

## *A Brief Survey of Possible-Worlds Literary Semantics*

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*The paper attempts to offer a brief introductory account of possible-worlds literary theory, with particular emphasis being laid on issues such as fictional reference, the relationship between sense and reference, the intensional vs. the extensional semantics of fiction, the manifold aspects involved in interdisciplinary transfers.*

There has always been a polemical ring about possible-worlds literary semantics, less acute in the pioneering days when its practitioners settled for the somewhat limited goal to contrast and complement hermeneutics and reader-response criticism, more so later when the theory advertised itself as the inheritor and promoter of a "sober spirit of critical thinking at a time of bloated verbosity" (Doležel 1998, x). The promise made by possible-worlds literary studies is twofold: to offer a semantics of fictionality which reinvests the concept of fictional reference with its full import while avoiding the pitfalls of mimetic theories, and to achieve this within a framework provided by modal logic but rendered flexible enough to account for the specificity of literary works.

Although its distant ancestry can be traced back to Leibniz's idea that our world is the best of the infinitely many which exist in God's mind, the logical theory of possible worlds was developed in the 1960s with a view to improving the explanatory power of classical formal logic. Its appropriation by a number of literary theorists – L. Doležel, U. Eco, Th. Pavel, D. Maitre, M. L. Ryan, R. Ronen, E. Semino and N. Traill – was not, however, the smooth and fully-rewarding process of interdisciplinary borrowing one might have wished for. As it was soon noticed, fictional worlds resisted description in terms of hypothetical abstract sets and failed to meet the requirements of maximality, consistency, homogeneity and closeness under logical implication. Clearly, the logical concept of 'possible world' could not be adopted *talé quale*; moreover, the amendments it needed were many and threatened largely to obliterate its original meaning. But the few tentative acknowledgements that there was a "unique and incompatible interpretation attached to possible worlds by each discipline" (Ronen 1994, 48 – my emphasis) were un consequential; intent on saving the project, possible-worlds literary theorists (Ronen herself among them) directed their efforts towards substantiating what seemed the more palatable claim that although "specific features of fictional worlds of literature cannot be derived from the possible-world model of formal semantics, yet they can be identified only against the background of this model frame" (apud Ryan 1992, 530). Arguably the most important theoretical achievement possible-worlds literary theorists pride themselves on is the possibility to redefine fictional reference in terms of a multiple-world model. Not surprisingly so, since the main battle fought in the field has been against mimetic theories construed as claiming that, whether copies or representations, artworks are secondary with respect to the represented reality (Doležel 1990), always and naively identified with the actual world. It is possible-worlds semantics that will provide the much-needed theoretical framework which will put an end to the "structuralist moratorium on referential issues" (Pavel 1986, 10) without incurring the need to fall back on the one-world model of reference. Because they project their own reference worlds, so the argument goes, fictional worlds are fully autonomous. However, paradoxically, "the

# Possible Worlds In Literary Theory

**Michael J. Hoffman, Patrick D. Murphy**



## **Possible Worlds In Literary Theory:**

Possible Worlds in Literary Theory Ruth Ronen, 1994-05-26 The concept of possible worlds originally introduced in philosophical logic has recently gained interdisciplinary influence it proves to be a productive tool when borrowed by literary theory to explain the notion of fictional worlds In this book Ruth Ronen develops a comparative reading of the use of possible worlds in philosophy and in literary theory and offers an analysis of the way the concept contributes to our understanding of fictionality and the structure and ontology of fictional worlds Dr Ronen suggests a new set of criteria for the definition of fictionality making rigorous distinctions between fictional and possible worlds and through specific studies of domains within fictional worlds events objects time and point of view she proposes a radical rethinking of the problem of fictionality in general and fictional narrativity in particular

