



Fictional Worlds

**Calin Andrei Mihailescu, Walid
Hamarneh**



Fictional Worlds:

Experiencing Fictional Worlds Benedict Neurohr, Lizzie Stewart-Shaw, 2019-02-15 Experiencing Fictional Worlds is not only the title of this book but a challenge to reveal exactly what makes the experience of literature. This volume presents contributions drawing upon a range of theories and frameworks based on the text as world metaphor. This text world approach is fruitfully applied to a wide variety of text types from poetry to genre specific prose to children's story books. This book investigates how fictional worlds are built and updated, how context affects the conceptualisation of text worlds and how emotions are elicited in these processes. The diverse analyses of this volume apply and develop approaches such as Text World Theory, reader response studies and pedagogical stylistics among other broader cognitive and linguistic frameworks. Experiencing Fictional Worlds aligns with other cutting edge research on language conceptualisation in fields including cognitive linguistics, stylistics, narratology and literary criticism. This volume will be relevant to anyone with interests in language and literature.

Fictional Worlds Thomas G. Pavel, 1986 Created worlds may resemble the actual world but they can just as easily be deemed incomplete, precarious or irrelevant. Why then does fiction continue to pull us in and more interesting perhaps how? In this beautiful book Pavel provides a poetics of the imaginary worlds of fiction, their properties and their reason for being.

Queneau's Fictional Worlds Nina Bastin, 2002 Queneau's novels are extremely popular for their wit and linguistic ingenuity but they also pose a serious challenge to the reader's reconstruction of the fictional world which can often go unrecognised. This study takes us back to the fundamental elements of Queneau's worlds demonstrating how his idiosyncratic style can affect the reader's mental processing of the text world building. It also demonstrates the internal organisation of Queneau's fictional worlds. Drawing on cognitive discourse models and the philosophical notion of possible worlds, the book provides both comparative and general analysis of Queneau's novels and case studies of *Le Vol d'Icare*, *Les Fleurs bleues* and *Loin de Rueil* exposing the resistance that these worlds present to stable cognitive reconstruction, notably through the subversion of world boundaries, world play and the positing of impossible spaces, heterotopiae. Contents: Survey of the critical field of Queneau studies; Application of the principles of Cognitive Discourse Grammar to Queneau's novels; A generalised reinterpretation of specific features of the novels in terms of their effects upon cognitive text processing; world building; Investigation into the internal organisation of Queneau's fictional worlds and the problems they present for reconstruction by the reader, notably the subversion of world boundaries, world play and the positing of impossible spaces, heterotopiae; A theoretical analysis of the interplay between cognitive models and the philosophical notion of possible worlds; Extensive close readings of three of Queneau's novels: *Le Vol d'Icare*, *Les Fleurs bleues* and *Loin de Rueil*; Extension of the notion of world play to describe Queneau's wider writing practice.

World Building Marta Boni, 2025-10-01 Thanks to modern technology we are now living in an age of multiplatform fictional worlds as television, film, the Internet, graphic novels, toys and more facilitate the creation of diverse yet compact imaginary universes which are often recognisable as brands and

exhibit well defined identities This volume situated at the cutting edge of media theory explores this phenomenon from both theoretical and practical perspectives uncovering how the construction of these worlds influences our own determination of values and meaning in contemporary society Metafiction and Narrative Worlds in Science Fiction Amanda Dillon,2025-11-21 Metafictionality has become the cornerstone of the stylistic zeitgeist of science fiction fantasy and horror in the twenty first century This trend reaches back to literary experiments first undertaken and developed during the science fictional New Wave This vein of experimentalist and frequently stylistically complex science fiction from the mid and late twentieth century however often does not look much like the parallel experiments found in postmodern fiction in the 1960s Such texts frequently embed their self referential fireworks in genre conventions and tropes masking the extent of their experimentalism Such worlds however ask difficult questions of the genre itself What world is being portrayed and is it even possible How alien can science fiction really be What even is a science fiction world How do we understand a science fiction world What part does the reader play in the creation of the science fiction world Using narratological and stylistic analyses of Kurt Vonnegut Samuel R Delany Ursula LeGuin Joanna Russ and Brian Aldiss this book provides answers to the question of how science fiction is so perfectly formed to ask these kinds of questions of its own world and fictional praxis and explores how these texts allow those worlds to wrap back on themselves in an endless prismatic spiral of self awareness

