

## The Interaction of Possible Worlds through the Prism of Cognitive Narratology

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### Abstract

The article deals with the analysis of literary narrative where a possible unreal fictional world and a possible real fictional world usually coexist. When the norms of life plausibility are consciously violated, the real and the unreal possible worlds are emphatically opposed. Hence, their certain aspects are depicted in a fantastically exaggerated form. The interaction of possible worlds in a literary narrative destroys the stereotypes of the reader's perception. It can occur in different planes: structural (a shift of plot elements of the story, transformation, unusual, sharp turns of the borrowed plot, violations of a plotline); fictional (a combination of real and fantastic features in one image); temporal (violations of the chronological flow of time, a shift of time flow); spatial (expansion or contraction of space, magical spatial formations, displacements, deformations). By their nature, the interaction of different possible worlds can be continuous, partial, and fragmentary; resulting from their boundaries may overlap or be violated (entirely or partially). The continuous interaction of different possible worlds, destruction of their borders, although they do not disappear completely, make them largely blurred, interpenetrating each other. In the case of partial interaction of possible worlds, their boundaries intersect. In the case of fragmentary interaction of possible worlds, their common points are slightly visible, for example, only the borrowed title of a literary work or a character's name, or a fantastic concrete event or a place of the event.

*Keywords:* cognitive, interaction, narratology, narrator, possible worlds, types

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## Introduction

The rapid development of current literary studies in the frame of cognitive narratology is prompted by the ideas of cognitive psychology, which constitutes a separate direction in the researches of cognitive processes, as well as the use of appropriate cognitive procedures and techniques. Having been elucidated in the 1960s in the studies by Bruner (2017) and Neisser (2015), given the advances in cybernetics and electronic modeling of intellect, cognitive psychology focused on how information about the world is retrieved in the human mind, the way this information is represented, and further – the principles according to which it is stored in memory and becomes knowledge, and subsequently – how this knowledge affects our attention and behavior (Solso, 2001). Solso defines the task of cognitive psychology as "both ambitious and exciting" (Solso, 2001, p. 74). It concerns the study of a very complex phenomenon – the nature of human thought. In the space of contemporary literary studies, this task becomes even more ambitious and "exciting" because the projection of human thought on the matrix of a literary narrative opens a significant perspective of reading an academic work and understanding its multiple meanings. A deep, proper cognitive analysis of a complex structure of a literary narrative through definite narrative strategies and representative models of possible worlds within a literary work is perhaps the most benchmark segment of modern narrative theories.

## Literature Review

Modern achievements of cognitive narratology are based on the works of Fludernik (2012) (*An Introduction to Narratology*), Palmer (2008) (*Fictional Minds*). In Ukrainian literary criticism, the paradigm of cognitive narratology has been developed by Bekhta (2011), Babelyuk (2018), Koliasa (2014; 2015; 2016).

Papusha (2013) emphasizes that "during the last decades, the object of interest in the humanities is gradually changing scholars think about the essence of the narrative, the way of its existence or pragmatics" (Папуша, 2013, p.16), associating this fact with methodological reflections of the "narrative turn." With the help of the cognitive approach, the narratological paradigm can be expanded, deepened, and in the study of a literary narrative in particular. It can also identify and systematize different dialogue markers of or polylogue of consciousness involved in the possible fictional worlds (creation, reception, interpretation, and analysis).

## Research Instruments

For the formation of theoretical and methodological foundations of cognitive narratology, the answer to the question: "what is the subject of cognitive narratology: textual structures or structures of human thinking?" is of particular significance (Собчук, 2012, p.12). The search for an answer should consider modern cognitive psychology is based on theories and methods of ten main areas of scientific investigation (perception, pattern recognition, attention, memory, imagination, language functions, developmental psychology, thinking, problem-solving, human intelligence, artificial intelligence). According to such a rather broad, instrumental panorama of cognitive narratology is the synthesis rather than the differentiation of these specified classes of structures. The study of the specifics of organization, reception, and interpretation of a literary narrative can offer correct answers about how textual forms (like possible worlds) are transformed into structures of human thinking. And they, in their turn, will identify subsequent or other textual systems. Thus, attempts to introduce one of the directions of postclassical narratology in the context of cognitive psychology give grounds to determine the main task of

cognitive narratology – to explore the specifics of a literary narrative as a result and source of human thought.

