MODES OF CORPOREALITY AND SPIRIT IN THE VIRTUAL SPACE OF JANUSZ LEON WIŚNIEWSKI'S 'S TALE «IN SEARCH OF THE MOST IMPORTANT»

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*   **The purpose.** The article deals with the features of corporeality and spiritual modes in Janusz Leon Wiśniewski's fairy tale «In search of the most important», which is a synthesis of scientific, philosophical and religious principles. Attention is focused on understanding the concepts of virtual corporeality and virtual space in fiction, parallels between the simulation of the world of the Polish author's fairy tale and the world of the computer game-quest are drawn. The structural features of the fairy tale and the means of characterization of the main characters are determined. **Research methods.** The research used a system of historical, hermeneutic and structural methods. The author relies on the theoretical-empirical scientific method, uses the methodology of literary cognitivism, which is determined by the specifics of literary research. **Research results.** The research makes it possible to reveal the features of corporeality in the virtual space, which can be defined as a simulacrum, an artificial construct with an avatar soul. The virtual space itself is imagined as a model of the universe with its special inhabitants. The design of the book, made in the style of net art, complements the visually artistic virtual space and creates the illusion of the reality of virtual bodies. The main character is looking for the meaning of life, the most important thing for her, not in basic reality, but in virtual space, but she understands that the identity she needs is in the real world, where she turns from the thought of a girl into a real girl. **Originality** of the study consists in an attempt to consider the secondary virtual reality created by the writer in the artistic world, not in the digital one, to trace the peculiarities of its modeling, to investigate the problem of the expressive and pictorial possibilities of the artistic word in combination with the corresponding illustrative material. **The practical significance** of the article lies in the possibility of using the research results in scientific researches and courses related to the study of Polish literature, the virtualization of space in fiction, the study of modes of physicality in real and virtual spaces.*

*   **Key words**: physical, corporeality, spiritual, virtual space, literary fairy tale.*

The virtual space of human existence is a popular subject of discussion in the modern world. Where is the line between real and virtual? What dan-

gers does the fascination with virtual space hide? Where is the line between simply being a person in virtual space and the risk of staying there forever? The mass distribution of electronic information helped us in COVID-time. The life of Ukrainians on the border of offline and online with the beginning of a full-scale russian invasion entailed to talk not so much about the harm of immersion in virtual space, but about the possibilities of its maximum use with benefit. One of the main questions at the verge of centuries was the question of how the virtual influences the social and manifests its presence within the social [6, p. 16]. And the later our life and time shoved how it could be.

Literature, for which the creation of parallel worlds and other realities is not new, but on the contrary remains an old and good tradition, tries to give a partial answer to this question. For instance, Aristotle's interpretation of literature as something that could happen. Modern literature perceives virtual reality as one of the alternative ways of depicting and interpreting reality. After all, active inhabitants of virtual space themselves become text, for example, posts in social networks, photo reports, comments. Becoming more public, a person sometimes thinks not about the event, but how to present it to the virtual public, sometimes offering the virtual community not what actually happened, but what could happen, that is, cares more about the fiction presentation than the real one.

Janusz Leon Wiśniewski, whose tale we will talk about later, belongs to those writers in whose books the virtual space, the life of a person, feelings in virtual space come to the fore and dictate the rules in life outside the virtual space, creating such behavioral models in real life, which can't be imagined without an online presence. It is worth mentioning the books «S@motności w Sieci» or «Na fejsie z moim synem», where communication in social networks is more important than real communication. The children's book of this Polish novelist is «W poszukiwaniu Najważniejszego. Bajka trochę naukowa», where in fact all events take place in virtual space with the character who will later end up in the real world.

