ПАРАНЮК Дан, ТЫЧІНІНА Алела. Симулякри гиперреального фантастичного світу у романі Кліффордо Саймака "Out of Their Minds". В статті виконується інтертекстуальний аналіз мененідослідженої праці американського фантаста Кліффордо Саймака (1904–1988) "Out of Their Minds" (1970), в якому ментально созираються елементи волшебної сказки, сновидіння та фантастичного повествування, трансформуючись у вигадливість із зусиллями функціонування інтертекстуальних, транзитивних образів Дон Кихота та Санчо Панса. Актуальність цієї статті обумовлена високим інтересом українських науковців до творчості К. Саймака, а також відсутністю інтертекстуального аналізу її класичних текстів. 

Вступна частина статті представляє краткий перегляд попередніх досліджень майбутнього проекту, зокрема таких науковців, як С. Зізек, Т. Адромо, М. Бодрійяр, Я. Фідкович, Я. Вольков та інші. Спущений з огляду на те, що К. Саймак використовує моменти, спостерігаючи за феноменом, що виникає з наявності в різних джерелах, які присутні в романі, а також що варто враховувати інтертекстуальні симбіої, що використовуються автором у творчому процесі. 

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an update of genre matrices takes place due to the insertion of intertextual images (which cause the hyperreal structure of fantastic worlds) into personosphere.

This is particularly evident in the work by the classic of American science fiction Clifford Simak (1904–1988) “Out of Their Minds” (1970). The novel eclectically combines the elements of a fairy-tale, dreams and phantasmagoric narrative, transgressing into the quasi-real space through the images of Don Quixote and Sancho Panza. Consequently, the objective of the article under discussion is to outline the specifics of modelling a hyperreal fantasy world in the novel by C. Simak “Out of Their Minds” through a number of intertextual simulative forms that carry out “reversal of the imaginary” (the term by Jean Baudrillard) in practice. The objective requires the use of the respective methodology: firstly, the application of the post-non-classical philosophy categories of the imaginary (T. Adorno, S. Zizek), archetype (C. Jung), simulacrum (J. Baudrillard), fantasm (R. Barthes, G. Deleuze), memory (J. Lacan) and trace (J. Derrida) and, secondly, the usage of the methodology of intertextuality (I. Arnold, M. Bakhtin, Ju. Kristeva, M. Rifaterre, G. Genette, I. Smirnov, N. Fateeva, V. Cherniavska. The significance of the research has been stipulated by the growing interest of Ukrainian translators and literary critics in the creative activities of C. Simak, as well as by the lack of intertextual analyses of the writer’s classical texts. The novelty of the paper lies in the fact that it may be regarded as a new interpretation of genre formation of literary science fiction in Ukrainian science, whereby intertextual images-simulacra take part in modelling the hyperreal world.

**Laying out of the main research material.** Literary science fiction of the XX century maintains a romantic tendency for genre polymorphism by means of attaching illusory realms, grotesque, carnivalization elements and pastiches (that contain an intertextual enzyme) to the plot of the text. Consequently, a rather widespread technique of literary science fiction is the intertextuality of personosphere (for instance, the figures of Homer and Aesop perform this function in C. Simak’s novel “The City”).


The presence of certain intertextual connections prove, above all, the existence of the textual means of their expression – the so called “interpretants” that “derive of contextual peculiarities”. In simulative personosphere, these are allusions and reminiscences, which send the recipient to the “ideologemes” – specific functions that “materializing at different levels of the text structure, spread throughout its trajectory, assigning it with historical and social coordinates”. C. Simak’s peculiar intertextual strategy is characterized by anthroponymic presuppositions (Aesop, Joyce, Van Gogh), that is the use of names, which makes it possible to “design different cultural and historical sections beyond the limits of a single temporal space”10, thereby activating a powerful associative background – the communicative charge (the term by M.Gasparov). The intertextual insertions of a reminiscent nature are considered to be such fantazoid-simulacra.

A vivid example of this is the novel by C. Simak “Out of Their Minds” (1970), where the elements of a magical fairytale, dreaming, and phantasmagoric narrative are eclectically interwoven, transgressing into a quasi-real space through the “realistically fantastic” (according to G. Lucats) images of Don Quixote and Sancho Panza. Since the understanding of intertextual insertions is based on the combination of contexts and the proto-text, the reader is required to recognize and recollect. At the same time, L. Arnold points out, the effectiveness of “contrasting all the relevant contexts” depends on the recipient’s awareness: “If the “other voice” cannot be recognized, the text either appears to be illegible or is perceived only superficially”11.

