

MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC
RESEARCH

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**Worldbuilding in English Fantasy Literature:
An Analysis of Description and Narration in Terry Pratchett's
Discworld and J.K. Rowling's *Harry Potter***

A Thesis Submitted in Partial Fulfillment of the Requirements for the
Degree of LMD Doctorate in English Literature and Civilization

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DECLARATION

I hereby declare that the substance of this thesis is entirely the result of my investigation and that due reference or acknowledgment is made whenever necessary, to the work of other researchers

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A handwritten signature in blue ink, consisting of a long horizontal stroke followed by a large loop and a smaller loop.

DEDICATION

To my family and friends without whose support I could not have completed this
research.

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ABSTRACT

This research aims to investigate the role of narration in worldbuilding—the creation and crafting of imaginary settings or storyworlds—and to probe into the content and formal features of description-mediated and narration-mediated worldbuilding in selected English fantasy novels. In addition to insights from worldbuilding studies, this work primarily relies on concepts from narrative theory. This study is conducted on three works: Terry Pratchett’s opening *Discworld* novel *The Colour of Magic* (1983) and J.K. Rowling’s *Harry Potter and the Philosopher’s Stone* (1997) and *Harry Potter and the Chamber of Secrets* (1998). The data for this experimental research was obtained through qualitative content analysis as well as the use of a research journal as a source of qualitative input from the researcher as reader. The coding frame of the qualitative content analysis is exclusive and was specifically designed for the needs of this analysis. Findings indicate that there are deep-seated misconceptions about the functions of description and narration and their role in fiction and that narration does indeed contribute significantly to worldbuilding. Moreover, the overall consistency of the results demonstrates that the features of worldbuilding in the books analyzed follow some established trends and patterns that may reflect tendencies in English fantasy literature at large.

Keywords: worldbuilding, fantasy literature, description, narration, qualitative content analysis, *Discworld*, *Harry Potter*.

LIST OF ABBREVIATIONS

QCA: Qualitative content analysis

PWT: Possible worlds theory

AW: Actual or real world

APW: Alternative or non-actual possible world

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Introduction

Fantasy enthusiasts and sceptics alike are bound to acknowledge the tidal wave of fantasy works that has permeated the Western cultural landscape over the past decades. The realm of fantasy has steadily been seeping into our own, ever present on library shelves, in internet blogs, through TV and cinema, and popular book cycles, or franchise merchandise. *The Concise Oxford Dictionary of Literary Terms* (2001) defines fantasy as “any kind of fictional work that is not primarily devoted to realistic representation of the known world... describing imagined worlds in which magical powers and other impossibilities are accepted” (Baldick 95). Fantasy has, in a variety of ways, informed the spirit of a great portion of Western literature, and authors as diverse as Homer, Ovid, Milton, Shakespeare, Dickens, and Poe weave fantasy tropes into their work. Since the last century, fantasy literature has come to greater prominence after the publication of British author J.R.R. Tolkien’s *The Hobbit* (1937) and *The Lord of the Rings* trilogy (1954-55) which follow the epic adventures of the human-like hobbits and their companions as they battle evil forces and embark on quests to protect the magical land of Middle-earth. These works helped define the genre and established fantasy as a mainstream literary category. The modern fantasy genre now holds a significant part of the literary endeavours and talents of present-day English-speaking culture and gives millions of readers a unique literary reward (Shippey xxi).

One reason why fantasy works attract so much attention is the exotic imaginary universes that host their stories. In *The Fantasy Literature of England* (1999), literary critic Colin Manlove points out how “fantasy frequently involves a very strong sense of

landscape” (1). Outlandish magical settings complete with swords, wizards, dragons, and castles are indeed the most recognizable staple of popular fantasy. Narrative theorist Marie-Laure Ryan suggests that one thing that can explain fan commitment and attitude—like drawing maps, compiling encyclopedias, constructing genealogies, writing fan fiction, and even dressing up as characters in cosplay events—is the notion of storyworld, otherwise known as secondary world or fictional universe, and the audiences’ strong need to immerse themselves in these fictional entities (“From Possible Worlds to Storyworld” 81-82). Jan Doležel, a literary scholar specialized in fictional worlds, speaks in a similar vein about how due to the incessant world-constructing activity of the human mind and hands, the realm of possible worlds is constantly expanding and diversifying, nowhere more so than in literary fiction, which is probably the most active experimental laboratory of the world-constructing enterprise (ix).

All fantasy fiction includes by definition elements of the magical and supernatural. However, only secondary world fantasy takes place in elaborate settings that are markedly different from the real world and that are specifically designed by the author for the purposes of their story. Media studies expert Mark Wolf explain in his book *Building Imaginary Worlds: The Theory and History of Subcreation* (2012) that the physical features of the imaginary world such as the natural environment, geography, cities, and so forth as well as its intangible aspects like culture, belief systems, and political institutions play a crucial role in shaping the narrative. A rich and immersive setting supports and enhances the story, giving it depth and believability. The creation and construction of these imaginary

realms is what M. Wolf and others refer to as worldbuilding. Worldbuilding is a creative and technical endeavour that is at the same time independent from and entwined with storytelling as is demonstrated by this study. Ryan envisions storytelling as the art of conveying experiences, ideas, or emotions through structured narratives, engaging audiences by creating meaning through characters, events, and settings. According to Ryan, this process transforms the narrative into a virtual reality, where the audience feels as though they are part of the story, blurring the line between reality and imagination (*Narrative as Virtual Reality*).

Invented settings are most often encountered in genres such as dystopia—speculative fiction depicting alarmingly unpleasant worlds, usually in the projected future (Baldick 74)—science fiction—fiction that explores the potential outcomes of unlikely or impossible changes to human or nonhuman existence, whether through technology or shifts in biology or physics (Baldick 230)—and of course fantasy, and can span different media forms like written fiction, cinema, video games, and visual arts (M. Wolf). This research, for its part, engages with storyworlds within the fantasy literature of England during the period straddling the twentieth and twenty-first centuries. In particular, I study the constructed fictional environments of Terry Pratchett’s *Discworld* (1983–2001) called the Disc and that of J.K. Rowling’s *Harry Potter* (1997–2007) known as the Wizarding World.

My early exposure to and interest in the genre sparked a sense of curiosity about what sets worldbuilding fantasy apart and makes it so appealing to audiences worldwide. My own reading background in addition to peer discussions and internet reviews led me to

realize that stories which take place in invented storyworlds like the Disc and the Wizarding World with their exotic and imaginative locations tend to invoke a stronger and more pleasant aesthetic response and have a more dramatic and permanent impact on the imagination than texts with plainer settings. In addition, the omnipresence of magic and the possibility to manipulate the established laws of nature and physics offer interesting narrative opportunities. In this sense, worldbuilding fantasy provides a unique reading experience that I consider worth investigating.

I was also prompted by a desire to explore the possible applications of fantasy fiction and worldbuilding in the study and teaching of literature. In *Building Imaginary Worlds*, M.Wolf demonstrates that accomplished works of worldbuilding display a high level of creativity and sophistication, and that creation of fantastic environments is a much more complicated activity than it is given credit for. Moreover, worldbuilding fantasy has the merit of maintaining an authentic literary creative stance by acknowledging the importance of grounding the events and characters of a story to a rich and compelling environment. For these reasons, I believe that such engaging texts can be an encouraging and motivating initiation to English literature for novice readers and beginner learners as well as a stimulating change for more experienced literature specialists. Therefore, I aspire through this work to demonstrate the insights fantasy fiction and worldbuilding can provide about literary techniques and promote their potential as additions to the curriculum.

Through this thesis, I aim to generate added interest in the fantasy genre and worldbuilding literature by demonstrating their cultural, artistic, literary, philosophical, and

psychological significance. This study is meant as a contribution to the scholarship on fantasy and. The experimental work presented here provides the first investigation into how description and narration operate in combination to construct storyworlds. This research should also provide some insights into the content and formal features of worldbuilding in fantasy novels.

The present analysis also endeavours to tie together the concepts of worldbuilding, description, and narration which have so far been conceptualized within a framework of binary opposition. My early forays into the domain of worldbuilding studies drew my attention to the fact that even though worldbuilding and storytelling are generally considered as complementary, there exists a tension between the two activities at times. While maintaining that details about the storyworld can enrich and enhance the story, M. Wolf admits that:

...storytelling and world-building are different processes that can sometimes come into conflict. One of the cardinal rules often given to new writers has to do with narrative economy; they are told to pare down their prose and remove anything that does not actively advance the story. World-building, however, often results in data, exposition, and digressions that provide information about a world, slowing down narrative or even bringing it to a halt temporarily. (*Building Imaginary Worlds*)

Further investigations revealed that this dichotomous perspective originates in structuralist narratology where description and narration are, more often than not, pitted against each other (Chatman 9; 22-3, Genette; “Frontières” 158, Hamon 311, Jahn 66).

The issue can be summarized thusly: description and narration are seen as two incompatible discourse modes because description is thought to necessarily halt and disrupt the events of the story. Description, in turn, is considered the sole medium of worldbuilding, as seems to be the underlying assumption in M. Wolf's book. Therefore, worldbuilding can become a distraction and hold up the story since it is basically a description of the storyworld. However, the opposition between description and narration is not necessarily backed by textual evidence. What is more, the problematic above depends on the assumption that we can only do worldbuilding through description and storytelling through narration, a notion which, again, is not demonstrated by any empirical study but seems merely to be taken for granted. Even a brief survey of a text of worldbuilding fiction can reveal plenty of instances of storyworld data embedded within narrative passages. It is this lead that I aim to follow and investigate through this research.

Despite having its own perspective, this study emerged on the foundations of established research. One work to which this analysis is particularly indebted is *Building Imaginary Worlds: The Theory and History of Subcreation* (2012) where Mark Wolf explores the concept of worldbuilding across various forms of literature and media, including comics, film, television, board games, video games, the internet, and beyond. Even if M. Wolf does not focus on fantasy in his explanation, the book provides information about the characteristics, techniques, and functions of worldbuilding that helped frame my analysis.

In addition, narratologist Werner Wolf's landmark essays "Description as a Transmedial Mode of Representation: General Features and Possibilities of Realization in Painting, Fiction and Music" (2007) and "Narrative and Narrativity: A Narratological Reconceptualization and its Applicability to the Visual Arts" (2018) offer the key to unlocking the deceptively simple concepts description and narration central to this research. These two essays are to date the most extensive typologies of the two narrative modes. As far as my survey of the literature revealed, W. Wolf is also the only scholar to have elaborated systematic classifications that follow the same method for both description and narration. His typologies, then, offer me an even ground for discussion and comparison.

Marie-Laure Ryan's numerous essays on possible worlds theory, for their part, help bridge the gap between the domain of worldbuilding and that of narratology. In her theory, Ryan conceptualizes possible worlds as a framework for understanding how narrative structures allow audiences to imagine and engage with different versions of reality. She argues that through narratives, we encounter not only the world as it is but also the world as it could be, according to the rules set by the story. Ryan and Bell state that "we can describe the experience of fiction as a playful relocation of the user to the [possible world] where the story is told as true" (16). This echoes the symbiotic relationship between story and storyworld as well as that between narration and worldbuilding endorsed in this thesis.

Worldbuilding fantasy literature is a highly technical and intricate sub-genre that has been garnering academic attention over the past decade. However, according to the sources available to me, there are, at the time of writing, no more than a dozen scientific articles,

dissertations, and academic books on the subject of worldbuilding in different media. If there are myriad how-to guides for writing and crafting imaginary worlds, academic interest in the topic remains scant. In contrast to the limited scientific output on the subject, a significant portion of the body of knowledge on worldbuilding consists of internet lore compiled by fans of the genre and by independent authors in the form of blogs or essays. The rather recent scholarly interest in the making of secondary worlds in various media and in written fiction in particular means that there are many areas of investigation that have been left unexplored to this day. In his reference work, for instance, M. Wolf speaks of secondary worlds as general transmedial and transgeneric phenomena. Neither his nor any other study I am aware of delves into to specificities of literary worldbuilding nor looks at the special characteristics of worldbuilding fantasy. Indeed, previous research has widely overlooked the medium-specific features and techniques of worldbuilding fantasy literature.

