whole meeting renders few qualitative characteristics, and most of them characterise the manner of action. The darkness surrounding the Servant is stressed multiple times. It is connected both to the gothic nature of the meeting of the corporeal immortal (the Servant) with the incorporeal undead and the omnipresence of the colour black in folklore descriptions of opyrs. The darkness is an integral part of the description, the repetition of the characteristic with amplification “dark” – “so pitch-dark I could not see my own hand” shows not only the disappearance of the fire-lit room, but also the end of the encounter with the incorporeal opyr elders. The change of sensory perception of the environment by the corporeal Servant from Dobromyl (the newly evident rain and darkness) emphasises that the magic of the meeting has been very powerful. The final phrase stresses that there is evidence of this encounter for the Servant to hold on to, which is significant as both the physical proof of the meeting and the token of the Servant’s mission.

Another important type of out-of-body experiences in the novel is vivid memory. The former knight Sudyslav is now Oleksiy Ivanovych, the chief doctor of a lunatic asylum, but he does not remember his ages-long story. But when he is near the Servant from Dobromyl he gets very vivid flashbacks, e.g.:

Oleksiy Ivanovych closed his eyes and the smell of smoke drove a vision to him: a wild boar carcass over an immense fire, a golden carpet covering thick green grass, the velvety taste of Malvasia. The seal ring dug into the finger of the hand swollen wielding from the sword. The pink sky in the West... The servant boy covering the wounded leg with ointment... (PAHUTIAK 2010: 62).<sup>22</sup>

These descriptions – as illustrated in the example above – differ a lot from those of meetings with spirits and soul transfer from one body to another. They are filled with sensory information. In the quoted example, we have the smell, the texture, the taste, the strongest physical sensations. There also is the mediated reference to the lighting of the scene – the “immense fire”. The nature of fire is ambivalent in the novel – according to Olena Artiukh it is both the symbol of purification and forgiveness and of violence (ARTIUKH 2009: 130). Let us also

22) “Олексій Іванович заплющив очі й запах диму пригнав йому видіння: туша вепра на величезному вогні, золотистий килим, застелений поверх густої зеленої трави, оксамитовий присмак мальвазії. Перстень з печаткою врізався у палець руки, спухлої від меча. Рожеве небо на заході... Хлопчик – слуга накладає мазь на поранену ногу...”

note the abundance of colour in the description as it makes such flashbacks akin dreams.

Suggestion was a vital part of ancient folk rituals and its functions in literary texts are derived from them. According to Anatoliy Hryzun, “suggestion in many cases is situated between folklore and fiction, imbibing the expressive means of both elements” (HRYZUN 2011: 26<sup>23</sup>). In the analysed extracts some suggestive means can be detected, namely sound patterns, repetition, parallelisms.

The sensory component of the quoted text is largely dependent on assonance (sounds [B], [ʒ] - [c] pair). The pattern of these sounds is also significant, the sonorant sound [B] lends the text melodious and resonant (MOSKVIN 2006), while the interchange of the voiced and voiceless consonants [ʒ] - [c] ensures the rhythm and pace of the description.

In Ukrainian literary tradition, Oleksandr Astafiev states, suggestion is not only “musical magic”, but also “the key to mediated expression, in case of suggestion it is not just a description, but immediate narration” (ASTAFIEV 1998: 95<sup>24</sup>). This may serve as an example of such a narration, where consecutive epithet structures are direct expression of sensory state and imply the story behind this remembered moment. The epithet structure “golden carpet covering thick green grass, velvety taste of Malvasia” imply the territory; “a wild boar carcass over immense fire” speaks of a warrior’s camp; “The seal ring” and “the servant boy” mean a person of importance; “the hand swollen from the sword” and “the wounded leg” – a recent battle he participated in; “The pink sky in the West” suggests a victory won and tranquillity in the context of the novel (the Servant’s magic lullaby is pink). Here, verbal suggestion is strengthened with burning something on a bonfire, which can be interpreted as an incantation strengthened with the ritual action.

This example highlights another function of out-of-body experience descriptions in this historical fantasy text: the character transcends the boundaries a physical body has, and through sensory information from another place and time can be in various chronological layers of the novel.

The magicians in Susanna Clarke’s *Jonathan Strange and Mr Norrell* weave dreams, deal with the dead, and visit the fairy court. We show the common traits of these scenes and their differences by analysing figurative means in the

23) *Poetry of Polysemantic Implications (Ukrainian Suggestive Lyric Poetry of the 20<sup>th</sup> century)*.

24) *Lyric Poetry of Ukrainian Emigration: Evolution of Stylistic Systems*.

text, primarily epithet structures use. The visits to Fairie are connected with transformations of body and its perception, not incorporeality.