The research was carried out with the involvement of modeling possible worlds, distinguishing the possible fictional world (unreal) and the possible world (real) of a literary narrative. The interaction (continuous, partial, fragmentary) of different unreal fictional worlds and the possible real world within a literary narrative creates their own fictional world, which reflects a grotesque picture of a postmodern contemporary objective reality with violations of life norms, an impossible combination of real and unreal, hyperbolized distortion of objective reality and its confusion with fantasy and real features.

### Data Collection Procedures

The concept of the narrator is one of the key categories of narratological discourse. Its essence and specificity have been studied within the structuralist approach, and its nature has been addressed by scholars from the standpoint of phenomenology and receptive poetics. In our previous studies, a theoretical model of the narrator has also been presented, taking into account the achievements of representatives of different narratological approaches (Мацевко-Бекерська, 2008, 2009). In particular, the following typology of narrators has been analyzed in detail, embracing the four fundamental concepts: 1) *the heterodiegetic narrator* in the extradiegetic situation (according to Schmid's model – the primary non-diegetic narrator); 2) *the heterodiegetic narrator* in the intradiegetic situation (according to Schmid's model – the secondary non-diegetic narrator); 3) *the homodiegetic narrator* in the extradiegetic situation (according to Schmid's model – the primary diegetic narrator); 4) *the homodiegetic narrator* in the intradiegetic situation (according to Schmid's model – the secondary diegetic narrator). This typology registers two main points of support: narration and narrative, in other words, the story itself and the way it is manifested.

The organization of narrated events occurs due to the narrator's position in the depicted fictional world, his/her involvement in the narrative coordinates, and the speech constructions that provide the literary world with objectivity, expressiveness, and representativeness. Thus, the heterodiegetic narrator in the extradiegetic situation is not a participant of the narrated event but is a factor in the story because he/she is an interlocutor or observer. This type is usually grammatically manifested through the first-person statement. The heterodiegetic narrator in the intradiegetic situation represents a story about which he/she has a wholly detached position; he/she is neither a participant nor a direct observer of the course of the event. The form of this manifestation in the text is the third-person statement. The homodiegetic narrator in the extradiegetic situation represents a story in which he/she is a fictional character and a narrative center. Unfolding the narrative, he/she captures the distancing from specific events and affirms maximum objectivity of presentation. The homodiegetic narrator in the intradiegetic situation, on the contrary, tries to identify his/her history emphatically with the narrative contours of a literary narrative. Hence, in contrast to the previous one, this type emphasizes the emotionality of representation. Thus, the developed typology focuses on the intentional motives of the source of presentation and their grammatical configurations.

To differentiate the forms of organization of a literary narrative, we use the concept of "narrative strategy," i.e., a certain intentional guideline for the integral formatting of aesthetically

significant material, which is receptively determined by a set of individual signs that, firstly, ensure the adequacy of the perception of another's experience, and secondly, are designed to enhance the reader's co-creation at the stage of its appropriation. In the space of a literary narrative, the individual author's strategy is projected on a particular plane of stylistic means (Мацевко-Бекерська, 2008). It is worth stressing that in combination with traditional models of narrative organization with the possibilities of cognitive narratology, previous approaches to narrative can be detailed, as well as new algorithms of poetic and cognitive analysis can be developed.

The heterodiegetic narrator in the extradiegetic situation is often identified with the explicit author of a literary narrative. The synonymy of these concepts is not complete. After all, an explicit author is a "figure in a literary text," who belongs to the world of fiction and leads the story on his/her behalf, i.e., the "fictitious author" of the entire work or its part and is a character in this world" (Соврем. заруб. литературовед, 1996, p. 156).