Additionally, existing research has not established the link between the key concepts of narrative theory—narrative, narration—and worldbuilding. While some narrative theorists, such as David Herman, and possible worlds theorists, like M.L. Ryan, recognize the world-generating power of narrative, their insights do not appear to have had notable repercussions in the field of worldbuilding studies, which overwhelmingly focus on the description of storyworlds, and only in general and vague terms. To the best of my knowledge, no systematic textual analysis had been conducted on any kind of corpus to

determine the role of the two often wrongly opposed discourse modes, description and narration, in the creation of storyworlds.

In view of the leading state of the, alas as yet, restricted field of literary worldbuilding studies, the present thesis is intended as a contribution to filling the aforementioned gaps in the continuity of the debate surrounding worldbuilding, narration, and description. This study sets out to achieve four main objectives. The first objective is to contribute to the developing field of worldbuilding studies by addressing storyworlds through the lens of narratology with a focus on the role of narration as well as that of description. The second objective involves analyzing the content and stylistic features of description-mediated and narration-mediated worldbuilding in the selected English fantasy novels in order to uncover possible trends and patterns. The third objective consists of conducting a focused in-depth study of worldbuilding by targeting one medium (literature) and one genre (fantasy). The final aim of this research is to highlight and clear out the ambiguities and misconceptions about the nature of narration and description and their role in written fiction and enriching the long-standing debate on narration and description by tackling it from the perspective of worldbuilding studies.

Since it is not feasible for a single qualitative study to encompass the entirety of English worldbuilding fantasy literature, my choice fell on two of the most iconic fantasy book series: Terry Pratchett's *Discworld* (1983–2001) and J.K. Rowling's *Harry Potter* (1997–2007). The *Discworld* series is a satirical and comedic fantasy saga set on a flat, disc-shaped world supported by four giant elephants standing on the back an enormous turtle

floating through space. The series blends absurd humor with sharp social commentary, following a wide array of quirky characters. Throughout the 42 (mostly) standalone books of the series, Pratchett elaborates what is probably the most exhaustive imaginary world in literature. The two other novels of the corpus are part of the *Harry Potter* book series, which consists of seven chronological books and follows the adventures of the titular young wizard and his friends as they go through their training in Hogwarts School of Witchcraft and Wizardry while trying to stop an evil wizard to conquer the world. The series is renowned for its imaginative worldbuilding, compelling characters, and exploration of themes like friendship, bravery, determinism, and the battle between good and evil.

While this analysis is conducted on the two first books of Rowling's series, *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets*, I only analyze the first Discworld novel, *The Colour of Magic*. This is because I use the not-yet-matured worldbuilding of Pratchett's opening novel as a counter example that offers interesting points of contrast in discussing the techniques of storyworld construction. By focusing on the early stages of both series, we can better observe how each author develops their respective fictional worlds, highlighting key differences in their approaches to worldbuilding.

This research is conducted on the assumption that worldbuilding does not exclusively depend on description as previous studies such as M. Wolf's lead to believe but relies on narration as well. In addition to this underlying hypothesis, my analysis is guided by one main research question and three follow-up questions, which remain the same

throughout the entire research process and help anchor my theoretical and practical work. Question A asks whether instances of worldbuilding in the novels are conveyed through description or narration. Question B focuses on identifying the content-related characteristics of each worldbuilding episode. Question C explores the formal and stylistic characteristics of these episodes. Lastly, Question D examines what additional information and aesthetic responses entries in the researcher's journal provide concerning the narration-mediated and description-mediated worldbuilding in the novels.

I adopt a deductive approach in this study and use a mixed methodology. The deductive method is a better match for this research because it starts with a pre-conceived hypothesis—in the present case, that narration plays a role in worldbuilding—that is later tested through data collection and analysis. I rely on qualitative content analysis, which inevitably yields numerical data as well, as a primary tool for examining my texts. Qualitative content analysis is a research method that involves interpreting and analyzing textual, visual, or audio data to identify patterns, themes, or meanings within the content (Schreier, *Qualitative Content Analysis in Practice*). This method allows me to target and focus on specific aspects of the novels, namely worldbuilding passages, without being burdened by the entirety of the texts.

Qualitative content analysis systematically describes the meaning of qualitative material by classifying relevant segments of the textual material as instances of the categories of a coding frame (Schreier, *Qualitative Content Analysis in Practice*). Schreier explains that a coding frame is a descriptive tool that consists of a hierarchy of codes, or

concepts, and their variables that labels different aspects of the topics being researched, which in this study are description-mediated worldbuilding and narration-mediated worldbuilding. Most of the qualitative content analyses I reviewed, including Pelttari's Ed.D. thesis, which resembles my own in design and corpus, build upon previous versions of a coding framework, incorporating amendments as needed. However, since this research is experimental and has no antecedents, I was faced with the necessity to design my own analytical tool, the coding frame, from scratch. Besides determining whether worldbuilding segments are description-mediated or narration-mediated, the coding frame of this study is designed to capture eight aspects of each worldbuilding episode: what aspect of the storyworld is being described, how different the storyworld element is from the real world, where the element is situated relative to the live events of the story, why the element is being introduced, who is introducing the element, how explicitly the element is presented, when during the plot it is inserted, and how long the worldbuilding segment is.

Since qualitative content analysis yields somehow abstract and decontextualized data, the study is supplied with another analytical tool, namely: the researcher's journal. The journal serves as a repository for my thoughts on and reactions to the worldbuilding of the novels of the corpus. It documents my reading experience and records qualitative insights on aspects such as aesthetic responses and immersion effect. Although the journal was already part of the initial design of the study, it is during the main coding phase that the necessity of a research journal becomes increasingly apparent. Indeed, the journal is an outlet that allows me to formulate ideas beyond what the coding frame can capture.

This research relies primarily on concepts from narrative theory, which studies the structures, elements, and functions of storytelling, as well as on worldbuilding studies, which examine the processes, techniques, and theories behind building cohesive and engaging fictional environments. Narrative theory provides the foundational framework for understanding how stories are constructed, how narratives unfold, and how various storytelling elements such as plot, character development, and point of view interact to create a coherent narrative experience (Puckett 2). Meanwhile, worldbuilding studies explore the intricacies of constructing fictional worlds that are rich, immersive, and consistent, looking at how these worlds are designed to support the narrative and influence the audience's engagement with the story (M. Wolf). The intersection of these two academic fields is vital for my analysis, as all the categories of my coding frame—used to systematically categorize and analyze the data—are derived from the principles of both narrative theory and worldbuilding studies.

In order to achieve optimal clarity and organization, the overall structure of this study unfolds in three chapters. The purpose of the first chapter, “Theoretical Background of the Study”, is to lay the theoretical foundations of my research. Chapter One is divided into three sections. The first section contextualizes the research by offering a survey of the relevant literature on fantasy and worldbuilding. This includes the reach for a working definition of the elusive genre of fantasy and establish its significance and the tracing of the origins of worldbuilding studies from the perspective of the philosophy of art through the concept of secondary creation and that of modal logic through possible worlds theory. The

section ends with a look at the common history of fantasy, secondary creation, and worldbuilding.

The second section looks at the discussion on description and narration within narrative theory. Both sides of the debate are examined: those who regard description and narration as opposites, and those who, conversely, view them as equivalents along with more conciliatory perspectives. Typologies of description and narration that try to encapsulate the essence of various research are then provided. This part is particularly crucial to the analysis as it allows to arrive at suitable definitions of the two main categories of this qualitative content analysis (description-mediated worldbuilding and narration-mediated worldbuilding) in the codebook in the second chapter. Finally, the connection of the description vs narration debate with the field of worldbuilding studies is established.

The third section of the chapter provides a brain-related outlook and introduces cognitive theories that help shed light on the main concepts of this thesis. It tackles the cognitive mechanisms at play during the creation and reception of storyworlds as well as during the identification of the discourse modes of description and narration. To this aim, I explore some of the mental processes involved in the mind-text nexus. In particular, I examine relevant concepts in cognitive narratology that explore how human cognition shapes and is shaped by storytelling. For instance, I tackle the notion of gap-filling as construed by gestalt theory and schema and script theory. Prototype theory, for its part, is brought in to help clear out ambiguities regarding the classification of some descriptive and narrative instances.

Chapter Two, “Analytical Procedures”, covers the methodology employed in this study and details the steps I follow during my analysis. This chapter unfolds over three sections as well. In the first section, I give a purposive introduction to qualitative content analysis and demonstrate its suitability for the present research. I also point out the main drawback of the method and how to address it. Chapter Two then outlines the many stages of data collection and analysis. This section covers the preparatory phase as well as the analysis proper. The preparatory steps include the selection of the corpus, the segmentation decisions and procedures that determine the relevant passages from the texts, the formation of both inductive and deductive categories (or concepts) for the coding frame through several blueprints, the creation of a codebook as a systematic guide that provides clear instructions on how to apply the codes of the frame and categorize textual data, as well as a pilot phase where the validity of the coding frame is tested on a different and smaller corpus. Following these preparatory steps, the second section of the chapter describes the actual coding process. The main coding involves delineating worldbuilding instances in the texts and giving them identification numbers, entering them in spreadsheets and assigning appropriate codes to them.

The final section of Chapter Two emphasizes the significance of the research journal as a source of qualitative insights from the perspective of the researcher acting as a reader. It highlights how the journal serves not only as a personal reflection tool but also as a means of documenting my thought process, observations, and interpretations throughout the coding. This part of the chapter goes on to explain the procedures for recording entries in

the journal, outlining the systematic approach taken to capture relevant thoughts and experiences.

The third and final chapter, “Presentation and Discussion of Findings”, draws together the various strands of the thesis in order to identify trends and patterns in description-mediated and narration-mediated worldbuilding in the English fantasy novels of the corpus. The first section of this chapter displays the results of my coding and journaling by focusing on each of the three novels separately then on the corpus as a whole. Findings are organized by novel and by tool. The results of the coding are presented in the form of graphs while topics of the research journal are grouped into points. The graphs summarize the ratios of descriptive and narrative worldbuilding episodes, the distribution of worldbuilding segments across each novel, the frequencies of special types of worldbuilding segments, as well as the characteristics of description-mediated and narration-mediated worldbuilding. Each graph is followed by a description of its results.

The second section of the chapter is the most crucial of the study and is the culmination of the entire research process. Here, I carefully examine the findings and provide a detailed analysis, ensuring that each of the four research questions is addressed in turn. This part of the study not only interprets the data but also draws connections between the findings and the theoretical framework that underpins the study. By systematically tackling each research question, the section contributes to a deeper understanding of the topic and sets the stage for the conclusions and recommendations that

follow. Throughout the chapters, key terms and specialized vocabulary are italicized when mentioned for the first time in order to distinguish them from general use.

The conclusion of the thesis first summarises the main points of the study then recapitulates its findings in relation to the four research questions. I then highlight the key contributions these findings make to the fields of worldbuilding studies and narratology. The next part of the conclusion addresses the inevitable limitations of the study to ensure that readers can interpret the findings in a balanced manner and avoid over-generalizations or misinterpretations. I conclude by proposing avenues for further study in order to foster academic dialogue and encourage continued exploration of this topic.