Virtuality in the general sense is understood as a certain possibility of a certain existence. It is considered as one of the types of reality, one of the types of being, one of the types of non-being. Virtuality has definitely affected the problem of being, «because a person is slowly slipping away from basic reality, dissolving in virtual worlds. In them, corporeality is ignored, and self-identification occurs through the aestheticization of the user's virtual body, getting a new corporeality. Virtuality appears as a kind of ephemeral sphere that does not include a person in itself with the same obligation with which it does «real reality» [7].

The term «virtual reality» in its modern sense was used at first in the late 80s of the XX century by an American scientist in the field of data visualization and biometric technologies Jaron Lanier. It means a world created by technical facilities, which is transmitted to a person through sight, hearing,

touch. Virtual reality simulates both influence and reactions to influence. To create a convincing complex of sensations of reality, the computer synthesis of the properties and reactions of virtual reality has to take place in real time [11].

The founder of the theory of new corporeality is Donna Haraway, who in 1991 proposed the definition of new corporeality as a hybrid of a machine and a living organism, social reality and fantasy, irrational and material, when the user has the right to choose the option of social and bodily activity in virtual reality: «A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction (…) The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. This is a struggle over life and death, but the boundary between science fiction and social reality is an optical illusion. Contemporary science fiction is full of cyborgs - creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted» [14]. Thus, corporeality in virtual space can be devoid of gender characteristics; it is possible to reject objectively given sexuality (change of gender, complete rejection of it).

The need to follow and study the writer's perception of virtual space, its variation in the artistic text determined the relevance of our research. The purpose of the article is to determine the features of bodily modifications of the soul in the virtual space modeled by Janusz Leon Wiśniewski in «W poszukiwaniu Najważniejszego. Bajka trochę naukowa».

A lot of philosophers spoke about the concept of virtual reality, without calling it directly as such, in the context of body and soul, describing their connection and the (im)possibility of being without each other, as well as in the understanding of the world that a person directly knows and the world of the unknowable. For Plato, these are the categories of real and ideal, for Aristotle, they are real and possible. Thomas Aquinas used the concept of "virtus" for explanation the divine creation of earthly reality. By the way, dreams are present in the Bible as another reality, so real that it does not give the peace to those who saw them («I dreamed a dream, and my spirit was troubled to know the dream», «Your dream and the vision of your head on your bed — here they are»), or the dreams that change everything. For instance, in Genesis (37): «5Joseph had a dream, and when he told it to his brothers, they hated him all the more. 6He said to them, "Listen to this dream I had: 7We were binding sheaves of grain out in the field when suddenly my sheaf rose and stood upright, while your sheaves gathered around mine and bowed down to it." 8His brothers said to him, "Do you intend to reign over us? Will you actually rule us?" And they hated him all the more because of his dream and what he had said. 9Then he had another dream, and he told it to his brothers. "Listen," he said, "I had another dream, and this time the sun and moon and eleven stars were bowing down to me."10When he told his father as well as his brothers, his

father rebuked him and said, "What is this dream you had? Will your mother and I and your brothers actually come and bow down to the ground before you?" 11His brothers were jealous of him, but his father kept the matter in mind». These dreams become one of the reasons for Joseph's further wanderings and trials. Or, for example, the appearance of the Lord's angel in Joseph's dream, when he took Mary as his wife, and the story about the future.