As dreams may be considered as “being a significant prototype of literary secondary worlds” according to Brian Stableford (STABLEFORD 2005: 118), in the case of this work of intrusion fantasy with its inherent primary and secondary worlds, they are a part of the secondary – markedly magical – world, and they function in the creation of the “push-pull” rhythm of this type of fantasy (MENDLESOHN 2008: 115).

There is an example of a shared dream, woven to talk to the late magician’s dead daughter in *Jonathan Strange and Mr Norrell*. The colour and light are essential there, as evidenced by this selection of epithet structures: “a dark place”, “a silver-grey stone that shone a little, as if there was moonlight”, “the black sky”, “an uncertain compound of moonlight and candlelight”, “strange, old, rich blue”, “hair as red as her dress was blue” (CLARKE 2009: 272). This scene reflects the influence of and playing with the gothic tradition in the text. There is an inherent “push-pull” rhythm to the scene itself – the quoted epithets show the intermittence of darkness and light in the scene, and the presence of clashing bright colours “hair as red as her dress was blue” is underlined due to the black-and-white backdrop. This dichotomy is crucial in developing the substance of the out-of-body experience, but conversely the effect of flickering changeability is achieved too.

The sensory nature of certain out-of-body experiences is a shared trait of Pahuniak’s and Clarke’s novels. In “*Urizka Gothic*” the opyr father is looking for his son using his preternatural power. The description is full of sensory images:

He seemed to be drifting in the **red darkness** born from the sun setting behind the Mabura Mountain, the thoughts disappeared. And at last he felt the faint **smell** of Orko’s **blood**, recognizing it with ease. As Orko had not the same **blood** as other people did, but like his own – **slightly** cooler, as if the **blood** of a senior man. He would not be able to find words to describe his own feelings. The **smell** of **blood** was joined by the **smell** of Orko’s sweat, his hair, and a very faint **smell** of the church, both loathsome and exciting (PAHUTIAK 2009: 160).<sup>25</sup>

25) “Він плив наче у **червоній темряві**, породженій заходом сонця, що сіло за гору Мабуру, думки щезли. І нарешті відчув *слабкий запах Оркової крові*, легко розпізнавши її. Бо в Орка не була *така кров*, як у інших людей, а така, як у нього – трохи холодніша, гейби в немолодого чоловіка. У нього не знайшлося би слів, щоб описати власні відчуття. До *запаху крові* приєднувався *запах Оркового поту*, його волосся і зовсім *слабкий запах церкви*, одночасно відразливий і хвилюючий.”

The meditative quality of the description is based on the abundance of repetition. Multiple occurrences of the word “blood” focus the description on this one most significant physical characteristic of the boy, as his opyr blood is different from that of the average villagers. The word “smell” reinforces the reference to the magically powerful sense Petro uses to find his son. The intensity of the magical power casts him outside his body as he follows the scents. The environment of this out-of-body casting is emphasised by the synaesthetic imagery: the “**red darkness**” is reminiscent of blood and is a visual extinction of his olfactory magic. This repetition creates the rhythm of the passage, and combined with multiple epithet structures the purposefully slow pace creates the contrast with the short abrupt sentences surrounding it. In such a way, the description of opyr’s power use is underlined.

In S. Clarke’s novel similar situation is associated with the initial part of Jonathan Strange’s magic, which affects his companion Drawlight: “He **thought** he stood upon *an English hillside*. **Rain** was **falling**; it twisted in the air like *grey ghosts*. **Rain fell** upon him and he grew thin as **rain**. **Rain washed away thought, washed away memory**, *all the good and the bad*. He no longer knew his name. Everything **was washed away** like mud from a stone. **Rain** filled him up with **thoughts and memories** of its own. *Silver lines of water* covered the **hillside**, *like intricate lace, like the veins of an arm*. Forgetting that he was, or ever had been, a man, he became the lines of **water**. He fell into the earth with the **rain**” (CLARKE 2009: 860-861). This fragment is a meditative sensory description of shedding a body. The epithet structure “*grey ghosts*” is a metatextual allusion of Mr Norrell’s magic act at the York Cathedral; “**memory**, *all the good and the bad*” is indicative of the fact that though all memories disappear, they are still vital enough to be characterized albeit vaguely. But further in the description of this magical act epithet structures become rare. Their deliberate absence is a characteristic of its own. Roughly quarter of the words in this quotation are repeated at least twice. The most massive repetition of the words “rain” (six times) and “washed away” (three times) creates the rhythm of the description.