**Heterocosmica** Lubomír Doležel, 1998 The universe of possible worlds is constantly expanding and diversifying thanks to the incessant world constructing activity of human minds and hands Literary fiction is probably the most active experimental laboratory of the world constructing enterprise from the author's Preface The standard contrast between fiction and reality notes Lubomir Dolezel obscures an array of problems that have beset philosophers and literary critics for centuries Commentators usually admit that fiction conveys some kind of truth the truth of the story of Faust for instance They acknowledge that fiction usually bears some kind of relation to reality for example the London of Dickens But both the status of the truth and the nature of the relationship have baffled frustrated or repelled a long line of thinkers In *Heterocosmica* Lubomir Dolezel offers nothing less than a complete theory of literary fiction based on the idea of possible worlds Beginning with a discussion of the extant semantics and pragmatics of fictionality by Leibniz Russell Frege Searle Auerbach and others he relates them to literature literary theory and narratology He also investigates theories of action intention and literary communication to develop a system of concepts that allows him to offer perceptive reinterpretations of a host of classical modern and postmodern fictional narratives from Defoe through Dickens Dostoevsky Huysmans Bely and Kafka to Hemingway Kundera Rhys Plenzdorf and Coetzee By careful attention to philosophical inquiry into possible worlds especially Saul Kripke's and Jaakko Hintikka's and through long familiarity with literary theory Dolezel brings us an unprecedented examination of the notion of fictional worlds This remarkable book sums up the life's work of one of the most serious original and balanced literary thinkers in North America Focusing on the fictional universes projected by literary texts and the discursive means of achieving fictional effects Lubomir Dolezel's *Heterocosmica* provides a general theory of literary meaning The result is a highly distinguished contribution to the field of literary theory Thomas Pavel Princeton University

Possible Worlds Theory and Contemporary Narratology Alice Bell, Marie-Laure Ryan, 2019 The notion of possible worlds has played a decisive role in postclassical narratology by awakening interest in the nature of fictionality and in emphasizing the notion of world as a source of aesthetic experience in narrative texts As a theory concerned with the opposition between the actual world that we belong to and possible worlds created by the imagination

possible worlds theory has made significant contributions to narratology Possible Worlds Theory and Contemporary Narratology updates the field of possible worlds theory and postclassical narratology by developing this theoretical framework further and applying it to a range of contemporary literary narratives This volume systematically outlines the theoretical underpinnings of the possible worlds approach provides updated methods for analyzing fictional narrative and profiles those methods via the analysis of a range of different texts including contemporary fiction digital fiction video games graphic novels historical narratives and dramatic texts Through the variety of its contributions including those by three originators of the subject area Lubomír Doležel Thomas Pavel and Marie-Laure Ryan Possible Worlds Theory and Contemporary Narratology demonstrates the vitality and versatility of one of the most vibrant strands of contemporary narrative theory

*Possible Worlds Theory and Contemporary Narratology* Alice Bell, Marie-Laure Ryan, 2019-01-01 The notion of possible worlds has played a decisive role in postclassical narratology by awakening interest in the nature of fictionality and in emphasizing the notion of world as a source of aesthetic experience in narrative texts As a theory concerned with the opposition between the actual world that we belong to and possible worlds created by the imagination possible worlds theory has made significant contributions to narratology Possible Worlds Theory and Contemporary Narratology updates the field of possible worlds theory and postclassical narratology by developing this theoretical framework further and applying it to a range of contemporary literary narratives This volume systematically outlines the theoretical underpinnings of the possible worlds approach provides updated methods for analyzing fictional narrative and profiles those methods via the analysis of a range of different texts including contemporary fiction digital fiction video games graphic novels historical narratives and dramatic texts Through the variety of its contributions including those by three originators of the subject area Lubomír Doležel Thomas Pavel and Marie-Laure Ryan Possible Worlds Theory and Contemporary Narratology demonstrates the vitality and versatility of one of the most vibrant strands of contemporary narrative theory

*Poiesis and Possible Worlds* Thomas L. Martin, 2004-01-01 Martin argues that literary studies remain mired in the anomalies of a linguistic methodology derived from early 20th century language philosophy a view challenged not only by theoretical physics but also by compelling advances in philosophic semantics

**Possible Worlds, Artificial Intelligence, and Narrative Theory** Marie-Laure Ryan, 1991 In this important contribution to narrative theory Marie-Laure Ryan applies insights from artificial intelligence and the theory of possible worlds to the study of narrative and fiction For Ryan the theory of possible worlds provides a more nuanced way of discussing the commonplace notion of a fictional world while artificial intelligence contributes to narratology and the theory of fiction directly via its researches into the cognitive processes of texts and automatic story generation Although Ryan applies exotic theories to the study of narrative and to fiction her book maintains a solid basis in literary theory and makes the formal models developed by AI researchers accessible to the student of literature By combining the philosophical background of possible world theory with models

inspired by AI the book fulfills a pressing need in narratology for new paradigms and an interdisciplinary perspective