Intelligence, Creativity and Fantasy Mário S. Ming Kong, Maria do Rosário Monteiro, Maria João Pereira Neto,2019-09-30 The texts presented in Proportion Harmonies and Identities PHI INTELLIGENCE CREATIVITY AND FANTASY were compiled with the intent to establish a multidisciplinary platform for the presentation interaction and dissemination of research The aim is also to foster the awareness and discussion on the topics of Harmony and Proportion with a focus on different visions relevant to Architecture Arts and Humanities Design Engineering Social and Natural Sciences and their importance and benefits for the sense of both individual and community identity The idea of modernity has been a significant motor for development since the Western Early Modern Age Its theoretical and practical foundations have become the working tools of scientists philosophers and artists who seek strategies and policies to accelerate the development process in different contexts *Handbook of Philosophical Logic* Dov M. Gabbay, Franz Guenther,2013-03-09 It is with great pleasure that we are presenting to the community the second edition of this extraordinary handbook It has been over 15 years since the publication of the first edition and there have been great changes in the landscape of philosophical logic since then The first edition has proved invaluable to generations of students and researchers in formal philosophy and language as well as to consumers of logic in many applied areas The main logic article in the Encyclopaedia Britannica 1999 has described the first edition as the best starting point for exploring any of the topics in logic We are confident that the second edition will prove to be just as good The first edition was the second handbook published for the logic community It followed the North Holland one volume Handbook of Mathematical Logic published in 1977 edited by the

late Jon Barwise The four volume Handbook of Philosophical Logic published 1983 1989 came at a fortunate temporal junction at the evolution of logic This was the time when logic was gaining ground in computer science and artificial intelligence circles These areas were under increasing commercial pressure to provide devices which help and or replace the human in his daily activity This pressure required the use of logic in the modelling of human activity and organisation on the one hand and to provide the theoretical basis for the computer program constructs on the other **Fiction Updated** Calin Andrei Mihailescu, Walid Hamarneh, 1996 Novels movies and lies these are all fictions that provoke with their as ifs and what ifs In response to the idea that fiction has somehow become an unfashionable topic in contemporary criticism this volume argues that the question of fiction needs to be updated in the absence of a widely accepted theory of truth This collection dedicated to the noted scholar and literary critic Lubomir Dolezel covers an extensive number of theoretical and historical issues relevant to our understanding of the status of fictions literary or not Fiction Updated offers approaches to fiction and poetics that in an imaginary topography of contemporary humanities dwell at a distance from both the mimetic theory of literature and deconstruction The contributors introduce new perspectives to the problem of fictionality or broaden the scope of its applications by examining the works of such authors as Homer Casanova Aristotle Woolf Vaihinger Borges Kundera Coetzee and Bakhtin BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

Narrative Form Suzanne Keen, 2015-07-28 This revised and expanded handbook concisely introduces narrative form to advanced students of fiction and creative writing with refreshed references and new discussions of cognitive approaches to narrative nonfiction and narrative emotions Playground Worlds Jaakko Stenros, 2008 **The School of Alexius Meinong** Liliana Albertazzi, Dale Jacqueline, Roberto Poli, 2001 This book presents an historical and conceptual reconstruction of the theories developed by Meinong and a group of philosophers and experimental psychologists in Graz at the turn of the 19th century Adhering closely to original texts the contributors explore Meinong's roots in the school of Brentano complex theories such as the theory of intentional reference and direct reference and ways of developing philosophy which are closely bound up with the sciences particularly psychology Providing a faithful reconstruction of both Meinong's contributions to science and the school that arose from his thought this book shows how the theories of the Graz school raise the possibility of engaging in the scientific metaphysics and ontology that for so long have been considered off limits **Dispositio**, 1990

Negation, Text Worlds, and Discourse Laura Hidalgo-Downing, 2000-05 This work originates from the need to develop an integrated dynamic model of negation in discourse that is adequate for understanding the role of negation in an extensive and complex piece of discourse Most work on negation is strongly influenced by traditional philosophical problems but little work has been carried out in the area of discourse Approaches to negation within the functional cognitive tradition tend to focus on specific agents of negation its function as a speech act or its cognitive model Few attempts have been made to propose an integrated discourse model studies of negation with few exceptions tend to be limited to brief selections or

isolated sentences This book fills the gap in studies of negation in discourse by providing an up to date critical review of the state of the art in negation and by proposing a model that brings together the semantic cognitive and pragmatic features of negation which are crucial for an understanding of its role in discourse