The subjectivity of narration is represented grammatically (1st person) and partly initially, as specific methods of artistic concentration are activated. From the standpoint of cognitive narratology, the prospect of exploring the double projection of narrative strategy opens up. It includes, firstly, the forms by which the maximum subjective presentation of the story takes place. Secondly, how the narrator will be able to keep in view the receptive activity and constantly signal to the reader about his/her presence in the presentation. In this case, the level of subjective immersion of the narrator is heterogeneous, e.i., it can be a clearly and convincingly embodied exact evaluation position, it can be a concise indication of it. The narrator may also sporadically indicate his/her knowledge or presence.

At the same time, the right of receptive decision belongs exclusively to the reader. Since the images of characters are often fragmentary, sketchy, incomplete, all innuendo places should be filled by the reader. This narrator has the attributes of the authorial type, because "the center of orientation for the reader in the "fictional world" of a literary narrative is the judgment, evaluation, and comments of the narrator" (Соврем. заруб. литерат, 1996, p. 15). In the cognitive chain, the narrator has a defining and meaning-modeling role. His/her proposed markers of communicative limitations affect the activity of the reader. Perception takes place in a psychological neighborhood "with those who knows," so the implementation of the reception also has specific coordinates. Thus, for the implementation of this type of narrator, perception through image recognition is predominant.

According to the change in the narrative position, the prefix "hetero" can be feasible for defining yet another technique. Thus, to understand the specifics of the narrative strategy in a literary work, the heterodiegetic narrator in the intradiegetic situation has a very interesting receptive and intentional affirmation. Narrative modeling takes place through a system of unique individual signs, which have the task of organizing the fictional world so that the receptive projection is carried out in complete isolation from the narrative center. The chronotope should unfold in such a way that the reader will decide for himself/herself on the accents of reception, as well as on the directions of interpretation. Within this type of literary narrative, perception is manifested through the activation of attention and imagination.

The author's comment "cares" about provoking the reader's ability to assess what is happening in a literary narrative. It could be done in two ways: "refraining from an unambiguous assessment of events, he/she creates "empty spaces" that allow some options for filling them. And at the same time, by providing an opportunity for evaluation, he/she makes sure, that these places are not filled arbitrarily." (Соврем. заруб. литерат, 1996, p. 131).

The formal distancing of the narrator from the diegetic space and the modeling of the position "outside the diegesis" affects the contours of the narrative strategy. The structure of the presentation is carried out in such a way that the reader does not receive direct and outward instructions from the narrator for self-being in the semantic field. At the same time, the narrator acquires the right to make generalizations, offer certain evaluative judgments, or give more or less detailed comments on the presentation of the narration. The narrative model is denoted by special markers of universal knowledge, and for its detailing, any off-topic elements are acceptable (digressions, comments, descriptions, characteristics).

On the one hand, a literary narrative ensures the integrity of the composition, which is completed due to the psychological effect of distancing the narrator from the depicted story. On the other hand, it is the psychological complexity of the first perception that activates such elements of the cognitive chain as attention and imagination. Finally, the objectivity of the presentation contributes to the maximum subjectivity of reception.

The homodiegetic narrator in the extradiegetic situation is another narrative type who seeks to objectify presentation. Being both a character in the story representing the narrative, he/she is maximally removed from the immediate events. The reader should get the impression that the "story about oneself" is entirely autonomous from the intention of the narrative center. In this context, it is necessary to agree with the reflections of Lotman, who emphasized the characteristic feature of the event in the literary work – it is "the transfer of the character across the boundaries of the semantic field" (Лотман, 1970, p. 282) or "the crossing of the forbidden border" (Лотман, 1970, p. 288). At the same time, for Schmid's typology, the notions of the boundary and essence of eventfulness became central: the limit of eventfulness can be "topographical, pragmatic, ethical, cognitive or psychological" (Шмид, 2003, p. 14). The essence of the event consists "in some deviation from the legal and normative framework of this world, in violation of some rules, compliance with which preserves the order and structure of this world" (Шмид, 2003, p. 14).

From the standpoint of the cognitive approach, it is worth emphasizing the ethical, cognitive, and psychological boundaries of action because the narrator-character marks everything conventional in the fictional space and time, as well as his/her position of "an interested outsider." Hence, the process of perception is derived from the recognition of images pointed to by the narrator, who seems to be "here-not-now" (and therefore, his/her omniscience plays a crucial role in the first reading and subsequent concentration and fixation of memory).