“The energy of intertext” is accumulated due to the fact that a literary work relies on a really existing pre-intertext, which traditionally functions as a “reference to a reference”9. In our case, it is the “knighthly” context of M. de Cervantes’ “Don Quixote”, which in the early XVII century, became “a cheerful, yet unclear exploration of the boundary between delirium and common sense, between fascination and disappointment”10. An easily recognized classical pair, devised by M. de Cervantes, originates from the previous “wandering plot”, the latter (being duly interpreted by the classics) subsequently penetrating into other literary texts, including the fantastic ones. In C.Simak’s novel, the couple acquires its own suggestive focus. The Cervantes’ images are perceived as exceptional, for they are extracted by the author from an interdiscursive context.

A competent recipient of the novel “Out of Their Minds” has been feeling the presence of the above example in the personosphere of a fantastic work since the introductory fragment with the help of thus generated the term by C. Pierce and M. Rifaterre “interpretants”: “Behind the crowd came two men riding horses, but as I watched the procession, I saw after a little time that the one who rode behind the other rode a donkey, not a horse, with his feet almost dragging on the ground. But it was the man who rode in front who attracted my attention and very well he might. He loomed tall and gaunt and was dressed in armor, with a

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shield upon one arm and a long lance carried on one shoulder. The horse was as gaunt as he was and it walked with a stumbling gait and with its head held low. As the procession approached closer I saw, in the light cast by the torches, that the horse was little better than a bag of bones.”

Like in the original text, the intertextual strategy of “Out of Their Minds” is based on the conversations of Don Quixote and Sancho Panza. Their dialogues (which M. Bakhtin drew particular attention to) appear to be “a two-tone word at the stage of its incomplete decay”. They (dialogues) can be considered as a communication “between the top and the bottom, between birth and death”.

The dichotomous nature of their tandem is also accentuated by H. Bloom: “What unites the Don and his squire is both their mutual participation in what has been called “the order of play” and their equally mutual if not rather grumpy affection for each other. I cannot think of a fully comparable friendship anywhere else in Western literature, certainly not one that relies so exquisitely upon hilarious conversation.” H. Bloom described quite well the role of Don Quixote’s image for M. de Cervantes: “My characters have read all of the stories about one another, and much of the novels second part concerns itself with their reactions to having read the first.”

Likewise, M. Foucault emphasizes that Don Quixote acquires his own reality when he “meets characters who have read the first part of his story and recognize him, the real man, as the hero of the book. Cervantes’ text turns back upon itself, thrusts itself back into its own density, and becomes the object of its own narrative. The first part of the hero’s adventures plays in the second part the role originally assumed by the chivalric romances”. It is also worth mentioning the idea of J. Ortega y Gasset’s notion of M. de Cervantes “endowing us with the true presence of his characters”. The penetration of the M. de Cervantes’ images into the fantastic worlds of C. Simak indicates the transgressiveness of this personospheric nucleus that turns, eventually, into a con-intertextual center.

In identifying the intertextual parallels, much depends on the “communication channel”. In C. Simak’s novel “Out of Their Minds”, M. de Cervantes’ characters appear to have an existential connection in the protagonist’s thoughts, fantasies, and memories. What is more, they may be perceived as a simultaneous horizon of the retrospectively presented events: “I think we are haunted by all the fantasies, all the make-believe, all the ogres that we have ever dreamed, dating from that day when the caveman squatted in the dark beside his fire.”

Here, we have to deal with the phenomenon of collective memory, which is an important narrateme for many works of science fiction, including those by C. Simak. In this respect, an important receptive marker appears to be the “imaginary” (according to J. Lacan’s terminology), which is distinguished along with the real and symbolic. Such phantasmagoria in modern literary practice are interpreted as fantastic visual allegories.

S. Freud stated the following, regarding these outcomes of fantasy or “dreams of reality”: “Such fantasies are very common phenomena, they are common for the healthy and the sick, they are very easy to study, especially in the course of fantastic delirium”. Nevertheless, in the novel “Out of Their Minds”, the emergence in Horton’s imagination of “carnival” pair Don Quixote-Sancho Panza is the most indicative. The intertextual dialogue in both C. Simak’s and M. de Cervantes’ works is performed mainly due to the allusive intertextual characters through functioning of the borrowed elements of the pretext, which enable their “identification in the recipient text”.