One of the first concepts of actus virtuales was introduced by Duns Scotus, who accepted the reality of abstractions beyond their names, and also noted that there is an unimaginable reality that does not actually exist. He also proposed the concept of haecceitas, which gives to the individual an ontological explanation. His favorite explanation of it was the explanation of the angels' real existence: they are immaterial, incorporeal, so they can be called pure form, but they are all different [15]. George Barkeley suggested the impossibility of the existence of ideas outside our mind, as well as the existence of the Spirit-Creator of nature and ideas, therefore he distinguished esse est percipi and esse est percipere. One of his most interesting theses is that what is not perceived by people will still exist - in the divine mind [10]. Gottfried Wilhelm Leibniz asked the question of what should be understood by the definition of a person - only a clever spirit, only a body in human form or a spirit combined with a body [12]. Also philosopher used a term "possible worlds" to explain that our real world is only one of among other logically possible (plural) worlds. Later, David Lewis described the following postulates of possible worlds: they exist and are as real as our world, they can differ by their content, their space, temporal and causal isolation [13]. Jean Baudrillard introduces the term «hyperreality», the basis of which is simulation, and the elements of simulacrum are signs that create the image of something different from the real, simulative[1]. He also wrote about the fact that modern information technologies lead to the emergence of a world in which reality is reduced to signs of its existence, and meaning itself is erased. Gilles Deleuze understood virtual reality as an unformed existence that hasn't yet been realized, it is in the process of becoming. Among the ontological measure, the philosopher pointed on actuality, virtuality and intensity. Actual is real, virtual is something that is not actual, but participates in the genesis of actual things. And the intensity arises when the idea is transferred from the virtual to the actual. Slavoj Žižek in the film «The Reality of the Virtual» says that virtual reality is the embodiment in digital form of our experience of the real world, so the first is a simulation of the second. He distinguishes imaginary virtuality, symbolic, real, imaginary reality, symbolic reality, real reality, real virtuality[1]. Subsequently, scientists raised question about the appearance of

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[1] (Slavoj Zizek: The Reality of the Virtual)

Homo virtualis: «It is in the virtual space that a virtual person works, learns, rests, communicates, consumes information and pleasure, it is for «Homo virtualis» and with the help of «Homo virtualis» that all new and new virtuals arise and exist phenomena, whole virtual worlds» [8]. Among them: user name (login), nickname, DNA, bot, android, virtual character. A virtual character is presented in Wiśniewski's fairy tale.

The infernal aspect of virtual reality can be formed on the level of the mythological worldview of a modern person, according to his understanding of futurological, scientific-technological, philosophical, social, cultural, etc. world trends, the influence of mass media on him [2]. In the tale of the Polish writer, it is formed on the base of scientific, religious and philosophical perception. Scientific perception – the place of the tale and the low of its existence; religious – the heroes (Spirit, Soul, Idea); philosophical – the type of conversation between heroes.

Virtual space, as a rule, is modeled from intellectual material, and the body has no place there. The human brain, as well as any object created by civilization, can be a prototype for virtual technologies. In this case, we will no longer deal with the body, but with traces of the body. The body in Wiśniewski's tale passed a reverse transformation: in his virtual world, what is not material in the real world - spirit, soul, thought – materializes. In the new virtual space, the body becomes meaningless. For Wiśniewski, corporeality is the way to explain difficult, not always material things.

Corporeality in the virtual space begins from the moment of user identification entering the computer system through login. The next level of acquiring corporeality is the self-presentation of the individual in the communicative electronic environment. The name Marcelinka places such a role. It isn't a name of a girl, because she doesn't exist in the real life yet. It's like a login for being in the virtual world.

The author noted in one of the interviews: «The above-mentioned book is a fairy tale about a little, yet unborn girl, Marcelinka, who lives as a thought, as an idea in her mother's head. She is very curious and wants to know everything about the world. She travels and meets Mr. Spirit, who opens a beautiful universe for her, answers all her questions. Instead, the girl teaches Spirit to love. Spirit knew everything about the universe, but he didn't know what love was». So, the main character in the tale is not a girl, but the thought, idea of a girl Marcelinka, who «appeared on the left side of the universe» [4, p. 5]. The author makes her a girl by placing her in virtual space and showing her journey. Marcelinka goes from level to level, as in a computer game, and the prize for successfully passing all levels will be the transition from virtual space to physical space.