Chapter One:
Theoretical Background
of the Study

This introductory chapter sets the bedrock of the study by delving into the theories that informed my analysis while striving to dispel a number of misconceptions about some key concepts. It first explores the domain of *fantasy literature*, *secondary creation*, *worldbuilding*, and their common history. It also touches on the philosophical foundations of worldbuilding, namely *possible worlds theory*. The chapter then turns to *narrative theory* and the concepts of *description* and *narration* as well as the long-standing academic debate about their relationship and role in fiction at large and in worldbuilding in particular. This chapter also offers a glimpse into the cognitive approaches to description, narration, fantasy, and worldbuilding through a survey of relevant aspects within *gestalt theory*, *schema and script theory*, *prototype theory*, and *mental frames*.

1.1. How to Do Things with Worlds: Storyworlds and the Fantastic in Written Fiction

Worldbuilding fantasy has been steadily garnering interest and claiming an ever-growing place in various media since the turn of the century. Indeed, the past decades witnessed a significant increase in the number of movies, TV shows, streaming platform programs, comic books, internet blogs, and video games on and in this genre. However, the locus of *paracosms*, i.e. detailed imaginary worlds or fictional universes (“pararocsm”), has always been literature. The present section examines worldbuilding fantasy literature and its link with possible worlds theory and secondary creation.

1.1.1. Fantasy Literature

It is undeniable that the fantasy genre has become part and parcel of the modern literary scene. However, while the origins of fantasy are fairly clear and mostly agreed upon by scholars, its definition is still being discussed to this day. Besides, fantasy is often the target of criticism by a portion of audiences and critics who overlook its cultural and artistic significance. These issues, as well as others, are addressed next.

1.1.1.1. Definition of the Fantasy Genre

The term fantasy is one of those familiar words people generally think they understand well. However, if asked, it would not be so easy to provide a satisfying definition of fantasy. Likewise, fantasy fiction is such a big part of the cultural zeitgeist that we ought to be able to recognize a work of fantasy at first glance. Indeed, there are many obvious examples of fantasy works the likes of Tolkien's *The Lord of the Rings* and Martin's *A Game of Thrones* with such telltale motifs as dragons, swords, magical artefacts, wizards and medieval castles that make them immediately identifiable as fantasy.

On the other hand, works such as ghost stories, spiritual tales, stories about demonic possessions, animal fables, myths, urban legends, stories about flying superheroes, vampire and zombie movies can quickly complicate any attempt at a simple definition of the fantasy genre. At first glance, one would not perhaps put Rowling's *Harry Potter* and Pratchett's *Discworld* in one and the same category as Stoker's *Dracula* (1897), Carroll's *Alice in Wonderland* (1865), Homer's *The Odyssey* (8th C BC), Poe's "The Tell-Tale Heart" (1843), Dante's *The Divine Comedy* (1321), Verbinski's *Pirates of the Caribbean* (2003),

Dickens's *A Christmas Carrol* (1843), Meyer's *Twilight* (2005-20), Friedkin's *The Exorcist* (1973), Shakespeare's *Macbeth* (1623), and Andersen's "*The Little Mermaid*" (1837) simply because they all incorporate elements of the fantastic.

Most scholars put forward definitions of fantasy that hinge on a single criterion. Although this criterion is designated by different names, it express more or less a similar meaning. It stipulates that fantasy can be identified thanks to the presence of the supernatural or the impossible (Manlove, *Fantasy Literature* 3; Ryzhchenko 3), the imaginary ("fantasy" *Literary Terms*), strangeness ("fantasy" *Encyclopedia Britannica*), or unreality (VanderMeer). These definitions present fantasy as an umbrella term that shelters eclectic types of narratives that include aspects which are not part of our objective experience of the world. These definitions reflect a loose interpretation of fantasy and can accommodate all of the genres and works listed above. The simplicity of broad definitions such as these may seem appealing at first, but they are of little help when delineating the subject matter of an academic study in a rigorous manner.

Clute and Grant elaborate on the idea of the impossible and define fantasy as:

..a self-coherent **narrative** which when set in *our reality*, **tells a story** which is impossible in *the world as we perceive it* ...when set in *another world* or a *secondary world* that *otherworld* will be impossible, but **stories** set there will be possible *in the other world's terms*. An associated point, hinted at here, is that at the core of fantasy is **story**. Even the most surrealist of fantasies **tells a tale**. (viii) (Added emphasis)

This definition is already more helpful and relevant as it links fantasy to two elements that are of direct interest to this study. First, it brings up the idea of *primary world* vs *secondary world* (see the words in italics) (see section 1.1.2.) and so, indirectly, of worldbuilding.

Second, it implicitly establishes the strong connection that exists between worldbuilding and narrative (see the words in bold) that will be explored in this study albeit from a different angle.

Although the above definitions are a useful starting point, they come with a major caveat: the impossible and the unexplainable are relative and culturally and historically specific (Mendlesohn and James). What may be read as fantasy by a given audience may have originated from a culture whose “ideas about the location of the boundary between “real” and “fantastical” were different” (Mendlesohn and James). For instance, Greek, Roman, and Norse mythologies with their pantheon of gods and array of fantastical creatures may read as fantasy today, and are often revisited as such by literature and cinema, but they certainly were not so for the cultures in which they emerged.

As mentioned above, the fantasy genre is indeed very vast, which makes it all the more difficult to pin down. As the VanderMeers point out “[o]nly the most narrow and specific genres can be defined with precision, and fantasy is one of the broadest genres imaginable, if it even qualifies as a genre and not a mode, tendency, tradition”. It is perhaps too ambitious to try to make the whole of fantasy fit in one neat box. Indeed, most academic attempts to define fantasy fail to delineate its borders in a clear manner. Attebery, for his part, circumvents this complication and instead of drawing boundaries proposes to view the genre as a hazy concentric set of texts that share to some degree or other common tropes of the impossible. At the core of this set are the more typical texts that readers can undeniably identify as fantasy, and the farther away works get from the center the less obvious the fantastical affiliation of the texts becomes (Attebery qtd. in James and Mendlesohn 1). This

approach organizes fantasy literature into a hierarchy instead of grouping its items in a jumbled set (see section 1.3.4 for prototype theory).

A further distinction that can help conceptualize the fantasy genre is to contrast it with two other related genres: science fiction and horror. Scholars distinguish fantasy from its close cousin science-fiction by pointing out that “fantasy is about the construction of the impossible whereas science fiction may be about the unlikely, but is grounded in the scientifically possible” (James and Mendlesohn 1). Indeed, it is not unusual for speculations in science fiction to become actualized in our reality with the advancement of technology.

Fantasy also has a strong connection with horror as the latter is sometimes considered a subgenre of the former (Manlove, *Fantasy Literature* 5). However, fantasy departs from horror’s darker tone by its predominantly hopeful and optimistic nature and its focus on wonder. To be precise, there is no moment of *eucatastrophy* in horror. Eucatastrophy is a term coined by Tolkien to describe the moment of fortuitous unravelling that leads to the happy ending of fairy tales (“Fairy-Stories” 153-6). In fantasy, despite the many trials and tribulations, eucatasrophe ensures that the hero or heroine—and therefore, Good—is triumphant at the end and that Evil is eradicated while in horror Evil remains a lurking threat, and the protagonist’s narrow escape feels dubious and only temporary.

1.1.1.2. Criticism and Significance of Fantasy Literature

Despite its popularity, and partly because of it, fantasy literature suffers a number of misconceptions and prejudices at the hands of the uninitiated. It is accused of being escapist, formulaic, childish, second-hand fiction which is out of touch with reality. The relatively

low cultural status attributed to fantasy for adults, for instance, means that it is often dismissed in traditional literature courses which fail to exploit fantasy's potential to elicit discussion and analysis among students through a critical literary framework. Fantasy's popularity is often turned against it as is it thought to be "a sad reflection on the state of contemporary culture" (Hunt and Lenz 2). While enthusiasts consider it "the root of all literature, [and] an area of advanced literary experimentation ... essential to our mental health", critics label it as "regressive, and associated with self-indulgent catharsis on the part of the writers (2). This tension underscores broader debates about what constitutes literary merit and cultural relevance.

What's more, fantasy is often associated with the marginalized children's literature (Hunt and Lenz 2) which is rather odd considering that fantasy often focuses on alternative realities as "desirable, if unattainable options" and is marked by a sentimental yearning for the 'innocence' of pre-industrial times and for "an alternative world where motivations, actions, needs and gratifications are simpler and more direct than in the desperately complex and subtle real world" (4). Such concerns arise from the disenchantment and disillusion of adults and are obviously beyond the grasp of unexperienced children. What fantasy does share with children literature is that they are both "democratized forms" emancipated from the self-contained system of high culture and the canon established by privileged judges (3). This emphasizes the fact that both fantasy and children's literature challenge traditional literary hierarchies by existing outside the constraints of elite cultural standards.

Fantasy is also accused of being formulaic. While this is true to a certain extent, it is because fantasy—like any work of fiction—cannot be original to the point of being incomprehensible to readers, and thus fail to sell (Hunt and Lenz 3). On the other hand, those who are unsettled by the unfamiliar confuse one of fantasy’s resources—arresting strangeness—with “Dreaming, in which there is no Art; and with mental disorders, in which there is not even control” (Tolkien, “Fairy-Stories” 139). Fantasy is thus caught between two contradicting objections: it is either too strange or not strange enough.

Another erroneous notion about fantasy is that it is mere escapist fiction so at odds with reality and logic that it has nothing of value to teach us about our world. However, because of its relationship to reality fantasy is “very knowing, [as] alternative worlds must necessarily be related to, and comment on, the real world.” (Hunt and Lenz 6). Indeed, fantasy “must be understandable in terms of its relationship to, or deviance from, our known world” (7). A total departure from the probable would present a serious obstacle to the sound operation of the reader's intelligence and imagination. Tolkien argues that fantasy is “a natural human activity” that feeds on Reason and scientific verity rather than destroy them (“Fairy-Stories” 144).

Moreover, modern fantasy derives from a tradition of myth, legend, folk-tale, wonder tale, religion and the occult and through these is an expression of ‘universal human drives (Hunt and Lenz 8). Fantasy, mythology and society are intricately connected and “[m]yths are part of our cultural sub-conscious, and ... reflect valuable and universal truths that transcend context and culture and permeate into the fabric of human existence” (Pinner 3). Gaiman maintains that when it is well-executed “the *fantastique* offers a roadmap—a

guide to the territory of the imagination, for it is the function of imaginative literature to show us the world we know, but from a different direction” (Gaiman, “Reflections” 64).

This concern with human nature and actions means that fantasy “tends to be moral in character, depicting the different natures of good and evil, and centrally concerned with viewing conduct in ethical terms.” (Manlove, “Nature of Fantasy” 30-1). By asking the ‘big’ questions about life, existence, and society, fantasy encourages the reader to consider such topics as “the nature of good and evil, universal morality, the afterlife, heroism and the quality of one’s character, the role of the individual in society, and the importance of cultural diversity” (Fabrizi 1). This underscores fantasy’s intellectual and ethical depth, showing that beyond escapism, the genre invites readers to grapple with fundamental human concerns.

American writer Ursula Le Guin makes an astute and crucial distinction by calling to attention the fact that fantasy is real in the sense that “[it] isn't factual, but it is true” and that its truth even threatens the shallowness and confinement of our daily life (“Why Americans” 40). She goes on to say that fantasy “is a different approach to reality, an alternative technique for apprehending and coping with existence. It is not anti-rational, but para-rational; not realistic, but surrealistic, superrealistic; a heightening of reality” (79). This is how fantasy brings our reality into focus in a meaningful way.

1.1.2. Possible Worlds Theory and Its Approaches to Literature

Possible world theory (PWT) is a vast field of research with far-reaching implications and intersects with both areas of this study: fantasy worldbuilding and

narrative theory (see section 1.2.4). It has, as one might expect given the core issues of PWT, applications in the theory of fiction and can be understood as the philosophical foundation of worldbuilding as it examines the ontological status of fictional worlds which are the objects of this study. What is more, PWT shares interdisciplinary connections with narrative theory and even contributes to the discussion on description and narration.