In fact, for a participant of a narrative story, the context "from within" is self-evident, as is the consistent (or not entirely consistent) deployment of the essential elements of the narrative. However, the proven detachment gives the narrator significant opportunities for the formation of evaluative discourse because the position of "not-here-and-not-now" (relative to the moment of

reading and modeling the psychological context of perception) gives the reader the impression of independence in representing the literary world (Pavlenko, 2016).

On the one hand, the approach to meaning is autonomous, and perception is created exclusively by the reader. On the other – a distancing of the source of presentation simulates the context of psychological trust because even the direct participant in the narrative does not interfere in the interpretative process. The homodiegetic narrator provides the fictional world with the subject of the action, the internal contrast of changes that occur with this subject, and the chronological order of the narrative unfolding. Outlining the physical presence of the narrative center in the literary space and time projects the deceptive illusion of the absolute reality of the narrative story adds specificity and persuasiveness to individual events.

The homodiegetic narrator in the intradiegetic situation is another type of narrator, engaging from the point of view of cognitive narratology. Hence, perception acquires maximum subjectivity, as the narrator emphasizes the identity of his/her own and narrative stories. At the same time, he/she is not only convincingly self-presented but also clearly emphasizing this presence by any means giving the presentation of private emotionality. In the cognitive chain, perception begins with the narrator's memory and imagination. It is the center of the presentation and then the vehicle of the receptive process.

Linguistic constructions provide intentional identity since the reader perceives the "I-narration" from the author's voice. Therefore, his/her presence in the narrative specifies the communicative component of reception. For the dynamics of the cognitive process, an important role belongs to any details of narrative, descriptive, psychological plans, all elements of creating a context for further understanding of the meaning of the literary narrative. The emotionality of the narrator is entirely situational. It sometimes decisively influences the receptive activity, in which the first impression acquires the scale of reasoning, reflection, and analysis. For the reader, there is a place of active observation and "immersion" in the psychological state of the narrator. The reader becomes part not so much of the reception as of its evaluation. The flexibility of creating this type of narrative implies the flexibility of perception and understanding.

The configuration of the narrative story is directly related to the intention of the biographical author. The ontological paradigm of a literary world is determined by the worldview, ethical, and aesthetic, personal values of the author. That is why this type of narrative strategy is rightly classified as the autobiographical narrative (Schmid: "autobiographical narrator" (Шмид, 2003).

The researcher singles out one of the representative feature: "the classic autobiographical narrative provides a large temporal distance between the "I," about which is narrated, and the "I," which narrates, and they are related by the psychophysical identity" (Шмид, 2003, p. 93).

Psychological identity is also essential for the reception because the reader has to enter the "foreign" space and time, emotionally appropriate it, and grasp the meaning of the presented story (Babelyuk, 2018). "Stylization" of one's own story helps to model a convincing and well-argued narrative (Шмид, 2003). At the reader's level, the "remodeling" of the intradiegetic

presentation into the extradiegetic one will gradually occur. The author must limit himself/herself because the narrator is a narrative center. The narrator, in turn, must hide the fragments of the narrative, leaving receptive gaps in both the events and their psychological experience.

The physical inseparability of two narrative entities – "I" in the story and "I" in the presentation of the story – requires considerable cognitive effort on the part of the reader, just as distinguishing stylization techniques from the direct deployment of the narrative. Thus, reading occurs in conditions of some psychological discomfort, which "grows" from the interval between the story and the narrative. The narrator should keep in view fragments or episodes of the represented story, as well as outline, probably, a different perception, understanding, and comprehension of this story. Objective "otherness" is due to natural processes that occur in the character of a person over time. Thus, the homodiegetic narration simultaneously reproduces the course of the story, the change of events, and the present self-commentary of the narrative itself.

Thus, the formation of the narrator's typology through the prism of cognitive modeling makes it possible to expand the poetic horizons of literary studies, to introduce into the terminological field the concepts of "textual structures" and "structures of human thinking" to identify specific patterns of their mutual transformation.