For Wiśniewski, this process takes place as follows: «Marcelinka appeared on the left side of the universe. She was surprised when she came across the Living Soul» [4, p. 5]. She is not born, she doesn't come – she appears, as

somebody appears online in the virtual space. In the Ukrainian translation, the login «Marcelinka» appears in the title: «Marcelinka. In the search of the Most Important». In the original, the tale begins with it. Thus, the main character's self-presentation has taken place, but the recipient still knows nothing about the real her – who she is, where she is from. The next identification takes place through a dialogue with the Alive Soul, which looks like a virtual chat:

- But... what are you doing here? – asked Marcelinka in surprise.

- Will you tell me something? – asked the Alive Soul [4, c. 5].

However, this is a false identification that is typical in virtual communication. Just later we found out the true identification through the words of the Alive Soul: «I am not a master, just a Little Spirit. And you are Marcelinka, right? » – he smiled. «And you're not quite a girl yet, just a thought that escaped your mother's head?» [4, c. 8]. Despite the immateriality of the individuals, the author gives them human corporeality characteristics: «He tugged with his fingers strands of gray hair» [4, c. 22]; «She moved over Little Spirit's head and began to gently brush her fingers through his tousled hair and gently smooth it» [4, c. 22]. And here is the portrait of the Little Spirit: «He had a long gray beard, a half-bald head, a wrinkled face like a bulldog, and he looked like the oldest brother of the oldest brother of the oldest grandfather in the world» [4, c. 9].

The aestheticization of corporeality occurs at the stage of creating a name in chats, social networks, and choosing an avatar. Our heroes act under the names of Marcelinka and Little Spirit, although the author does not reveal their true essence. Thus, the Little Spirit is initially perceived as a child who asks to tell a fairy tale, later as a sage with deep knowledge of the universe. The avatar is a concept in Hinduism representing a material manifestation of a deity. That is, the avatar of the Little Spirit can be the embodiment of a divine substance. Marcelinka, according to her name and worldview, we initially perceive as a little girl, although later it turns out that she is just a thought. Or, maybe an avatar of the future child's soul? The author does not give a clear answer to this question, leaving it to the decision of the reader. In the virtual space, the avatar embodies not only physicality, but also the freedom to choose a physical image in the virtual space. For his heroes, Wiśniewski chooses the avatars of a grandfather and a girl, which are the most optimal and interesting in this context – a kid and a sage. The additional explanation that Marcelinka is a girl gives the pictures in the book, like imagination on avatar.

The choice of an avatar is determined by the user's tastes, worldview, and status and may depict not so much his appearance as his character. The physical user creates his digital soul. So, the peculiarity of the new virtual corporeality is the absence of a body, because the user in the virtual space can change himself beyond recognition. Such are Marcelinka and Little Spirit. In our material (real) world will be perceived in another way.

Wiśniewski calls his virtual world the Universe in which heroes can travel freely, wherever and however they want. This is another feature of such space. The movement of Little Spirit and Marcelinka resembles a multi-level cognitive computer game, and Little Spirit performs the function of a guide and an assistant. Marcelinka, receiving the magical power to move at the speed of light, goes through various levels: understanding what eternity is, what the Sun, stars, sides of the Universe are, its beginning, what a photon is and Earth's gravity – and every time she gets closer to the Earth, which is the last level of the travel game. Not only does she travel, she learns through wise conversations with the Little Spirit.

In computer game, the hero has to find a certain artifact, and such an artifact for Marcelinka is the discovery of the Great Secret of the Most Important. This is her key to exiting the virtual world. If the user can freely enter and exit it, then Marcelinka exits the virtual reality, never to return there again, because thanks to this transition (output), she turns from an idea into a reality, the girl-idea becomes the real girl.

If we talk about the immersion of the user in the virtual space, then one of the most important factors of staying and wanting to stay in it forever is the freedom and the ability to build relationships at will. In virtual space, needs are minimal. Marcelinka with a Little Spirit is also not burdened by household problems and trivial matters (clothes, food, etc.). They could concentrate on ontological things.