Possible world theory was originally a branch of philosophy, with a particular connection to modal logic. It developed around the idea that reality, which is conceived as the sum of the imaginable rather than just the empirical, is “a universe composed of a plurality of distinct worlds which are hierarchically structured” (Ryan, “Possible Worlds” 1). This structure opposes one central element to the other members of the set (Kripke). Ryan refers to this central element as the “*actual*” or “*real*” world (AW) and calls the other members of the system *alternative*, or *non-actual possible worlds* (APW) (“Possible Worlds” 1-2). These alternative extensions of the AW are possible in a system of reality if they are accessible from the world at the center of the system (Ryan, “Accessibility Relations” 35, “Possible Worlds” 1-2). That is, APWs must not break the laws of logic of the AW and must be internally consistent. This simply means that a given proposition must be either true or false, and not both at the same time. For instance, dragons cannot simultaneously exist and not exist in a given APW.

Two diverging strands of thought polarize the discussion about the ontological status of APW, and by extension that of *storyworlds* and fictional universes. The first, represented by Rescher, is an absolutist view whereby the AW is ontologically ‘superior’ in that it alone exists autonomously while the APWs only result from mental activity such as storytelling.

Lewis on the other hand proposes to view actuality as an indexical notion with no stable reference (*Counterfactuals* 84–91). For Lewis, the AW is the world in which one happens to be situated. Thus, every APW is an AW from the point of view of its inhabitants. According to Lewis, all possible worlds would still have an independent existence even if no member of the AW imagines them. This would include fictional universes like *The Lord of The Rings*' Arda (Tolkien), Discworld (Pratchett), and *Harry Potter*'s Wizarding World (Rowling).

Fictional worlds with their ingrained subversive tendency are most prolific within the genre of postmodernist fiction (Ryan and Bell 25) and Lewis's indexical account of reality is particularly in tune with concepts of postmodernist thought. For one, postmodern philosophy displays a marked skepticism towards the *metanarrative* apparatus of legitimation and favours *mini-narratives*, stories that explain small practices and local events without pretending universality and finality, over unifying meta-narratives (Lyotard). In other words, human history and experience cannot be reduced to a single grand scheme, be it religious, economic or other imposed by the powers that be. This puts into question the centrality of any culture or identity or even of the human race. This idea is routinely explored in worldbuilding fantasy through the portrayal of different species, and universes.

Also of relevance to PWT is the postmodernist concept of *decentredness* which posits that the "center" is that element of a structure which appears given or fixed, thereby anchoring the rest of the structure, the periphery. However, according to the postmodernist ethos, ours is a Decentred Universe where we cannot know where we are, since all the

concepts which previously defined the center, and hence the margins, have been, deconstructed (Derrida). Derrida's decentering subverts or substitutes that established center with the marginalized concept, which then becomes the new center and overthrows the traditional hierarchy.

This lack of stable center sends us back to Lewis's notion of indexicality by which every marginalized possible world can function as the actual world and be the center of a particular system of reality. This is in accord with Baudrillard's ideas of *hyperreality* and *simulacrum*. Baudrillard developed an account of postmodern society in which consumer and electronic images have become more real (hyperreal) than physical reality and in which simulations of reality (simulacra) have displaced their originals, leaving only "the desert of the real" (Baudrillard).

Beginning from the 1970s, PWT went through a new stage of development as it began to emancipate itself from philosophy- where it was considered as a tool to solve problems in modal logic- and was adapted for the study of narrative universes by literary theorists, the likes of Eco, Pavel, Doležel, and Ryan to become the *theory of fiction*. Ryan for instance views APW as constructs of the imagination, as objects of aesthetic contemplation, and as conditions of narrative immersion (Ryan, "Possible Worlds"). The application of PWT on narrative rests on the idea that storyworlds are imagined as existing independently of the text and as containing more than the text can describe (Ryan, "From Possible Worlds" 81).

David Lewis defines fiction as stories that are true in an APW ("Truth in Fiction"). According to Lewis, since the AW serves as a blueprint for the construction of APWs,

readers imagine the latter as similar to the real world unless the text specifies otherwise. Walton calls this the *reality principle* while Ryan (“Fiction”) prefers to use the phrase *principle of minimal departure*. A reader would imagine a cabin in a forest as made of wood and thatch unless the text stipulates that it is made of candy. This idea is also formulated by worldbuilding scholar Mark Wolf who uses the term *default parameters* for the qualities of the AW retained by the APW. Worldbuilding fantasy then stands halfway between mimesis and creation as neither the writer nor the reader can depart too drastically from the AW.

Pavel applies PWT to narrative theory to address questions of reference in fictional worlds raised by structuralism (“Possible Worlds”, *Fictional Worlds*). By placing a fictional world at the center of the system of reality, the writer gives it the status of an autonomous AW with its own rules and principles. For Pavel, in order to become immersed in a narrative world, the reader must adopt a new ontological perspective, thereby entailing a new model of what exists and what does not (Ryan “Possible Worlds”). Pavel warns against erecting impermeable boundaries between fictional worlds and the actual world, for such a boundary would prevent fiction from providing insights about our world, thereby depriving literature of any ethical, existential, political, or didactic value (Pavel qtd. in Ryan, “Possible Worlds”).

Maître distinguishes four semantic types of fictional worlds, based on their distance, that is difference, from the actual world, and sets the basis of what would later become *genre theory*. The last of these types are works whose storyworlds are the most remote or different from the AW (79). They are works such as fairy tales, fables, and secondary world fantasy that deal with things and events that can never be actualized in the real world (79).

Traill further distinguishes between what she calls the different “modes” of texts. She relies on the epistemic qualities of a text, i.e. the stance the narrator adopts in regards to the authenticity of the storyworlds, to determine the ontological status of fictional worlds (119). For instance, in *Alice in Wonderland*, the magical realm is not authenticated as an APW by the author but is instead presented as a dream (Carroll).

Ryan addresses the matter of fantastic stories saying that they are possible from the perspective of PWT since they remain imaginable and logically consistent (“From Possible Worlds” 66). She adds that as readers *re-center* and “relocate themselves imaginatively” in a storyworld and adopt a “world-internal viewpoint” they conceive of it and those who inhabit it as real rather than as textual constructs unless the text purposefully shatters the illusion (Ryan, “From Possible Worlds” 75). In other words, reader confer to the storyworld the same ontological status as the AW (75).

Umberto Eco applies PWT to argue that narrative texts do not represent a single worlds but a more complex ontological structure: a universe made of clusters of possible worlds. Besides the world imagined by the author, which Ryan calls the *textual actual world*, the text brings forth the private worlds of the characters including their beliefs, wishes, and hopes as well as the possible worlds imagined by the model reader: the *textual possible worlds* (“Possible Worlds” 19). Storyworlds or universes are then infinite even though they are incomplete and limited in size.

The issue of ontological completeness has been one of the most divisive issues in the application of PWT to fiction. Ronen as well as Fořt argue that fictional worlds are ontologically different from the AW and the APW of modal logic because they are radically

incomplete and are limited to the information provided by the text and its logical implications. Indeed, a complete universe would need an infinite text to represent it, which is beyond human capacity. Doležel, turns this gap into an advantage saying that this inherent indeterminacy allows for the play between blank and filled areas and between specified and unspecified information, which is an integral part of literary meaning. Ryan also reminds us that the strategies of showing and concealing that regulate the disclosure of narrative information have an aesthetic importance ("Possible Worlds").

PWT has also cross-fertilized with *speech act theory* to bring an additional insight to the study of imaginary universes. Ryan and Bell explain how:

[b]y writing a text, the author creates a fictional world that had not been available prior to this act. There is no other medium of construction (and reconstruction) of fictional worlds of literature than the literary text. In order to serve this function, the fictional text has to possess a special world-creating power. (56)

Ryan and Bell attributes this power partly to the recognition of "a specific illocutionary force of fictional texts" (57). They base their explanation on speech act theory and Austin's concept of performative speech acts. Austin explains that a performative speech act is used to perform an action (12-3). This ability is a function not of truth conditions but of *felicity conditions*; that is, an accepted conventional procedure that has a conventional effect when certain words are uttered by an authoritative person in specific circumstances (14-5)

Felicity derives mainly from the speaker's or writer's authority to perform a certain action with words. This sends us back to Traill's notion of epistemic authentication mentioned earlier. What felicity means for fictional literature is that an imaginary world or

an imaginary character is real because the writer, through the narrator, says they are real and because he or she has the authority as a creator of the story to say so. To understand the nature of this authority and what is meant by ‘creator’ of the story, we need to probe into *secondary creation*.

1.1.3. Secondary Creation

Secondary creation is a philosophical and artistic concept which considers the production and realization of a work of art—painting, movie, novel, sculpture, musical piece—not just as an imitation of nature or the expression of the inner state of the artist but as a perpetuation of the creative power of God through man. In short, it is creation by a created being (“subcreation”). The study of secondary creation, or *subcreation*, shares a large area of overlap with PWT, especially with the branch concerned with literary theory. Both explore in their own way the nature of authorship and that of fictional universes. However, secondary creation is more interested in the metaphysical, spiritual, and artistic implications and significance of the innovative process and its outcome. It thus sits more comfortably with the philosophy of art and aesthetics than it does with modal logic. The following looks in turn at the connected concepts of subcreation, secondary worlds, and *secondary belief*.

Subcreation and the building of imaginary worlds have long been part of human imaginative activities. The Renaissance brought forth an epistemological paradigm shift characterized by a great emphasis on the potential of the human mind. Creativity and imagination enjoyed an elevated status and were seen as man's highest faculties, even as an

act of creating in the image of God Himself (Manlove, *Fantasy Literature* 23). Indeed, Alexander Baumgarten who pioneered modern aesthetic philosophy likens the creation of a literary work to a process of secondary creation “similar to the primary process by which the world was made” (qtd. in Stableford, *Historical Dictionary* xliii). Baumgarten is credited with coining the term *heterocosms* in reference to the secondary universes created by mortals (Stableford, *New Atlantis* 40). Samuel Coleridge, for his part, rejected the materialist approach of science in which, in his view, the mind is a passive observer. Instead, he favoured a conception of human imagination that was active and creative, a divine attribute which it is a duty to exercise, and a manifestation of the creation of Man in God’s image (qtd. in Griggs 709).

It is interesting to note the contrast between this Western Christian view that glorifies the emulation of God’s creation and the position of other monotheistic religions, such as Islam and the prophetic tradition is particular. Indeed, these latter frown upon the attempt to imitate God in his creation and consider even the drawing of animate creatures as a sin (Islam Question & Answer). This conflict between the Islamic and Western artistic traditions is explored in Orhan Pamuk’s novel *My Name Is Red*. This story about the deadly conflicts among the Ottoman sultan’s miniaturists is fittingly set in 16th century Istanbul, a crossroad between Asia and Europe. In the book, Eastern miniature art is accepted as an appreciation and contemplation of the beauty of God’s creation whereas European Renaissance style realist paintings are perceived to glorify the skills of the artist thus putting him in competition with God (Pamuk).

The Western view is shared by Tolkien who considers the construction of storyworlds as a divine endeavour (“Fairy-Stories” 144). What is more, he sees subcreation as a form of redemption, by which the fallen and disgraced humanity can save itself by going back to traditional authentic values and nurturing the divine Light within man. He writes, “that right [of artistic creation] has not decayed: we make still by the law in which we’re made.” (144). Tolkien ties subcreation to fantasy in particular saying that when Man makes new forms through fantasy he becomes a *sub-creator* (122). This association of fantasy and subcreation is justified when we consider the inherent potential for creativity of the genre.