## Discussion

Within the theory of narrative semantics, a typology of possible worlds of Doležel (2000) was developed, which is based on four types of modal systems that express an assessment or particular attitude to the events, and state of affairs, depicted in a literary narrative. The following types of possible worlds of a literary narrative have been distinguished: fictional worlds representing real historical events (historical novels, chronicles); fictional worlds that do not violate the physical laws of the real world (entertainment literature, fiction, short stories, novels); fictional worlds, which are a kind of bridge between what may or may not happen in the real world (science fiction); fantastic worlds, that can never be a reality (fairy tales, legends, magical realism, works of postmodernism). All the above classifications of possible worlds can be united by one principle – the correlation of the world created by a literary narrative with objective reality.

The concept of possible worlds allowed us interpreting textual semantics as a mental representation of reality (Dolezel (2000), Semino (1997)). Hence, the world of literary narrative scholars began to understand a specific context, scenario, and the type of reality that comes to mind when reading a literary narrative and correlates with objective reality. With this regard, the world of a literary narrative can be treated as a heterogeneous formation, which unusually combines the possible unreal fictional worlds and the possible real-world, where the norms of life plausibility are consciously violated. Their interrelation emphasizes the real and unreal in a literary narrative, as well as certain aspects of the depicted fantastic hyperreality. These fictional possible worlds are ambivalent because they lack a stable value emphasis and therefore involve "contradictory readings" or "re-readings," constituting cultural versions of "different fictional possible worlds."

## Findings

The main question of interworld relations of any possible unreal fictional world is its status to the possible real world. As a result of *the continuous interaction* of these possible worlds, which by its nature may be continuous, partial, and fragmentary, their boundaries can be more or less violated. Although their boundaries do not disappear completely, as they are primarily blurred, interpenetrating each other. In such literary narratives, the elements of possible worlds operate in one space, interacting in it. The narrator in this type of interaction tries to control all flow of events, giving judgments and intruding in the development of events. Usually, a story is presented from the first type of narration. The characteristic feature is the periodic address of the narrator to the characters of a story, interference in their lives. At the same time, while the effect of the reader's presence seems to be leveled and forgotten. The position of the reader changes: he looks at everything with the eyes of the character, empathizes with him, the events described by the personified author-narrator as if from the inside. The personified author-narrator is often used in autobiographical and confessional narratives. The example of this interaction can be illustrated in Haggins' story "Cinderella and the Bowling Slipper" (Коляса, 2016).

The analyzed story begins as an ordinary fairy tale with an introductory sentence, "Once upon a time." After these words, the reader expects the usual fictional continuation of the story, such as "in a faraway country," but here, the reader's stereotypes have been ruined as he meets the opposite: "in a land not far away at all." From the very beginning, the reader gets acquainted with the main characters – two third-grader girls, Fiona and Frieda, who are fond of fairy tales and loved to play games with changing clothes.

The penetration of fairy-tale characters from the possible unreal fictional world into the possible real world of a literary narrative begins when the girls, playing their usual game, read the spell. Cinderella first appeared in her sullen, casual clothes, but she still looked great. Following her, Cinderella's half-sisters, who tried to prevent her from getting to the ball, also enter the possible real-world of this literary narrative.

As in the famous fairy tale, only the Fairy could help solve all the problems of possible world penetration. She could be found with the help of a business card (as one of the attributes of the possible real-world), which the Fairy left to Cinderella, according to which she lived in the real world and had a physical address.

Cinderella's Godmother turned out to be the girl's neighbor, considered a freak by everyone. Cinderella also changes her dirty clothes to get to the ball, but in this story, she also changes her appearance with the help of girls Fiona and Frida. They change her into the uniform and bowling shoes: "Cinderella looked like a wonderfully ordinary member of Sprinkledust Bowling Club." (Haggins, 2009, p. 74).

The transformations that took place with Cinderella in a possible unreal fictional world are somewhat different than those that happen to her in a possible real-world story. For example, singing a children's song, "Row, row, row your boat, gently down the stream..." is not a magic spell: Godmother turned into a red bowling ball into a carriage. The bowling ball was turned into a red, pearly-swirly fairy-tale coach; the guy from the bowling club – the coachman; the guy



behind the shoe rentals desk was now sitting on the couch holding the horse's reigns; children, who played video games – in the horses.