*Possible Worlds Theory and Readers' Emotional Responses to Literature* Megan Mansworth, 2025-09-18 This book develops a cognitive stylistic exploration of readers emotional experiences of literature Adopting Possible Worlds Theory as a framework the volume constructs a stylistic analysis of some of the ways in which novels elicit readers emotions A typology of past present and future textual actual and possible worlds is formulated to frame analysis of three novels A Fine Balance by Rohinton Mistry Revolutionary Road by Richard Yates and The Trick Is to Keep Breathing by Janice Galloway The author integrates close stylistic analysis with the use of empirical data drawn from reader interviews and online reader reviews The analysis of these diverse 20th century novels works to show the utility of the typology for analysis formulated for this book as well as to demonstrate the value of incorporating empirical reader data in analysis of the ways in which novels may affect readers emotions

**Possible Worlds of Fiction and History** Lubomír Doležel, 2010-04-05 With Possible Worlds of Fiction and History Lubomír Doležel reexamines the claim made first by Roland Barthes and then popularized by Hayden White that there is no fundamental distinction between fiction and history Doležel rejects this assertion and demonstrates how literary and discourse theory can help the historian to restate the difference between fiction and history He challenges scholars to reassess the postmodern viewpoint by reintroducing the idea of possible worlds Possible worlds semantics reveals that possible worlds of fiction and possible worlds of history differ in their origins cultural functions and structural and semantic features Doležel's book is the first systematic application of this idea to the theory and philosophy of history Possible Worlds of Fiction and History is the crowning work of one of literary theory's most engaged thinkers

**A Panenmentalist Philosophy of Literature, or How Does Actual Reality Imitate Pure Possibilities?** Amihud Gilead, 2019-05-14 The relationship between the literary imagination literary possibilities and actual reality poses a major philosophical problem in the field of the metaphysics of literature This detailed analysis of some literary masterpieces by Proust Kafka Tolstoy Dostoyevsky Thomas Mann Virginia Woolf and William Faulkner demonstrates that actual reality actualizes or imitates literary pure possibilities As such these masterpieces should be treated not as romances à la clef but instead as paradigm cases on whose basis we grasp and understand actual reality

*Novel Style* Ben Masters, 2017-12-15 We live in a time of linguistic plainness This is the age of the tweet and the internet meme the soundbite the status the slogan Everything reduced to its most basic components Stripped back Pared down Even in the world of literature where we might hope to find some linguistic luxury we are flirting with a recessionary mood Big books abound but rhetorical largesse at the level of the sentence is a shrinking economy There is a prevailing minimalist sensibility in the twenty first century Novel Style is driven by the conviction that elaborate writing opens up unique ways of thinking that are endangered when expression is reduced to its leanest possible forms By re-examining the works of essential English stylists of the late twentieth century Anthony Burgess Angela Carter Martin Amis as well as a newer generation of twenty first century stylists Zadie Smith Nicola Barker

David Mitchell Ben Masters argues for the ethical power of stylistic flamboyance in fiction and demonstrates how being a stylist and an ethicist are one and the same thing A passionate championing of elaborate writing and close reading *Novel Style* illuminates what it means to have style and how style can change us      **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

*Telling It Like It Wasn't* Catherine Gallagher, 2018-01-18 Inventing counterfactual histories is a common pastime of modern day historians both amateur and professional We speculate about an America ruled by Jefferson Davis a Europe that never threw off Hitler or a second term for JFK These narratives are often written off as politically inspired fantasy or as pop culture fodder but in *Telling It Like It Wasn't* Catherine Gallagher takes the history of counterfactual history seriously pinning it down as an object of dispassionate study She doesn't take a moral or normative stand on the practice but focuses her attention on how it works and to what ends a quest that takes readers on a fascinating tour of literary and historical criticism Gallagher locates the origins of contemporary counterfactual history in eighteenth century Europe where the idea of other possible historical worlds first took hold in philosophical disputes about Providence before being repurposed by military theorists as a tool for improving the art of war In the next century counterfactualism became a legal device for deciding liability and lengthy alternate history fictions appeared illustrating struggles for historical justice These early motivations for philosophical understanding military improvement and historical justice are still evident today in our fondness for counterfactual tales Alternate histories of the Civil War and WWII abound but here Gallagher shows how the counterfactual habit of replaying the recent past often shapes our understanding of the actual events themselves The counterfactual mode lets us continue to envision our future by reconsidering the range of previous alternatives Throughout this engaging and eye opening book Gallagher encourages readers to ask important questions about our obsession with counterfactual history and the roots of our tendency to ask What if      *The Invention of Discovery, 1500-1700* Dr James Dougal Fleming, 2013-05-28 The early modern period used to be known as the Age of Discovery More recently it has been troped as an age of invention But was the invention/discovery binary itself invented or discovered This volume investigates the possibility that it was invented through a range of early modern knowledge practices centered on the emergence of modern natural science From Bacon to Galileo from stagecraft to math from martyrology to romance contributors to this interdisciplinary collection examine the period's generation of discovery as an absolute and ostensibly neutral standard of knowledge production They further investigate the hermeneutic implications for the epistemological authority that tends in modernity still to be based on that standard *The Invention of Discovery 1500-1700* is a set of attempts to think back behind discovery considered as a decisive trope for modern knowledge      *Forbidden Fruit* Richard Ned Lebow, 2010-02-07 Could World War I have been averted if Franz Ferdinand and his wife hadn't been murdered by Serbian nationalists in 1914 What if