Worldbuilding scholar Mark Wolf. Wolf also positions himself within the tradition of secondary creation and explains that:

...when we talk about God making man in His own image and likeness, we should understand that the likeness has to do with his essence, and this is creation. From this comes the possibility of evaluating a work and what it represents. In short, *the meaning of art is the search for God in man.* (emphasis added in italics)

According to secondary creation then, art and literature are not only acts of creativity; they are acts of devotion and celebration of God whereby God’s power to create is reflected in man’s own desire to create albeit on a smaller scale.

Mark Wolf highlights the link between subcreation and a particular type of fantasy, secondary world fantasy, saying that “a “subcreator” is a specific kind of author, one who very deliberately builds an imaginary world, and does so for reasons beyond that of merely providing a backdrop for a story”. Thus, Wolf associates secondary creation not

with storytelling in general, but to the particular mode of worldbuilding. He further describes how secondary creation allows us to look at our world through a different lens arguing that “[s]ubcreation is not just a desire, but a need and a right; it renews our vision and gives us new perspective and insight into ontological questions that might otherwise escape our notice within the default assumptions we make about reality”. Secondary creation in fantasy has a transformative power; imaginative worlds do more than entertain—they challenge our assumptions and deepen our understanding of existence.

Secondary worlds can be traced back to an important concept in the philosophy of art, a concept dating back to the ancient Greeks, the *microcosm* (“microcosm”). It stipulates that the structure of the universe can be reflected on a smaller scale in some particular phenomenon. For the ancient Greeks this phenomenon was the human body whereas for modern philosophers and aestheticians it is Art. Insofar as Art lends itself to be perceived as a microcosm, as a world in miniature, as a semblance-form of reality, is a *re-creation* of reality (Bissell) and “the fulfillment of humanity’s subcreative vocation” (M. Wolf).

Hunt and Lenz suggest that “[s]econdary worlds help to satisfy the hunger of today's readers for a metaphysics, a cosmology, a mythic pattern to structure human experience, so lacking in many lives” (157). By offering a coherent and structured worldview amidst an increasingly unstable and destabilizing reality, secondary worlds assuage the human mind’s yearning for order and pattern. In fantasy for instance, Good and Evil are always clearly defined and opposed—even geographically—and there is a sense of cosmic justice and divine retribution.

M. Wolf explains that the interest of secondary worlds lies in the parallels that exists between them and the primary world, that is, our own reality. On the one hand, these parallels allow the audience to relate to the storyworlds and relocate, as it were, into them. On the other hand, they redirect our attention to the primary world by making us more aware of how we conceptualize, understand, and imagine it (M. Wolf). Therefore, the relationship between the primary world and the secondary one is a symbiotic one in the sense that they both enhance the experience of the other. However, for this to happen, the secondary world must be well crafted and convincing enough to allow secondary belief to take place.

Tolkien, who specifically links Secondary Creation to fantasy, contends that fantasy is more sub-creative than other genre and hence it is more difficult to achieve inner consistency in a fantastic storyworld than in more sober material (“Fairy-Stories” 139-40). He argues that *suspension of disbelief*, the reader’s cooperative engagement with the make-believe of fiction, is an artificial attitude, a condescending pretense we resort to when we as readers are faced with a poorly crafted storyworld. On the other hand, when the writer is a successful sub-creator, “[h]e makes a Secondary World which your mind can enter” and recognize as true. (132). The reader in this case does not need to momentarily hold off his or her incredulity vis a vis the story; he or she spontaneously and genuinely engages with it as if it were actual. They have reached the “enchanted state” of secondary belief (132).

Tolkien, in a way, introduced the concept of re-centering a few decades ahead of PWT (see section 1.1.2). He argues that to command secondary belief and to make a secondary world inside which even something as strange as a green sun would be credible

requires labour, thought, and special skill (“Fairy-Stories” 140). When this is attempted and accomplished in any degree “then we have a rare achievement of Art... narrative art, storymaking in its primary and most potent mode.” (140). Secondary creation then is a highly sophisticated and demanding mode of writing and results in complex literary creations which are not within reach of every writer.

1.1.4. Worldbuilding:

Worldbuilding, also spelled world-building, refers to the purposeful imagining, designing, and construction of elaborate fictional environments. While it is generally understood in terms of invented worlds that are markedly different from our reality, some commentators expand this concept to encompass, or at least overlap with, the creation of settings of stories taking place in our world, past or present (Kench, Miyamoto, Richard). It is more often present in genres of speculative fiction such as fantasy, science fiction, dystopias, and utopias.

While secondary creation is an abstract aesthetic and philosophical concept in art, worldbuilding is the application and concretization of secondary creation through medium-specific techniques in a given work. Besides, secondary creation deals with different artistic fields such as painting and sculpture whereas worldbuilding gravitates around fiction literature and its outgrowths such as cinema and video games. The next section explores the main characteristics of worldbuilding, specifically the differences and links between worldbuilding and storytelling and between secondary world and setting, as well as some

structural properties of storyworlds—*distance*, *range*, and *borders*—and qualities of worldbuilding, namely *transnarrativity*, *transauthoriality* and *transmediality*.

1.1.4.1. Characteristics of Worldbuilding

One essential characteristic of worldbuilding is that it is a distinct process from that of storytelling. Worldbuilding scholar, Mark Wolf, specifies that “[r]ecognizing that the experience of a *world* is different and distinct from that of merely a narrative is crucial to seeing how worlds function apart from the *narratives* set within them...” (emphasis in original). Up until the 20th century, the landscape of wonder tales did not seem to have “a separate existence” from that of the narrative, and it was merely a place where the action occurred (Hunt and Lenz 12-13). Worldbuilding, on the other hand, encourages “speculation and exploration” (M. Wolf) through the purposeful design of intricate settings that have a sense of autonomous existence that arouse the audience’s interest and curiosity as to what might exist beyond the story.

However, the dissociation of worldbuilding from storytelling should not be taken too far. Indeed, Mark Wolf himself has an ambiguous position on the matter. While insisting that worldbuilding is independent from narrative, he also affirms that narrative plays an important role in imaginary worlds. It is safer than to recognize that there can be an interplay between two instead of drawing a rigid boundary. The relationship between worldbuilding and narration is in fact one of the main concerns of the current research and is explored further throughout this study.

Furthermore, I ought to point out the difference between worldbuilding and writing the setting of a story. While setting and secondary world have a large area of overlap, the latter can exist independently of the story while setting is an integral element of fiction. Besides, while the storyworld is a mostly static phenomenon, setting is more dynamic as it is contingent with time and sometimes with the characters' mood. If we consider the following passage:

Orrimy is an old town, built heavily of stone and brick, walled against the lawless lords of the interior of Hosk Island; the warehouses on the docks are like forts, and the merchants' houses are towered and fortified. Yet to Ged wandering through the streets those ponderous mansions seemed like veils, behind which lay an empty dark; and people who passed him, intent on their business, seemed not real men but voiceless shadows of men. As the sun set he came down to the wharves again, and even there in the broad red light and wind of the day's end, sea and land alike to him seemed dim and silent. (LeGuin, *Wizard* ch.6)

...we can see that the passage opens with straightforward worldbuilding in the form of an objective description of the fixed elements of the town. The second part of the passage, however, deals with changeable and subjective elements, such as the time of day (sunset) weather conditions (wind), and the atmosphere of the place as filtered by the protagonist's psychological state, and is therefore about establishing setting.

Every secondary world possesses some 'architectural' properties specific to it: its distance, range, and borders. The *secondariness* or distance of a storyworld indicates how much similarity there is between it and the primary world and the degree of creativity involved in the elaboration of the former (Ryan "From Possible Worlds" 65; M. Wolf). The range of a secondary world can vary from that of a whole universe to that of a small town

(M. Wolf). That is to say, some fictional worlds are the result of a more deliberate and ambitious creative process than others. In these fictional creations, the worldbuilding is more extensive in scope and in detail.

Still, the fact remains that the changes, or invention, brought to a secondary world must reflect and correspond to situations in the primary world by making connections to the audience's own lived experience and establishing some degree of emotional stake in order to be intelligible, accessible, and relatable (M. Wolf). The differences from the primary world can at first provide an intriguing hook that attracts readers but they must eventually be "naturalized" as it were for secondary belief take place (M. Wolf). That is they must come across as normal and common elements according to the standards of the secondary world.

Some secondary worlds can share borders, or access points, with the primary world, embodied in some points of entry between the two (M. Wolf)—such as *Harry Potter's* magical portal in Platform 9¾ of Kings Cross Station (Rowling, *Philosopher* 70)—while others exist in a completely different timeline or dimension, as is the case with *Discworld* (Pratchett, *Colour*). However, no matter their plane of existence, storyworlds always retain familiar aspects of the primary worlds that allow the reader to relate to the fictional universe (M. Wolf). Regardless of the amount and degree of worldbuilding involved and whether the worlds are connected or not, the basic elements and mechanisms of a storyworld are always reminiscent of those of the primary world's. This means that even if the secondary world is not physically reachable from the primary world, it remains epistemologically

accessible in the sense that it is comprehensible and conceivable by the readers or the audience.

Another way in which imaginary worlds are distinct fictional entities is that they are more often than not transnarrative, transauthorial and transmedial (M. Wolf). Complex fictional worlds sustain multiple interrelated characters and stories, such is the case of Tolkien's *The Hobbit* and the *Lord of the Rings*, while sometimes different works and different authors can contribute to the construction of the same fictional universe. For example, there can be a canon of works written by the original author and subsequent non-canonical contributions, including fanfiction and TV or movie scripts, that expand on the source material. The worldbuilding process can also span several media forms such as books, magazines, cinema, TV, websites, fan art, music, video games, and board games as is often the case with contemporary fantasy and science fiction franchises.

This process of connective build-up encourages an encyclopedic impulse in both readers and writers. The audience is drawn to “master what can be known about a world which always expands beyond [their] grasp” (Jenkins). This open horizon provides a possibility for exploration and gives a distinct pleasure not found in the finality and closure of a stand-alone story, book or movie. The knowledge that there is always more to be uncovered entices readers to come back and always be more invested.

However, the very vastness of fictional universes means that it can be challenging to experience them in their totality (M. Wolf). Indeed, the canon corpus of some fictional worlds extend beyond the stories themselves to include additional material such as maps, timelines, glossaries, dictionaries and histories. Some authors go as far as writing books

that they originally imagined as artefacts within their secondary world such as J.K. Rowling's *Quidditch Through the Ages* (2001), *Fantastic Beasts and Where to Find Them* (2001), and *The Tales of Beedle the Bard* (2008) all of which are books mentioned in the original *Harry Potter* novels.

This last aspect can also constitute a challenge for research, as the comprehensive analysis of any one world is likely to fall beyond the scope of a single paper or even book. Moreover, the multidimensionality of storyworlds makes them objects for interdisciplinary study. Storyworlds can be tackled from the perspective of philosophy, film studies, literary criticism, minority studies, psychology, video game studies, economics, politics, religion and many more. Consequently, they risk falling in “the cracks between disciplines and sub-disciplines or receiv[ing] only a partial examination according to which features are considered salient according to the analytical tools being applied” (M. Wolf). The fact remains that it is more realistic and prudent for a study to have a clear focus on one element of worldbuilding.

1.1.4.2. Techniques of Worldbuilding

Worldbuilding may seem a fairly straightforward process at first glance, akin to miniature making, or the make-believe worlds children make up. One could imagine writers simply describing medieval towns, magical creatures, fantastical landscapes, or outer space civilizations. However, there is more to worldbuilding than merely filling up a blank space with castles and wizards or spaceships and aliens. Indeed, the construction of fictional universes depends on a number of techniques and principles for its success. As an author

develops a secondary world, they must strike a balance between three important interrelated properties—*invention*, *completeness*, and *consistency*—to ensure that the world is engaging and believable (M. Wolf). Furthermore, the secondary world must be set up around a number of *frameworks* or *structures* that sustain and organize world data (M. Wolf).