In the process of these possible worlds' interactions, the Godmother's warning from the possible unreal fictional world was also preserved – Cinderella had to return from the ball by midnight. She should be helped in this by one of the modern devices (an attribute of a possible real-world) – a digital watch programmed for 11:55, which should give a signal without five minutes to twelve. But realizing that this device will only harm Cinderella because of it, she will not lose her shoe: “No glass slipper on the stairs, with which the prince will be able to find her. No way for the prince to ever, ever find her” (Haggins, 2008, p. 78).

The characters had to get to the ball, located in the penthouse of the same high-rise building where the girls and the Godmother lived.

Many fairy-tale inhabitants of the possible unreal fictional world came to this party – princesses, princes, witches, queens, kings, gnomes, wolves, and all the fairies, every princess, prince, witch, queen, king, dwarf, wolf, and fairy that had ever read. And even more famous – “Snow White was sipping orange juice with her ruby red lips,” “Rapunzel had her hair in a bun the size of a beach ball,” “Prince what-his-name from Sleeping Beauty was pacing nearby,” whose names serve as intertextual elements of different kinds, that remind the reader the other possible literary narratives and as textual markers of a total word-play, which involve the reader into the chaos of fictional characters.

It is interesting to say that the end of the analyzed story is happy and coincides with the happy ending of the original tale about Cinderella. But in that transformed fictional world, the prince did not find Cinderella with a crystal shoe. Not having time to hide from the prince, she is located in a bowling alley. The prince immediately recognizes her and later proposes to her.

In the case of *partial interaction* of the possible worlds, their boundaries intersect and therefore are violated. In the analyzed story by Block (2009), "Snow," it is observed the interaction of two fictional worlds: the possible unreal fictional world and the possible real-world, in which boundaries partially interact. This type of narrator does not belong to the protagonists of a literary work and does not participate in the action described but only observes it. It demonstrates the omniscient and ubiquitous type of narrator. The author-narrator in the form of "he" can lead the story objectively, limited to comments, and can express his "I" in the direct author's appeals to the reader.

The possible unreal fictional world includes partially borrowed characters (Snow White), who in the possible real-world of a literary narrative is called Snow, as her seven brothers call her. She has the same white skin, but the whiteness of the skin is metaphorically compared not to snow but to frost: "frost-colored." Her red lips and black hair are not mentioned, but her black eyes are compared to the petals of a black rose. By the way, gnomes in this story are seven ugly men, strange and deformed (suddenly, he saw them as deformed).

Borrowed elements from the possible unreal fictional world include the residence of the main character and men – the house. But this is not a tiny wooden house in the woods, as in the

original tale, but on the side in the canyon. Besides, in the story "Snow," – a bizarre house was built, without a single cut tree, without chopping down one tree. It had towers and intricate passages and stairs, “an odd-shaped house with towers and twisting hallways and jagged staircases.”

The analyzed fictional world of the story is represented by separate plot events: Snow lived with seven men Bear, Fox, Tiger, Buck, Otter, Lynx, and Ram (in the original tale, the gnomes did not have their names), but not in adulthood, from her birth, she was brought by the gardener and lived until she was poisoned, and was in a borderline state between death and sleep: “They found her lying on the floor with the poison in her veins... she had a pulse, but hardly – very shallow”; seven brothers in this terrible condition laid her in a glass bed, not in the coffin in which she slept: “They carried her upstairs to the glass bed they had made for her when she outgrew the cradle.” She was animated with a kiss by the gardener, who brought her to the seven brothers, not the prince, when he touched her with his mouth, and her eyes opened.

The elements of a possible real-world narrative are that a girl is not born by a queen, who lives in a magical kingdom in her castle, but by an ordinary young woman, without a name, without any title. She does not die after the birth of a child, as in the famous tale of Grimm Brothers, but does not know what to do with the baby because the child is constantly crying: “She screamed and screamed – the child.” As an example of bitter irony, the mother does not have time to give the child's name, and in despair, she provides the child to a gardener. Besides, no one pursues Snow because of her beauty and does not condemn her to death; the gardener himself carries her to seven men, who live not in the woods but a house in the canyon.