Harry Potter and the Philosopher's Stone. A Combination of Genres Natalie Schneider, 2018-12-06 Seminar paper from the year 2018 in the subject Didactics for the subject English Literature Works Karlsruhe University of Education language English abstract The following essay aims to find answers to the question of how the combination of several different genres contributes to the fascination of the Harry Potter novels This will due to space restrictions be achieved through an exemplary analysis of the three genres that were amongst the most frequently mentioned in connection with the Harry Potter books Fantasy the folktale and the school story Before taking a closer look at the three major genres of Harry Potter the following chapter will first of all briefly define the concept of genre in general give a short explanation of how genres can be used in terms of marketing strategies and of how they can influence the reader The main emphasis of the essay will be on the following three chapters that are more or less constructed equally and contain in each case one of the above mentioned genres In the first part of each chapter the genre will be defined and examined according to its origins followed by an analysis of the main characteristics that constitute each genre Subsequently the characteristics of each genre will be analysed within Harry Potter and the Philosopher s Stone to show that Rowling s book series actually incorporates the different genres Finally it will be illustrated how the three different genres affect the reader leading to the fascination of the novels As the fantasy genre influences all the others this genre will be presented first and the most extensive followed by the folktale and ultimately the school story

Popular World Fiction, 1900-present: Do-La Walton Beacham, Suzanne Niemeyer, 1987 Publishing and critical history of best selling world fiction writers critical evaluations of selected titles

Forms and Functions in Documentary Filmmaking Alexander Röhl, 2009 Thesis M A from the year 2008 in the subject Film Science grade 1 3 Humboldt University of Berlin Anglistik und Amerikanistik language English abstract The subject of this paper is documentary film and Direct Cinema as a particular movement in documentary history Direct Cinema emerged as an innovative form of filmmaking in the United States in the early 1960s using new technologies and revitalizing documentary in a break with both traditional forms of both documentary and classical Hollywood cinema Direct Cinema developed an observational filmmaking method that relied on giving up control by minimizing the filmmakers intervention before and during the shooting with no preconceptions of the finished product The methods the filmmakers employed drew on realist techniques such as long takes and free moving cameras promoting an uncontrolled documentary of immediacy and focusing on the reality effect of the moment of shooting The result was expressive footage for which the filmmakers developed a form of representation that relied on the inherent continuity of the filmed event avoiding the narration and interpretation common to traditional documentary films

Building Imaginary Worlds Mark J.P. Wolf, 2014-03-14 Mark J P Wolf s study of imaginary worlds theorizes world building within and across

media including literature comics film radio television board games video games the Internet and more Building Imaginary Worlds departs from prior approaches to imaginary worlds that focused mainly on narrative medium or genre and instead considers imaginary worlds as dynamic entities in and of themselves Wolf argues that imaginary worlds which are often transnarrative transmedial and transauthorial in nature are compelling objects of inquiry for Media Studies Chapters touch on a theoretical analysis of how world building extends beyond storytelling the engagement of the audience and the way worlds are conceptualized and experienced a history of imaginary worlds that follows their development over three millennia from the fictional islands of Homer s Odyssey to the present internarrative theory examining how narratives set in the same world can interact and relate to one another an examination of transmedial growth and adaptation and what happens when worlds make the jump between media an analysis of the transauthorial nature of imaginary worlds the resulting concentric circles of authorship and related topics of canonicity participatory worlds and subcreation s relationship with divine Creation Building Imaginary Worlds also provides the scholar of imaginary worlds with a glossary of terms and a detailed timeline that spans three millennia and more than 1 400 imaginary worlds listing their names creators and the works in which they first appeared

Exploring Fantasy Worlds Michael Moorcock,1985 *Film as Literature, Literature as Film* Harris Ross,1987-06-11 This work discusses the relationship between film and literature explaining and evaluating the issues most frequently raised on the subject It also lists nearly 2 500 articles and books published from 1908 to 1985 on the comparison of film to drama fiction and poetry These comparisons arose shortly after the first appearance of moving pictures as writers attempted to establish the differences between movies and drama The study has since grown into a significant scholarly concern [Allegories, discourses, dissertations \[&c.\] on fact and fiction ... and the world. \[Followed by\] Leicester: a sketch](#) Benjamin Charles Jones,1884

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