The first quality a writer strives to attain during worldbuilding is invention. There are four parameters of invention, or general areas to which writers bring changes to the default parameters of the primary world (M. Wolf). The first two of these are easily manipulated by humans, or anthropomorphic beings, while the other two fall under natural forces. First, the *nominal realm* is the area in which the writer may give new names to existing things to draw attention to specific aspects of familiar things, or they may develop new concepts entirely. Secondly, the *cultural realm* is where most changes occur and consists of artefacts and practices and includes new objects, technologies, customs, institutions, ideas, countries, and much more (M. Wolf).

Thirdly, the *natural realm* includes planetary forms, geography, fauna and flora, as well as ecosystems. Here the writer may invent new species and creatures with special characteristics that can either help advance the plot or convey a theme. Lastly, the *ontological realm* determines the laws of physics, space and time that apply in the storyworld (M. Wolf). By way of illustration, I can mention the tents used in *Harry Potter and the Goblet of Fire* (Rowling, ch.7) as well as the sentient pearwood Luggage in *The Colour of Magic* and *The Light Fantastic* (Pratchett) that bend the laws of physics by being much bigger on the inside.

The second criteria in effective worldbuilding is completeness. As is the case in PWT (Ryan "From Possible Worlds"), completeness is a central concept in fictional worldbuilding. Completeness is “the degree to which the world contains explanations and details covering all the various aspects of its characters’ experiences, as well as background details which together suggest a feasible, practical world” (M. Wolf). This quality allows the world to appear as if it extends beyond the story, by implying and hinting at systems—social, economic, ecological, cultural—that hold it together (M. Wolf). This means that the audience does not imagine the areas beyond the immediate vicinity of the events as an indistinct vacuum, nor do they think that places disappear as soon as the characters and action move away from them. For instance, readers would assume the existence of a monetary systems if characters use coins, and they would similarly infer the existence of an entire different culture or tribe if they encounter a character with alien customs.

A good counter example of the necessity to create the illusion of completeness in order to have a convincing storyworld is Neil Gaiman’s *Coraline*. In the novella, the titular young protagonist accesses a parallel universe where she finds what first appears to be a happier version of her own household but later transpires to be a pocket universe created by a preying monster to lure children in. One thing that alerts the protagonist as well as the reader that there is something wrong is that the secondary world does not extend beyond the woods surrounding Coraline’s house where it fades into an indistinct fog. Here then, Gaiman uses the hazy outlines of the secondary world and the void beyond them to highlight the fact that the world is a fake.

The third criteria for the realization of believable secondary worlds is consistency. Expanding a storyworld can soon become tricky. The more complete the world and the more extensive the invention, the higher the chances become for incoherence and inconsistency (M. Wolf). In this way, consistency will limit what kind of invention is possible as a world grows (M. Wolf). Indeed, in transmedial or transnarrative franchises, audiences are quick to point out inconsistencies and contradictions that arise from sloppy writing that ignores the existing material and disregards consequentiality and chronology. As an instance, a character may be shown taking part in events that actually occurred outside his or her lifespan according to the established timeline. These unfortunate mistakes shatter the illusion of the secondary world and undermine its believability.

Another pivotal element in worldbuilding are *infrastructures*, also known as structures, or frameworks. These are systems and devices that organize the diverse pieces of information about the world into a coherent whole. They allow the audience to situate “individual facts and details into the larger contexts needed for them to be fully understood” (M. Wolf). The different frameworks and infrastructures help both authors and audiences to organize world data into a coherent and consistent whole (M. Wolf). They range from the most concrete and material aspects of a secondary world to its more metaphysical (M. Wolf). Infrastructures then permeate of levels of a secondary world. Wolf underlines their importance, saying that:

[h]owever they may be used, and to whatever degree they occur, secondary world infrastructures help to suggest a larger world beyond the incomplete material available to an audience, by organizing it into shapes that can be extended by the imagination.

Infrastructures provide the scaffolding by which a world logic can take shape, as well as a platform on which further extensions of a world can be devised and built.

Even when only partially revealed, these underlying structures give depth and coherence to fictional worlds, enabling readers to imagine what lies beyond the page. They serve as both a foundation for internal logic and a springboard for creative expansion, making the secondary world feel vast, lived-in, and believable.

Early worlds depended on *narrative* and the stories told in or about them for structure (M. Wolf). Later on, more developed worlds emancipated themselves from their reliance on story and resorted to other organizational tools (M. Wolf). *Maps* for instance are used to organize space and connect locations while *timelines* are elaborated to put events into chronological sequences and *histories* and *genealogies* show how characters are related (M. Wolf). The *natural* environment for its part includes plants, animals, the principles of physics and so forth (M. Wolf).

Natural conditions combine with history to shape what kind of *culture* the inhabitants of the secondary world can develop (M. Wolf). Indeed, it is easy to see how natural factors such as terrain, climate, and natural disasters in addition to historical events like wars, and migrations can be determining factors in a people's culture. Wolf explains the importance of culture as follows:

By providing a worldview that shapes the natural world's resources into such things as agriculture, architecture, clothing, vehicles, and artefacts, which in turn inform customs, traditions, language, and mythologies, culture grounds and connects the various productions of a people into a (hopefully) coherent structure...

It is not surprising that *language* is associated with culture since it contains a culture's worldview embedded within it and regulates "what can be expressed and how it can be expressed, and gives communicable form to the way in which the members of a culture collectively conceptualize their world" (M. Wolf). *Mythology* arises from the intersection of culture and language and defines how a people "understands explains, and remembers its world". On a more abstract level, *philosophy* includes the ideology of the characters but also that of the author through the world's structure and events (M. Wolf).

1.1.4.3. Functions of Worldbuilding

While storytelling is a complex process in its own right, it becomes apparent from the exploration of worldbuilding techniques above that worldbuilding also requires considerable effort and skill. Authors must strive to achieve all of invention, completeness, and consistency simultaneously. They also have to invest time and thought to elaborate credible and workable structures capable of supporting world components. All the while, authors risk compromising the quality of their work with poor and incoherent world construction. Why then would authors go to the trouble of creating a setting from scratch for their stories? The fact that writers are willing to invest and risk so much means that worldbuilding fulfills important and special functions.

In their discussion of the criteria for successful fantasy, Gates et al. explain how in effective fantasy "a distinct sense of place is often crucial" (16). Vivid and credible setting is what produces a compelling magical atmosphere where almost anything can happen (16). Thus, worldbuilding provides the necessary conditions for the plot and events of the story

to happen. Moreover, many fantasies take place in imaginary worlds and “the novelty and vivid detailing of the imaginary world...contribute to a fantasy’s originality and capacity to incite wonder” (16-7) which is one of the main appeals of the genre.

M. Wolf makes the pertinent remark that “[f]or most authors, the tools of traditional storytelling are sufficient for the expression of ideas embedded in their works; but some require tools and strategies that are only available through world-building”. Thus, by inventing “specifically tailored cultures”, authors are able to “meet their narrative needs without being burdened by the weight of an existing culture [since] all the aspects of the world are designed to accommodate the narrative fabric (M. Wolf). Writers can construct worlds that fully align with their thematic and narrative goals, free from the constraints of real-world histories or norms. This intentional design allows every element of the invented world to serve and enrich the story being told.

A writer may for example invent an entire species to explore a given issues without having to be politically correct or historically accurate. This is the case of the golems and house-elves through which Pratchett and Rowling explore the issue of slavery in *Discworld* (*Going Postal, Making Money*) and *Harry Potter* (*Chamber, Goblet*) respectively. Even though it can be argued that this creative liberty is not really applicable nowadays as ‘woke’ liberal audiences engage in retrospective scrutiny of works to unearth elements that are deemed non politically correct by today’s standards, even blaming authors for not including certain elements such as LGBT characters, notwithstanding the fact that they would not have been acceptable at the time of publishing.

Narrative worlds can be fictional or non-fictional, yet “the freedom to devise and shape narrative material which fictionality permits enhances the possibility of creating meaningful coherence” (W. Wolf, “Narrative” 461). All invention has a purpose and a crucial role to play in the story (461), whether it is to advance an idea or an argument. If this were not the case, the story would simply be set in the primary world (M. Wolf). Changing parameters, reverses expectations and makes “strange the familiar by exploring alternatives to the ordinary” (M. Wolf). By doing so, writers put into relief certain elements or ideas, inciting readers to ponder over them.

1.1.4.4. Significance of Worldbuilding

Making up imaginary places, or paracosms, is an in-built cognitive function active since our early years (M. Wolf). Children play-act as the characters of make-believe worlds, then start creating spaces with toys like LEGOs, and as they grow up, they transfer this interest onto other forms of world making such as video games, movies, and novels. M. Wolf observes that the innate human ability to “simulate situations (to imagine them without acting on them) has great value for humans both in survival and reproduction”. Humans from all cultures have created some form of imaginary or fictional worlds and have evolved special cognitive systems to engage with these fictional worlds (M. Wolf). During this pretense, we are actually having “mental states about mental states”. When responding to imaginary worlds, “we engage emotion systems while disengaging action systems” this allows us to safely play out scenarios, possibilities, and alternatives (M. Wolf). In this way,

worldbuilding has an *evolutionary function* that evolved and translated into art and entertainment (M. Wolf).

This evolutionary function can be traced back to philosophy's use of secondary worlds as thought experiments. Indeed, secondary invention introduces new ways of thinking. Encountering a new culture urges one to see the world in a new way. Even new terminology can introduce new ideas like *Do Androids Dream of Electric Sheep*'s kipple—self-reproducing trash that is the manifestation of decay and degeneration (Dick) and *1984*'s ownlife—the 'subversive' tendency to enjoy solitary time (Orwell). The blend of default assumptions and invented material "makes a subcreated world an effective vehicle for the delivery of philosophical ideas" (M. Wolf). By grounding abstract ideas in relatable yet creatively altered contexts, subcreated worlds make complex themes more accessible, enabling readers to engage with them from fresh, thought-provoking perspectives.

The liberty to create new structures allows secondary worlds to "embed and support philosophical ideas to an even greater extent than stories set in the Primary World" (M. Wolf). This is the case of the existential journey through the surreal world of *The Little Prince* (Saint Exupéry) and the exploration of the Other in the allegorical world of the animated movie *Patema Inverted* (Yoshiura). History, geography, culture, language, and ontology can be designed to reflect ideas, systems, and beliefs and propose new concepts that "question or reconfigure traditional concepts that undermine our assumptions" (M. Wolf). Secondary worlds, then, allow authors to comment on and question the primary world's existing cultures in a subtle, more digestible way.

1.1.5. Historical Development of English Fantasy Literature, Secondary Creation and Worldbuilding

The historical developments of fantasy, secondary creation, and worldbuilding are closely intertwined and dependent on the historical, scientific, social, religious, psychological, and artistic context of each period. England being the cradle of secondary world fantasy and the center of attention of the present research, this section focuses on the literature of England but makes necessary links to larger developments in world literature.

The fantastic is as old as literature itself. Indeed, the Ancient and Classical periods are very rich in terms of fantasy and worldbuilding. Most elements of the fantastic come from secularized myths and religious tropes, folklore, and legends from all around the world. We can find the seeds of fantasy in the earliest text of Antiquity, such as the Epic of Gilgamesh, the Greco-Roman heroic tradition, and Egyptian mythology which all relate stories about gods, heroes, and the underworld (Mendlesohn and James). The remnants of these works trickled down the centuries and millennia to condense into the fantasy genre to which they became a major influence and source of inspiration. For instance, the magical ring that allows the Amazigh god of rain, Anzar, to disappear (Genevois 393) is strongly reminiscent of the Ring of Power in Tolkien's *The Lord of the Rings*.