The girl grew up with her brothers, but as she grew up, the gardener visited her. Her mother, who lived with the gardener, tracked them down: “Snow’s mother followed the gardener into the canyon one night” and, out of jealousy, decided to poison Snow with apples: “came back with the apples injected with poison.”

After waking up, Snow does not fall in love with her savior, but wanted to see her brothers more than a gardener or a mother than anything in the world: “She wanted them the way she needed the earth and the flowers and the sky and the sea from her tower room and food and sleep and warmth and light and nights by the fire and poetry and the stories of going out into the world and almost being destroyed by it and returning to find comfort and the real meaning of freak.”

The *fragmentary interaction* of possible worlds is presented by their interaction. It can be traced only with the borrowed title of a literary work, or the character’s name, or a separate fantastic event or place. Reading the literary narratives with a fragmentary interaction of possible fictional worlds, it is not possible to trace this interaction immediately and establish where precisely this point of contact is. Such possible worlds (possible unreal fictional world and a possible real-world of a literary narrative) exist separately. Only some passages lead the reader to think that this is a repetition of a famous literary work only in a distorted version (Коляса, 2014). The narrator in this type of interaction is invisible. The reader himself has to make the summaries and judgments.

Reading the story by Lee (2019) "Wolf," the possible real-world of a literary narrative is presented, where the story is told by a teenage girl, speaking of a quarrel and a fight between her parents, accusing her stepfather of constantly drinking and beating her mother. During the story, the girl kindly calls her mother "my mom" and stepfather only "he." The girl overhears the quarrel and realizes that she was exposed for what she suffered and hid in complete secrecy for many years – her stepfather's violence against her. She knew that her mother would not leave it and run away.

From the very beginning to the very end, it is difficult for the reader to relate it's title to its content. The title of the story, "Wolf," is just the first clue to the reader's guess. When the reader begins to unravel the quest, correlating the plot of Charles Perrault's famous fairy tale "Little Red Riding Hood," which is an element of a possible unreal fictional world, where the granddaughter goes to her grandmother, in the possible real world of a literary narrative goes by bus, to the desert, not to the desert forests, running away from problems and the stepfather, instead of visiting the sick grandmother with treats. Arriving at the place, to her grandmother's house, we meet an unusual grandmother, a modern one, with a bandana and jeans. Her house was not so cozy, but a second-hand shop.

Finally, everything is set to clear, the wolf in the story – a stepfather, is already ahead of the girl and quarrels with his grandmother, who already has a weapon in her hands. In the quarrel, the girl said that he raped her for years and dreamed of killing him. It interesting to notice that the ending of the story coincides with the original fairy tale – the criminal dies, but at the hands of her granddaughter: "I had the gun, and I pulled the trigger." But in the possible real-world of this literary narrative, as in the real world, you have to be responsible for one's deeds, even if you kill a criminal. The grandmother took the blame not to break the life of her young granddaughter.

### **Conclusion**

Thus, the existence of several possible worlds (possible unreal fictional world and possible real world) in one literary narrative and their interaction destroys the stereotypes of the reader's perception that occur at the textual level (shift of plot constituents, plot transformation, unusual, sharp turns of the borrowed plot, violation of a plotline), in the area of images (combination in one image of real and fantastic features) and temporal (violation of the chronological flow of time, a shift of time flow), spatial (shift of spatial planes, expansion or contraction of space, magical spatial formations, displacements, deformations).

By their nature, the interaction of different possible worlds can be continuous, partial, and fragmentary; resulting from their boundaries may overlap or be violated (entirely or partially). The continuous interaction of different possible worlds, destruction of their borders, although they do not disappear completely, make them largely blurred, interpenetrating each other. In the case of partial interaction of possible worlds, their borders intersect. In the case of fragmentary interaction of possible worlds, their common points are slightly visible, for example, only the borrowed title of a literary work or a character's name, or a fantastic concrete event or a place of the event.

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