Ronald Reagan had been killed by Hinckley's bullet Would the Cold War have ended as it did In *Forbidden Fruit* Richard Ned Lebow develops protocols for conducting robust counterfactual thought experiments and uses them to probe the causes and contingency of transformative international developments like World War I and the end of the Cold War He uses experiments surveys and a short story to explore why policymakers historians and international relations scholars are so resistant to the contingency and indeterminism inherent in open ended nonlinear systems Most controversially Lebow argues that the difference between counterfactual and so called factual arguments is misleading as both can be evidence rich and logically persuasive A must read for social scientists *Forbidden Fruit* also examines the binary between fact and fiction and the use of counterfactuals in fictional works like Philip Roth's *The Plot Against America* to understand complex causation and its implications for who we are and what we think makes the social world work

**Spaces and Places in the Fantastic** Kristin Aubel, Sarah Edwards, Christian Lenz, 2025-06-12 This book is an interdisciplinary collection of essays examining the spaces and places central to fantasy science fiction and horror across literature film television art and video games By employing new and interdisciplinary approaches this volume highlights the intricate interplay between setting imagination and cultural context in the fantastic Through its diverse themes and texts it provides a comprehensive overview of contemporary research on how spaces both function in and shape fantastic storytelling What unites these essays is their sharp observations of the complex workings of fantastic geographies and their ability to challenge and contribute to preconceived notions and existing research The included essays explore how fantastic landscapes from soundscapes and digital worlds to bodies in and as spaces shape identity reflect social ideas and norms and challenge perceptions of the real world Contributions from international scholars address a wide range of topics such as queer and digital spaces cartography and the fine arts offering fresh perspectives on the construction poetics and functions of fantastic geographies The editors are united in their research interest in the fantastic and literary geography The essays collected in this edited volume are based on a conference they organised in 2022 at TU Dortmund University Germany

**The Possible Worlds of Hypertext Fiction** A. Bell, 2010-03-10 Written in hypertext and read from a computer hypertext novels exist as a collection of textual fragments which must be pieced together by the reader *The Possible Worlds of Hypertext Fiction* offers a new critical theory tailored specifically for this burgeoning genre providing a much needed body of criticism in a key area of new media fiction

Truth in Fiction John Woods, 2018-02-23 This monograph examines truth in fiction by applying the techniques of a naturalized logic of human cognitive practices The author structures his project around two focal questions What would it take to write a book about truth in literary discourse with reasonable promise of getting it right What would it take to write a book about truth in fiction as true to the facts of lived literary experience as objectivity allows It is argued that the most semantically distinctive feature of the sentences of fiction is that they are unambiguously true and false together It is true that Sherlock Holmes lived at 221B Baker Street and also concurrently false that he did A second distinctive feature of fiction is that the reader at large knows of

this inconsistency and isn't in the least cognitively molested by it. Why it is asked would this be so? What would explain it? Two answers are developed. According to the no contradiction thesis the semantically tangled sentences of fiction are indeed logically inconsistent but not logically contradictory. According to the no bother thesis if the inconsistencies of fiction were contradictory a properly contrived logic for the rational management of inconsistency would explain why readers at large are not thrown off cognitive stride by their embrace of those contradictions. As developed here the account of fiction suggests the presence of an underlying three or four valued dialethic logic. The author shows this to be a mistaken impression. There are only two truth values in his logic of fiction. The naturalized logic of Truth in Fiction jettisons some of the standard assumptions and analytical tools of contemporary philosophy chiefly because the neurotypical linguistic and cognitive behaviour of humanity at large is at variance with them. Using the resources of a causal response epistemology in tandem with the naturalized logic the theory produced here is data driven empirically sensitive and open to a circumspect collaboration with the empirical sciences of language and cognition.