Marcelinka's relationship in the virtual space duplicates the best type of relationships between people: «And suddenly, for some reason, Marcelinka felt a great desire to pat Mr. Photon on the shoulders. She guessed that he probably, like her dad, really liked being praised and patted on the back again and again. Even for the fact that he wasn't late home from work...» [4, p. 87]; «Marcelinka came up to him, put her arms around his neck and kissed him firmly on both cheeks» [4, p. 28]; «Little Spirit began to laugh so much that Marcelinka, sitting in his arms, bounced like a small car driving on a road with the biggest pits» [4, p. 30]; «Little Spirit patted gently her head...»[4, p. 38];«You messed up your head and beard again. So, now I will comb your hair again...» [4, p. 38]; «Little Spirit, I sit on your shoulder and comb your hair; we're lookingin one direction, right? » [4, p. 42]; «Marcelinka remembers how dad sometimes said to mom, 'You are my Sunshine' and then they kissed for a long time. And mother was hot, like a Star» [4, p. 57]; «Undoubtedly, Little Spirit snored the loudest. For a moment, Marcelinka thought about sticking her finger in his mouth. Mom sometimes did this when dad snored so loudly that the neighbors started knocking on the wall» [4, p. 58]; «Marcelinka sat on Photon, snuggling up to Little Spirit, just like mom and dad on a motorcycle» [4, p. 60].

Thus, the author constantly appeals to this type of relationship that requires physical manifestation (pushing, cuddling, talking, kissing, combing,

sitting on one's knees). This is an ideal relationship based on love and harmony. Marcelinka compares the relationship of mom and dad with her relationship with others, being in harmony with the entire Universe. As the author himself admitted in one of the interviews, after the publication of this book, he was once again told that he «wanted to write a book about science, but it turned out, as always, a book about love».

In general, the Little Spirit explains the phenomena of virtual space to Marcelintsa through specific things: «the doors of the Sun's residence and the Alpha Centauri's residence are moving away from each other», Photon's passport says «Photon» and «$E=mc2$» next to it. Marcelinka with the Little Spirit also get bodies – the bodies of a girl and an old man. But the heroes themselves remind the recipient from time to time that these bodies are only an artificial construct, necessary only temporarily. The heroes do not forget who they are: «...there must be many Little Spirits, which may be called differently, but still be one Little Spirit, that is, it is partially correct: one Little Spirit can be all Little Spirits at the same time» [4, p. 28]; «You, Marcelinka, also appeared in your mother's brain without beginning. Your mother just thought of you at some moment. In more complicated, you exploded in her brain before existence. And it's as amazing as Miracle. This is how you ended up in our fairy tale» [4, p. 54].Little Spirit marked Marcelinka's transition from one world to another, emphasizing that the other world is in a fairy tale, in the text, in an immaterial space. Corporeality in virtual space becomes a simulacrum, as the body transformed into an artificial construct with an avatar soul, and the space is filled according to the user's wishes. In our case, it is the Universe with its inhabitants and secrets.

The design and illustrations for this book, which were made by the painter Marcin Pivovarski, are associated with net art, which is characterized by bright page design, photo collage, an interactive mask full of movement (some lines are arranged in an arbitrary order: in a circle, from bottom to top, etc.). The mosaic of the book duplicates the mosaic of the virtual space. Net art artists have no boundaries separating the world of physiology and consciousness, so anything can become a participant in communication. So, photons, stars, black holes, blue and red giants, white and brown dwarfs are participants in the communicative act, becoming a bodily simulacrum thanks to the visual perception of the book. At the same time, there are no clear rules and prescriptions here, as in real life. Virtual heroes are free: you can ride on Photon, you can sit on Little Spirit's arms and on his head.

There is nothing strange, when the person goes out the space borders, appears in something, very close to real reality. This happens due to the presence of virtual space in our being. Virtual trip, virtual excursions, virtual communication - all this gives a feeling of freedom from the physical body, but creates a simulacrum of the body in the virtual space. The same one we have in the tale about Marcelinka, but the author demonstrates more interest-

ing virtual modulation: from idea to virtual body, from virtual body to physical body.