Other illustrations that come to mind are the mythological figures of the Sphinx and the three-headed dog Cerberus that appear in the *Harry Potter* novels along with centaurs, dragons, mermaids and countless other mythical creatures (Rowling, *Philosopher, Chamber, Goblet*). Pratchett similarly relies on ancient mythos in his creation of *Discworld*, particularly on the mytheme of the World-bearing Turtle, or Cosmic Turtle which

developed independently in Hindu, Chinese, and Native American mythologies. He also proposes his own, often comedic, twist on many Greek gods, like Astoria (Aphrodite) in *Small Gods* for instance. While ancient cosmogonic myths were considered as factual accounts central to their community's beliefs and culture, they have now been repurposed and integrated into fiction and are set in what we would consider today imaginary or secondary worlds.

During classical antiquity, secondary worlds appeared in different literary modes such as tall tales, histories, satire, utopias and dystopias (M. Wolf). One famous example of early worldbuilding is Kallipolis, the ideal city constructed by Plato as a philosophical thought experiment in "The Republic" (375 BC) (M. Wolf). Through this secondary world, Plato proposes an alternative way of living by resetting the conditions and parameters of human society (M. Wolf). It is perhaps the first imaginary world whose social structure was carefully constructed and among the first to be the subject matter of a work rather than a mere backdrop (M. Wolf).

The literature of the Middle Ages similarly influenced fantasy and worldbuilding works such as the Greek novel *Alexander Romance* (330s CE), which fictionalizes the exploits of Alexander the Great and its Latin counterpart *The Golden Ass* (2nd century CE)—which originates in what is today Souk Ahras, Algeria—are sprinkled with magical encounters (Mendlesohn and James). St. Augustine's *City of God* (426 CE), Dante's *Divine Comedy* (1321 CE), and *Arabian Nights* (6th-9th century CE) also feature elements of the supernatural, the magical, the fantastic and some degree of world construction (M. Wolf).

On the British Isles as well, the Middle Ages produced stories of the fantastic for the common folk as well as the educated elite (Manlove, *Fantasy Literature* 10-14). Most English folk tales and fairy tales belong to olden international tale types and cannot be dated. They are a shared heritage of folk values and often feature giants, dragons, as well as tiny figures such as Tom Thumb (10-13). Another class of works are the fantasies that originated within the small enclave of the literate. Among these are *Beowulf* (around 1000 CE), which was a major source of inspiration for Tolkien's *The Lord of the Rings* (14-16), the Anglo-Saxon poem of religious devotion *Dream of the Rood* (8th century CE), Chaucer's *Canterbury Tales* (14th century CE)(23), and of course, the Arthurian Cycle (12th century CE). It is visibly from the latter that we got the now very recognizable figure of the druid or wise magician which is an integral part of most fantasy literature today. Although this elitist tradition was more sophisticated, it was fragmented and discontinuous due to destructive invasions and the authority of the Church that opposed supernatural fiction (13-4).

Renaissance writers likewise produced a fair amount of literary fantasies and secondary worlds. This era celebrated the human mind and intellect, and imagination was seen as man's highest faculty, in par with God's creating power (Manlove, *Fantasy Literature* 23). However, Church censorship meant that this creative impulse was mainly channeled into Christian fantasies the likes of Spenser's *The Faerie Queene* (1589), Marlowe's *Dr Faustus* (1604), Milton's *Paradise Lost* (1667) and Bunyan's *The Pilgrim's Progress* (1678) (24). However, during the wider period of 1500 to 1800, we can find other literary genres that employ the fantastic and supernatural to one aim or other such as satires

by Pope and Swift and metaphysical poetry (30). Shakespeare's plays also incorporate the fantastic and the magical while allowing the reader to dismiss or marginalize the supernatural (33).

The inquisitive spirit of the Renaissance backed by technological advancements brought about an Age of Explorations that had interesting repercussions on the creation of fictional worlds. Naturally, the wave of discoveries produced travel literature, some of which feature fantastical places, such as Marco Polo's alleged account of Eldorado (M. Wolf), which was fictionalized and exaggerated if not completely made up. As more of the globe became mapped, the need arose for the creation of uncharted lands and worlds to set fictional stories in (M. Wolf). This in turn constituted a technical challenge for worldbuilding as more invention was needed since settings and world infrastructures had to be designed from scratch (M. Wolf). A famous Renaissance work that immediately comes to mind is *Gulliver's Travels* (Swift) with its secondary realms of Lilliput—whose tiny inhabitants later became an inspiration for Mary Norton's *The Borrowers* (1952) children fantasy book cycle—and Laputa, later reimaged by Hayao Miyazaki in the animated science fantasy movie *Castle in the Sky* (1986).

Utopias also took on a new turn during the Renaissance. While heaven had previously been seen as a place being beyond reach in the temporal realm, utopias were now advancing the possibility of turning our world into paradise (Manlove, *Fantasy Literature* 30). A good example here is Margaret Cavendish's fantastic utopia *The Blazing World* (1666) (30) which has striking similarities with Philip Pullman's worldbuilding fantasy novel *The Golden Compass* (1995). However, because of the subversive potential

of the “inventive imagination”, the fantastic was considered a threat to religious, political, moral, and literary order and became discredited by the end of the seventeenth century (33).

It was Romanticism that again lent prestige to the imagination and promoted the development of fantastic literature throughout the eighteenth and nineteenth centuries (Manlove, *Fantasy Literature* 34, 36). Gothic literature, an offshoot of Romanticism, ushered in the cult of the medieval that is still greatly influential in today’s fantasy works (Mendlesohn and James) in terms of tropes and aesthetic. Manlove explain how with the Gothic “the supernatural has become psychologized: whether it has objective existence or not, it is now the creature of the imagination. The images of fantasy well up from the subconscious, to be greeted by wonder or terror” (36). Ironically, as the literature of the fantastic expanded, it was increasingly relegated to the cultural margins due to the increasingly secularized zeitgeist which was inclined toward more realistic modes of fiction (36).

A major factor in the expansion of secondary worlds towards the end of the nineteenth century was the passing of child labour and education laws that dramatically increased child literacy which thereafter gave rise to children’s literature (M. Wolf). Besides nonsense stories the like of Lewis Carroll’s *Alice in Wonderland* (1865), which displays some very distinct and unique worldbuilding, there is Baum’s *Oz* (1900-20) series whose 14 books are linked by their secondary world rather than by the main character and was among the largest and most elaborate of its time (M. Wolf). By the end of the nineteenth century, secondary worlds begun to achieve autonomy from the primary world and exist on a separate plane instead of being located underground, underwater, or in outer space.

Besides, imaginary worlds started to undergo growth and change during the story instead of remaining static (Manlove, *Fantasy Literature* 42; M. Wolf).

The nineteenth century with its growing scientific spirit also witnessed the creation of science-fiction universes (Manlove, *Fantasy Literature*, 40, 42). In fact, the genres of science fiction and fantasy freely mingled under the banner of fantastic literature during the Victorian age (Manlove, *Fantasy Literature* 46; M. Wolf). They eventually bifurcated, but would still intermix at times, with sci-fi focusing on technology, space and time travel, and speculation about the future of human society while fantasy incorporated myths, legends, fables, fairy tales, stories of magic and the supernatural (Manlove, *Fantasy Literature* 46; M. Wolf).

Because of the disenchantment with human progress and technological advancement in the aftermath of the World Wars, sci-fi took on a markedly pessimistic tone (Manlove, *Fantasy Literature* 43, 49). Fantasy on the other hand “could simply ignore the contemporary concerns of man, by making worlds disconnected from ours”; it rejected modernity and technology and built worlds that are the culmination of the fascination with the Medieval and the Arthurian although these works usually portray a world in crisis echoing the conflicts of the two World Wars (43, 49).

During the twentieth century, secondary worlds increasingly became the “central subject of contemplation” (Manlove, *Fantasy Literature* 50) such as H.G. Wells’ *The Time Machine* (1895), and serialization lead to increasingly large and complex worlds (M. Wolf), such as the *The Chronicles of Narnia* (1950-56). Arda, the highly praised setting of *The Hobbit* and *The Lord of the Rings*, exceeded previous worlds in scope and detail and stands

as a monument to secondary creation to this day (Tolkien). In fact, its publication had such an impact that references are made to a pre Tolkien and a post Tolkien era in worldbuilding and fantasy studies.

The growing interest in crafting vast, elaborate and detailed fictional universes was aided by the spread of new media in the twentieth century. Illustrations, maps, timelines, and other documents were appended to novels as additional material that added to the verisimilitude of the world without digression from the narrative (M. Wolf). While the mass media became a new ground where secondary worlds can develop, books remained the preeminent medium that incubated secondary worlds (M. Wolf).

Another interesting development of the twentieth century in relation to fantasy and worldbuilding was the advent of the postmodernist ethos. One of the main tenets of postmodernism is that reality is unstable and textual and that “there are as many realities as texts or discourses, and none is privileged” (Manlove, *Fantasy Literature* 61). This subversion of reality meant that fantasy and secondary worlds were considered to be an “image of a multiverse rather than a supernatural reality” (36). In this way, fantasy invites readers to question the boundaries of reality and consider alternative ways of understanding existence, identity, and truth.

Even if we lack academic hindsight concerning the evolution of worldbuilding fantasy over the past few decades, it is safe to say that it was marked by the emergence of a mass market for fantasy boosted by TV and cinema adaptations, merchandise, fan events, and online communities. In other words, fantasy and secondary worldbuilding became cultural and commercial phenomena. Many notable fantasy book cycles were published

astride the twentieth and twenty-first centuries among which are LeGuin's *Earthsea* cycle (1968-2001), Pratchett's *Discworld* (1983-2014), Martin's *A Song of Ice and Fire* (1996-present), Pullman's *His Dark Materials* (1995-2000), and Rowling's *Harry Potter* (1997-2007). More recently, Christelle Dabos daringly pushed boundaries and experimented with a sophisticated and self-reflexive approach to storyworld construction through her use of what I would like to call *meta-worldbuilding* and play with ontological levels in her debut tetralogy, *La Passe-miroir* (2016-19), which contemplates the nature of storytelling, worldbuilding, secondary creation, fiction, and reality.

The development of fantasy and worldbuilding literature spreads across millennia to encompass many of the greatest thinkers, writers, and works of English and world literature and then some. Despite being intermittent, fragmentary, and highly dependent on the religious, political, and intellectual climate, fantasy as well as secondary worldbuilding left a permanent imprint on fiction at large and literature in particular. If today worldbuilding fantasy may at first attract attention for its commercial value, the sheer scope and complexity of the genre is enough to warrant academic interest. It becomes apparent from this overview that worldbuilding and storytelling are closely associated. However, is this relationship one of opposition or accord and how does it relate to the long-standing academic debate over description and narration? In order to answer these questions, worldbuilding must be discussed within narrative theory at large and in particular within the debate on narration and description.

1.2. Spinning Tales: A Narratological Perspective on Description and Narration

Narratology was decisive and crucial in identifying and understanding the two main categories of the coding frame on which my analysis hinges, namely narration and description. A number of studies on narration and description provided the trigger for the study undertaken here, mainly because the state of research reveals a number of inadequacies and contradictions surrounding to the two concepts. Besides the scarcity of adequate definitions and typologies, scholars have very different positions regarding the relationship between description and narration and their role and importance in storytelling. Description is generally perceived a secondary mode in narrative and storytelling while it is considered to be the primary linguistic resource in worldbuilding. The opposite is true for narration. The following sections delve into the ongoing academic debate on narration and description within narrative theory at large and eventually focuses on their dynamic in worldbuilding in particular.

1.2.1. The Description vs Narration Debate

Three main positions define the discussion on narration and description. Initially, descriptive passages or elements were viewed as disruptions or obstacles within the otherwise 'pure' narrative text. Other scholars reject the distinction between narration and description as invalid and ill-founded. A more recent view holds a middle ground and, while acknowledging that both narration and description have characteristics and functions specific to each, refuse to draw rigid boundaries between the two and see their relationship as a symbiotic one.