*A Cognitive Approach to Ernest Hemingway's Short Fiction* Gabriela Tucan, 2021-04-09 How do readers make sense of Hemingway's short stories? How is it possible that the camera like quality of his narrative can appeal to our senses and arouse our emotions? How does it capture us? With reserved narrators and protagonists engaged in laconic dialogs his texts do not seem to say much. This book consciously revisits our responses to the Hemingway story, a belated response to his invitation to discover what lies beneath the surface of his iceberg. What this pioneering critical endeavor seeks to understand is the thinking required in reading Hemingway's short fiction. It proposes a cognitively informed model of reading which questions the resources of the reader's imaginative powers. The cognitive demonstrations here are designed to have potentially larger implications for the short story's general mode of knowing. Drawing from both cognitively oriented poetics and narratology in equal measure this book explains what structures our interaction with literary texts.

*Handbook of Narrative Analysis* Luc Herman, Bart Vervaeck, 2019-12-01 Stories are everywhere from fiction across media to politics and personal identity. *Handbook of Narrative Analysis* sorts out both traditional and recent narrative theories providing the necessary skills to interpret any story. In addition to discussing classical theorists such as Gérard Genette, Mieke Bal and Seymour Chatman, *Handbook of Narrative Analysis* presents precursors such as E. M. Forster related theorists Franz Stanzel, Dorrit Cohn and a large variety of postclassical critics. Among the latter particular attention is paid to rhetorical, cognitive and cultural approaches, intermediality, storyworlds, gender theory and natural and unnatural narratology. Not content to consider theory as an end in itself, Luc Herman and Bart Vervaeck use two short stories and a graphic narrative by contemporary authors as touchstones to illustrate each approach to narrative. In doing so they illuminate the practical implications of theoretical preferences and the ideological leanings underlying them. Marginal glosses guide the reader through discussions of theoretical issues and an extensive bibliography points readers to the most current publications in the field. Written in an accessible style this handbook combines a



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**Essentials of the Theory of Fiction** Michael J. Hoffman, Patrick D. Murphy, 2005-07-06 A third edition of this anthology of the most influential and comprehensive writing on the theory of fiction from the 19th century through modernism and postmodernism to the present

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## **Table of Contents Possible Worlds In Literary Theory**

1. Understanding the eBook Possible Worlds In Literary Theory
  - The Rise of Digital Reading Possible Worlds In Literary Theory
  - Advantages of eBooks Over Traditional Books
2. Identifying Possible Worlds In Literary Theory
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Possible Worlds In Literary Theory
  - User-Friendly Interface
4. Exploring eBook Recommendations from Possible Worlds In Literary Theory
  - Personalized Recommendations
  - Possible Worlds In Literary Theory User Reviews and Ratings
  - Possible Worlds In Literary Theory and Bestseller Lists
5. Accessing Possible Worlds In Literary Theory Free and Paid eBooks
  - Possible Worlds In Literary Theory Public Domain eBooks

- Possible Worlds In Literary Theory eBook Subscription Services
- Possible Worlds In Literary Theory Budget-Friendly Options
- 6. Navigating Possible Worlds In Literary Theory eBook Formats
  - ePub, PDF, MOBI, and More
  - Possible Worlds In Literary Theory Compatibility with Devices
  - Possible Worlds In Literary Theory Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Possible Worlds In Literary Theory
  - Highlighting and Note-Taking Possible Worlds In Literary Theory
  - Interactive Elements Possible Worlds In Literary Theory
- 8. Staying Engaged with Possible Worlds In Literary Theory
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Possible Worlds In Literary Theory
- 9. Balancing eBooks and Physical Books Possible Worlds In Literary Theory
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Possible Worlds In Literary Theory
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Possible Worlds In Literary Theory
  - Setting Reading Goals Possible Worlds In Literary Theory
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Possible Worlds In Literary Theory
  - Fact-Checking eBook Content of Possible Worlds In Literary Theory
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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