Don Quixote’s “Intertextual Footprints” (M. Riffaterre) in C. Simak’s novel are stipulated by the fact that he “leaves his village to seek his spirits home in exile, because only exiled can he be free”. His character acts similarly to his intertextual simulacrum: a writer Horton Smith, returning to the provincial surroundings of his childhood, encounters “dinosaurs” that cause a car accident. This episode proves an irreconcilable collision between machines, humans and other fantasies: “Here in this land resided all the fantasies that mankind had developed through the centuries. Here, somewhere Huckleberry Finn floated on his raft down a never-ending river. Somewhere in this world Red Riding Hood went tripping down a woodland path. Somewhere Mr. Magoo blundered along on his near-blind course through a series of illogical circumstances”.

The traces of children’s memory, presented by C. Simak in the dreams of the protagonist, capture, above all, the connection with the key associative images. The latter, in the receptive aspect, are perceived as intertextual references to the iconic images of classical children’s literature, presented in the simulative “books”. They appear in the novel “Out of Their Minds” in the form of a specific palimpsest and a genre embodiment of hyperreality. In this case, the non-attributive allusions that imply the discovery of the “new in the old” and at the same time require the

11 Simak C. Out of Their Minds. URL: https://books.google.com.ua/books?id=0Q_GCQAQBAJ&pg=PT4&lpg=PT4&dq=Out+of+Their+Minds&source=bl&ots=94YkR1j11w&sign=A1CUJu2GQeGraMpkw1Q04KceGr_fi1cQhkl&usg=ACfU3U2GKleGraIpekW1Q04KeGd_ftijcQ&hl=uk&sa=X&ved=2ahUKEwi5roeRmZa-0hAHlC8KHMZPAyMQvJehWAAoHC
12 Bakhtin M. M. Sobranie sochinenij v 7 t. [Collected works in 7 volumes], Vol. 3, Moskva: Jazyki slavjanskih kul’tur, 2008, P. 83 [in Russian].
14 Ibidem.
17 Simak C. Out of Their Minds. URL: books.google.com.ua/books?id=0Q_GCQAQBAJ&pg=PT4&lpg=PT4&dq=Out+of+Their+Minds&source=bl&ots=94YkR1j11w&sign=A1CUJu2GQeGraMpkw1Q04KceGr_fi1cQhkl&usg=ACfU3U2GKleGraIpekW1Q04KeGd_ftijcQ&hl=uk&sa=X&ved=2ahUKEwi5roeRmZa-0hAHlC8KHMZPAyMQvJehWAAoHC
18 Freud Z. Vstup do psykhoanalizu [Introduction to psychoanalysis], Kyiv: Osnovy, 1998, P. 91 [in Ukrainian].
20 Simak C. Out of Their Minds. URL: https://books.google.com.ua/books?id=0Q_GCQAQBAJ&pg=PT4&lpg=PT4&dq=Out+of+Their+Minds&source=bl&ots=94YkR1j11w&sign=A1CUJu2GQeGraMpkw1Q04KceGr_fi1cQhkl&usg=ACfU3U2GKleGraIpekW1Q04KeGd_ftijcQ&hl=uk&sa=X&ved=2ahUKEwi5roeRmZa-0hAHlC8KHMZPAyMQvJehWAAoHC
discovery on the part of the recipient, coincide with intense processes in the memory of C. Simak's character (recognition, collection, nostalgia), which are activated through the prism of temporal epistemological modes. A. Losev, in this connection, speaks of such a peculiarity of recollection as the creative reproduction\textsuperscript{22}, which becomes a functionally significant aspect of simulation within science fiction.

The transitivity of Don Quixote's image in the context of the discourse of madness is substantiated by M. Foucault. The philosopher emphasizes that "Don Quixote" is one of the first works of modern times, where the insane person is interpreted as 'a madman, not as one who is sick but as an established and maintained deviant, as an indispensable cultural function, has become, in Western experience, the man of primitive resemblances"\textsuperscript{22}. The state of such conventional insanity is inherent in the behavior of Simak's Horton.