The search for identity in basic reality or virtual space becomes a search for the meaning of life, a search for the most important. Marcelinka finds the identity she needs in the real world, for which she escapes from the virtual world. In order for the reader to understand her search, she transforms into the body well known for us - a little girl. It prepares the reader for a positive perception of the main character, and also forms the basic reader audience - in this case, it's children.

In the fairy tale, the interaction of the physical and the metaphysical takes place due to the transfer of the action to the virtual space: we perceive the spirit, thought through the prism of virtual corporeality, which helps to concretize and simplify the perception of abstract and complex concepts and imaginations.

The status of the body in virtual space is marginal, but corporeality is necessary for the perception of virtual reality, so we can talk about the presence of a «bodily spirit» and «bodily thought» in this tale. They become the main characters of the tale and act according to the principle of action of heroes in a computer game, preserving external and internal freedom: to think what they want, act as they want, without fear of breaking the taboos of real life, because everything that happens to them doesn't happen here.

At the end Marcelinka left the virtual space and gained real corporeality – she becomes a baby. This is how the transition occurs: thought – body – soul – body. The rest of the heroes stayed in virtual space, waiting for another hero who will have another login. If in real life the user escapes from the real world to the virtual one, in this tale the opposite way is true. With this, the author affirms the values of the real world, human existence, the value of real, not virtual human feelings and love.

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МОДУСИ ТІЛЕСНОГО ТА ДУХОВНОГО У ВІРТУАЛЬНОМУ ПРОСТОРІ КАЗКИ ЯНУША ЛЕОНА ВИШНЕВСЬКОГО «МАРЦЕЛІНКА. У ПОШУКАХ НАЙВАЖЛИВІШОГО»

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Мета. У статті розглянуто особливості модусів тілесного та духовного у казці Януша Леона Вишневського «Марцелінка. У пошуках найважливішого», що є синтезом наукового, філософського та релігійного начал. Зосереджено увагу на розумінні понять віртуального тіла та віртуального простору в художній літературі, проведено паралелі

між моделюванням світу казки польського автора та світу комп'ютерної гри-квесту. Визначено структурні особливості казки та засоби характеротворення головних персонажів. **Дослідницька методика.** У дослідженні використано систему з історичного, герменевтичного та структурального методів. Авторка опирається на теоретико-емпіричну наукову методику, використовує методологію літературознавчої когнітивістики, що зумовлюється специфікою літературознавчого дослідження. **Результати дослідження.** Дослідження дає змогу виявити особливості тілесності у віртуальному просторі, яку можна означити як симулякр, штучний конструкт з душею-аватаром. Сам віртуальний простір уявляється як модель Всесвіту з його особливими мешканцями. Дизайн книги, виконаний у стилі нет-арту, доповнює візуально художній віртуальний простір і створюють ілюзію реальності віртуальних тіл. Головна героїня шукає сенс життя, найголовніше для неї, не у базовій реальності, а у віртуальному просторі, але розуміє, що необхідна їй ідентичність знаходиться у світі реальному, де вона з думки про дівчинку перетворюється на дівчинку справжню. **Наукова новизна** дослідження полягає у спробі розглянути вторинну віртуальну реальність, створену письменником у художньому світі, а не в цифровому, простежити особливості моделювання її, дослідити проблему виражально-зображальних можливостей художнього слова у поєднанні з відповідним ілюстративним матеріалом. **Практичне значення** статті полягає у можливості використовувати результати дослідження у наукових студіях та навчальних курсах, пов'язаних із вивченням польської літератури, віртуалізацією простору у художній літературі, модусів тілесності у реальному та віртуальному просторах.

Ключові слова: тілесне, духовне, віртуальний простір, літературна казка.