Repetition not only creates the rhythm of the text here, but also functions as hypnotic means to lend the magic act sensory authenticity. The symbolism of “rain as suffering or bad luck and rain as fertilizing force from above” (FEBER 2000, 164), and as the purifying substance (CIRLOT 1962: 271) ensures the multifaceted meaning of the scene. The symbolism in folklore goes along the same lines (BANE 2013), which is most important in the case of S. Clarke’s novel.

There is inverted body imagery in the passage. First, the magic rain washes away Drawlight's body and self-image, and then the "*Silver lines of water covered the hillside, like intricate lace, like the veins of an arm*" (CLARKE 2009: 860). This inverted imagery continues in the next passage, where earth and its functions are magically animated due to the comparison to the functions of a human body:

Long ages passed; cold and rain seeped through him; stones shifted within him. In the Silence and the Dark he grew vast. He became the earth; he became England. A star looked down on him and spoke to him. A stone asked him a question and he answered it in its own language. A river curled at his side; hills budded beneath his fingers. He opened his mouth and breathed out spring (CLARKE 2009: 861).

This description consists of short clauses with uniform organization, which lays the foundation for its rhythm. They are devoid of figurative characteristics, while all the mentioned actions are directed at the magician. This recital of consecutive actions and states bears some characteristics of incantation (the rhythmic organization with its pinnacle marked with the parallel organization of the sentence "He became the earth; he became England", repetition of the words "him", "his") and combines them with the ritualistic nature of the listing consisting of paired actions (most notably "asked" – "answered", which is common in traditional rituals).

This functional assimilation culminates in full inseparability of earth and body images: "There was no saying any longer what was wood and what was man" (CLARKE 2009: 861). It is akin the syncretism of myth and adds to the potency of the authorial myth. The image of body is fully defamiliarised here, this new earth-body's functions are observed apart from Drawlight's personality. Rhythmic text organization is paramount here as it likens this magic act to the verbal form of incantation, while the denoted actions serve as the ritualistic basis of the magic act.

Similar defamiliarisation of body occurs when Jonathan Strange understands that he is being lured by a fairy and cannot trust his senses. He implies a magic act described as follows:

Place the moon at my eyes (he thought) and her whiteness shall devour the false sights the deceiver has placed there. The moon's scarred white disc appeared suddenly – not in the sky, but **somewhere else. If he had been obliged to say exactly where, he would have said that it was inside his own head.** The sensation was not a pleasant one. **All he could think of, all he could see was the moon's face, like a sliver of ancient bone. He forgot about the King. He forgot**

**he was a magician. He forgot Mr Norrell. He forgot his own name. He forgot everything except the moon...** (CLARKE 2009: 463).

There are stages of defamiliarisation in this instance: first, the magician has trouble associating the “somewhere else” where the moon has appeared with his own head, and then he forgets “**everything except the moon**”. This is the stage where confusion in the identity sets. The last stage of defamiliarisation is described through intensive repetition of sentence parts denoting mental actions. The two successive systems of repetition form the opposition: first, the all-encompassing intrusion of the moon is underlined by parallel sentence organisation with the repetition of the words “all he could”. This pair of sentences merges the intellectual and the sensory (through the most informative visual channel) capacities of the magician. Such a mixture emphasises the fact that the intrusion of the moon is the only thing he perceives. Five short sentences beginning identically with “He forgot” serve to culminate the physical and mental disassociation with both body and self. They list the most important things in Jonathan Strange’s life, and through massive repetition emphasise that he has forgotten them, is disassociated from them. There is ritualistic quality to this listing of consecutive states. These two systems of repetition accentuate the fact, that the metaphor is absent. The description of magical separation from the body is achieved through demetaphorisation and literal understanding. There is definite re-creation of the verbal form of magic, incantation, with its suggestive influence here.

The out-of-body experiences in the works by Halyna Pahutiak and Susanna Clarke are the means of introducing the fantastic into the universes as they demolish the metaphor of subjectivity inherent in the notion of “experience”. Similar in the texts are the abundance of colour in dreams and waking dreams, mythological allusions. Repetition is important means of creating the hypnotic rhythm of out-of-body experiences, especially those based on use of magic power in various forms. These instances mirror the incantations, and suggestion plays important part in their literary organization.

Specific to Clarke’s text are the descriptions of full body defamiliarisation comprised of short repetitive sentences predominantly with parallel organization, which identify actions and states throughout this process. In these cases, characteristics of the verbal form of incantation are combined with the ritualistic nature of the magic.

The out-of-body occurrences are as real and objective as external action, and thus their variety is a way of constructing the otherworld in these contemporary fantasy works.

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*Dariya Khokhel, Ph.D., dariyaju@gmail.com, Ivan Ohienko Kamianets-Podilsky National University, Ukraine / [Univerzita Ivana Ohienka v Kamenci Podolském], Ukrajina*