Of course, intertextuality is a specific double game: a phantasmasmagoria in C. Simak's version, where one deals with the world of fantasies created by him and pursues the witch Meg, then the devil, calls Don Quixote an insane man from Spain, as well as an inappropriate protagonist. Horton's dreams. Here, Don Quixote becomes the lop-earred little donkey, still carrying the tattered eared little donkey, still carrying the tattered

It looks quite reasonable that C. Simak appeals to the feature of a specific double game: a phantasmasmagoria in C. Simak's version, where one deals with the world of fantasies created by him and pursues the witch Meg, then the devil, calls Don Quixote an insane man from Spain, as well as an inappropriate protagonist. Horton's dreams. Here, Don Quixote becomes the lop-earred little donkey, still carrying the tattered eared little donkey, still carrying the tattered

23 Simak C. Out of Their Minds. URL: https://books.google.com.ua/books?id=0Q_GCQAAQBAJ&pg=PT4&lpg=PT4&dq=Out+of+Their+Minds&source=bl&ots=Wt52Gh.IgnoreAllImages&hl=uk&sa=X&ved=2ahUKEwi5roeRmZHhAhVL_CoKHYFDrM4ChDoATAegQIBxAB#v=onepage&q=Out%20of%20Their%20Minds&f=false.
24 Ibidem.
26 Ibidem.
29 Simak C. Out of Their Minds. URL: https://books.google.com.ua/books?id=0Q_GCQAAQBAJ&pg=PT4&lpg=PT4&dq=Out+of+Their+Minds&source=bl&ots=Wt52Gh.IgnoreAllImages&hl=uk&sa=X&ved=2ahUKEwi5roeRmZHhAhVL_CoKHYFDrM4ChDoATAegQIBxAB#v=onepage&q=Out%20of%20Their%20Minds&f=false.
to significantly extend the horizons of fictional narratives to the genealogical features of pastiche, the latter being marked with the synthesis of different codes, styles and genres. Consequently, the stratification of intertextual lines and classical simulacra that specifically converge in the narratives of C. Simak’s hyperreal fictional worlds are typical of his writing style.

On the example of C. Simak’s novel “Out of Their Minds”, we might determine the prevalent method of fantasy genre construction: simulacra, which are borrowed from famous texts, actively transgress into the quasi-realistic space of science fiction. In this case, we are dwelling on the simulative “realistically-fantastic” personopair of Don Quixote and Sancho Panza, which became the intertextual center of the personosphere of the novel by C. Simak.

In conclusion, one of the basic aspects of the evolution of science fiction and its transition to the dimensions of hyperreality is the simulative nature of its images. The eclectic inclusion into fantastic plot of the elements of a fairy tale, dreams, traditional characters, phantasmagoria, grotesque, elements of carnivalization and pastiche lead to the creation of the so-called “fantazoid-simulacra”. Being presented as eloquent reminiscences, they enhance the intertextual significance of the text, thus creating additional fictional narratives, which is typical of fantasy.

C. Simak’s text under analysis indicates that fantastic can be combined with mystical, oneric, phantasmagoric, grotesque and even carnival elements. Their semantic essence is emphasized by the intertextual nature of the personosphere samples, devised by the author. The reminiscent origin of a transitive personopair Don Quixote – Sancho Panza is very indicative in the plot of the novel “Out of Their Minds”. C. Simak offers a specific analogy-ideologeme between the character of Horton Smith and Don Quixote-simulacrum, which functions exceptionally in imaginative dimensions of his memory. Such a metagenre aspect of fantasy requires a peculiar palimpsest, filled with numerous interpreters and simulacra of the hyperreal world.

компонентами. Їхнє симптомове навантаження поглиблює інтертекстуальну природа сконструйованих автором зразків персоносфери. Показовою в сюжетній канві тексту “Out of Their Minds” виступає ремінісценція природа транзитивної персонопари Дон Кіхот–Санчо Панса. К. Саймак пропонує специфічну аналогію-ідеологему між постаттю головного персонажа Хортона Сміта та Дон Кіхотом-симулякром, що функціонує виключно в імагінативних вимірах його уяви та сладах дитячої пам'яті. Такий метажанровий аспект фентезі означає присутність специфічного палімпсеста, насиченого численними інтерпретантами та симуляками гіперреального світу.

Ключові слова: Кліфорд Саймак, фантастика, гіперреальний світ, симулякр, Дон Кіхот, інтерtekstualність.


Dan Paranyuk – Ph.D. in Theory of Literature, Assistant Professor, teacher of the English Language for Specific Purposes, Department of Foreign Languages for Humanities, Yuriy Fedkovych Chernivtsi National University. Author of the thesis “Evolution of Science Fiction into the Metagenre of Fantasy: Example of Clifford Simak” (2019) and the manual “English for Philology Students” (2016). Research interests: American Science Fiction and Fantasy, Creative Activities of Clifford Simak, Translation Studies.


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