1.2.1.1. Description as a Hurdle in the Story

In order to understand the friction between narration and description, I first need to clarify the distinction between *fabula* and *story*. The *fabula* is the “series of logically and chronologically related events that are caused or experienced by actors” (Bal, *Narratology* 5) i.e. the raw unmediated ‘fictional’ occurrences as they unfold sequentially. The story, on the other hand, is the content of a text produced by a particular manifestation, inflection, and arrangement of the *fabula* (5). This means that there can be infinite stories, or versions, of the same *fabula*, or raw narrative material, each putting forward different elements (events, characters, theme...) and conveyed through various texts, points of views, genres, styles and media.

Some narratologists blame description for creating a downtime in the story (Genette, “Frontières” 157). According to this view, when a narrator narrates, both story time and *fabula* time advance. When the narrator describes a character or object, however, nothing happens on the level of the *fabula*, and only story time advances (Koopman 33). Structuralists even regard the halting of the story as the defining criterion of description vis-à-vis narration (Chatman 9, 22-3; Genette, “Frontières” 158). According to Hamon description “stands out against the narrative background, [and] the story 'comes to a standstill' “(309) because description is “an interruption in the syntagmatics of the narration due to a paradigm (a catalogue, an enumeration, a lexicon)” (311). Jahn reflects this attitude and views description as a non-constitutive minor supportive narrative mode (66).

While these comments may hold some truth regarding description done by the narrator, they do not account for instances where the characters themselves do the

describing in such a way that it is integrated in the story. Indeed, authors often disguise or naturalize a description by integrating it into the fabula, either by having a character look at, speak of, or act on an object thereby avoiding a pause in the story (Hamon qtd. in Koopman 33-4). This initial marginalization of description, then, is confined to one level of storytelling only and therefore leads to ambiguities in the structuralist criticism.

Indeed, Genette, the father of structuralist narratology, holds a rather self-contradictory position regarding the importance of description. On the one hand, he deems description as secondary to narrative, a slave always subject and bound to narrative as it cannot exist in a genre of its own (“Frontières” 157). On the other hand, he acknowledges that description is more autonomous and indispensable than narration since it is easier to describe without narrating than to narrate without describing because even the mere rendering of narrative elements person, object movement is the beginning of a description (156). These ambiguities lead some critics to doubt the validity of this binary opposition.

1.2.1.2. Description and Narration as Equivalents

On the opposite side of the discussion are scholars who question whether the opposition between description and narration is warranted at all by the reality of textual practices, or whether it is a theoretical construct. Ronen for instance argues that “[t]he theoretical distinction between description and narrative (...) appears arbitrary and technical when applied to concrete examples. The descriptive is just a variety of textual phenomena which are practically indistinguishable from narrative” (Ronen qtd. in Koopman 32).

Genette, also present on this side of the debate, puts forward the following explanation:

L'opposition entre narration et description, d'ailleurs accentuée par la tradition scolaire, est un des traits majeurs de notre conscience littéraire... Il ne semble pas, à première vue, qu'elle ait une existence très active avant le XIXe siècle, où l'introduction de longs passages descriptifs dans un genre typiquement narratif comme le roman met en évidence les ressources et les exigences du procédé. ("Frontières" 156)

Genette also claims that the difference between the two is one of content and subject matter only with no semiological basis (158) and considers description as an aspect rather than a mode in storytelling. He concludes that:

Il apparaît donc bien qu'en tant que mode de la représentation littéraire, la description ne se distingue pas assez nettement de la narration, ni par l'autonomie de ses fins, ni par l'originalité de ses moyens, pour qu'il soit nécessaire de rompre l'unité narrativo-descriptive (à dominante narrative) que Platon et Aristote ont nommée récit. (158-9)

However, one can instinctively detect that this statement can not entirely be taken at face value. If it is possible that academic practices have reinforced the opposition between narration and description, it is undeniable that the two have distinct features and functions. This fact paved the way for the reconciliatory approach adopted by more recent studies.

1.2.1.3. Middle-Ground Approaches

Some narratologists strike a compromise and consider the boundaries between the narrative and the descriptive as fluid and ambiguous (Chatman 34, Koopman 31-2, Schmid

5). Bal, for instance, proposes a description-bound narratology of the novel wherein description is considered “a natural discursive form” (“Over-writing” 341-2). She adopts the modernist precept of the juxtaposition of sense perceptions (or snapshots) as generative of narrative (350). The description of a crime scene for instance triggers narrative elements such as events and characters as the reader imagines the unfolding of the events of the crime. Koopman similarly views description as an indispensable part of narrative texts and adopts a prototypical approach to narration and description that allows for hybrid examples of texts such as *ekphrasis*—i.e. a literary technique of intermedial interaction by which a work of art is vividly described in detail to evoke its visual and emotional impact—in classical Greek epic poems (Koopman).

Chatman, for his part, conceives of description and narration as two text-types—underlying (or overriding) structures that can be actualized by different surface forms—that routinely operate at the service of each other, with service being a structural and hierarchical concept not a critical one (Chatman). He insists that ‘service’ doesn’t go “in only one direction—from lowly Description to lofty Narrative” and that “in many works whose overriding text-type is Description, the “service” is performed by a contained Narrative, not the other way around” (24). He adds that “[i]t is just as easy for narrative sentences to serve a description as for descriptive phrases to fill out a narrative” (17). This marks a clear departure from early structuralist criticism of description as being a mere servant of narrative.

In addition, Chatman highlights the need “to distinguish between Narrative and Description as text-types and underlying structures, on the one hand, and sentences in the

surface of a text which are loosely called "narrative" or "descriptive," on the other" (16, 30). He explains that overriding structures are not necessarily reflected in the surface form of individual sentences or passages or other signifiers (21) and that "[e]ven when the entire surface representation seems narrative, the text as a whole may be working as a description" (19). Travel literature is a good example of this as it displays "the actualization of one kind of textual function, narrative, by sentences typical of another" (21). Indeed, if on the surface level travel narratives may appear like adventure stories, they are in fact means as a description of newly explored territories.

This is similar to the form-function correspondence in natural languages whereby speakers choose a certain sentence type, for instance a question form, to fulfill a given pragmatic function, such as giving an order (Akmajian). This point is highly relevant to the study of worldbuilding as it suggests that description and narration interact on various levels and that worldbuilding can be actualization through narrative passages as well.

Schmid, in his turn, aligns his view with Chatman's anterior study and explains the following:

...a descriptive component is necessarily present in all narration—it is impossible to represent the initial and final states of a change without employing a certain amount of description. Conversely, any description can employ narrative means in order to foreground particular aspects of a situation. Thus, whether a text is descriptive or narrative in nature depends ... on the function which they have in the overall context of the work. This functionality can assume a distinctly hybrid character. (5)

This remark by Schmid raises the question of whether worldbuilding too can be a hybrid phenomenon which relies not only on description as is generally accepted but on narration as well. In order to progress further in this discussion it is necessary to establish first what narration and description involve as individual modes of communication. In-depth discussion of the definition and typology of description and narration would necessitate at least an entire chapter and even warrant an independent research project. They are stransgeneric and transmedial concepts that have kept narratologists, critics and media scholars busy for more than half a century without being able to reach consensus. This area however is not the subject matter of the present study, which is concerned with the dynamics of description and narration within worldbuilding. Only the elements most relevant to the analysis are presented bellow in the form of typologies. The definitions of narration and description in use in this study are, for their part, presented in the final codebook (see section 2.2.8).

1.2.2. Typology of Narrative

Since the 1980s, the fundamental area of literary research that is narrative has met with intensified interest in narratology. There is, however, very little consensus in the field, particularly when it comes to the definition and features of narrative. This is partly due to the fact that not all scholars define the same narrative item or phenomena; while some tackle narrative as a mode of communication, others study it on the level of individual texts or even passages.

The following overview starts with narratologist and transmediality expert Werner Wolf's typology of narrative as he is the only narratologist, as far as the sources available to me reveal, to provide detailed typologies for both narration and description thus ensuring an even ground for comparison and contrast. However, as no study can be exhaustive or comprehensive on its own, Wolf's typology is supplemented with concepts from other scholars namely Herman's *basic elements of narrative*, Schmidt's criteria for the *event*, as well as Altman's elements of narrative.

According to Chatman, narrative is a text-type that is distinguished by its doubly temporal organization: "the duration of the presentation of the novel, film, play" as well as "the duration of the sequence of events that constitute the plot" (9). The argument follows that a narrative instance is easily distinguishable from a descriptive one by its capacity to advance plot time (31). This kind of clear-cut categorization, however, is not really helpful in discussing less prototypical instances of narrative.

Prince and later Herman make a very pertinent and useful differentiation between what they term *narrativehood* which is a binary predicate by which "something either is or is not" a story, and *narrativity* as a categorical and scalar predicate by which something is deemed "more or less prototypically storylike" (qtd. in Abbott 310). Narrativehood, therefore, is a matter of kind, while narrativity is a matter of degree. Koopman explains that "it is often very difficult, if not impossible, to decide whether an object is narrative or not" and that it is therefore "more productive to work with the concept of narrativity..." (16). Many phenomena can be reasonably discussed as potentially narrative than would have

been possible within a less flexible framework (W. Wolf, “Narrative” 446). This is the case of worldbuilding, for instance.

W. Wolf applies the term narrative to three different but interrelated phenomena:

a) Narrative as a cognitive marco-frame (“Narrative” 448-9) (see section 1.3.3).
 b) A narrative or a story “as a *particular*, and hence countable, *realization of the frame narrative*” that is abstract and transmedial (449-50) which is akin to the *fabula* (Bal, *Narratology* 5).

c) Narrative as “(part of a) text or work” obtained when ‘levels’ *a* and *b* are concretized in a specific medium (painting, opera, cinema...) through the use of media-specific modes of transmission (W. Wolf, “Narrative” 450).

Narrative in all three senses is characterized by the predominance of narrativity, which is “the defining quality of narrative ...an abstract composite concept, consisting of several elements or factors [called] ‘narratemes’ that are the basic traits and building blocks of narrative (W. Wolf, “Narrative” 450). Not all *narratemes* need to be present in order to designate a text as narrative, but their presence “intensifies the narrativity of a given text” (446). Wolf identifies three types of narratemes: *functional narratemes*, *core narratemes*, or what I will, for clarity, call content narratemes, and what can best be termed *coherence and cohesion narratemes*.

The first functional narrateme discussed by Wolf is *experientiality*. It is a function through which narrative “enables a conscious perception of time” by the reader and “contributes to creating and stabilizing a central epistemological category [time] as a basis of human experience” while satisfying the human desires to “connect a given state of

affairs to an explanatory past” and “see the end or outcome of certain states, decisions, events etc. in the future” (W. Wolf, “Narrative” 467, 455). Second is the *communicative function* used “for communicating, re-presenting and storing memorable sequences of experience” in imagination (455) whereby the recipient participates in the “narrative construction of meaning and in experience of an ‘Other’” (457). Third comes the *philosophical function* by which narrative becomes a powerful tool that “provides a possibility of accounting for the flux of [human] experience in a meaningful way” (455) hence the role of narrative in literature, religion, and philosophical arguments (456).

Core narratemes touch on what narrative is about, that is, narrative’s capacity to create and reference a possible world structured by time and change and experienced by anthropomorphic beings (W. Wolf, “Narrative” 459). The latter are the entities that share the “human capability of making choices and resolving conflicts, of acting and reacting in a conscious and deliberate way [and having the] faculty of moral evaluation and [the] ability to feel and express emotions” (459). These anthropomorphic beings are involved in some kind of action or events as a manifestation of change (467).

To achieve *representationality*—narrative’s world-making and experiential quality—the above elements, or narratemes, must be connected in an intelligible and meaningful way (W. Wolf, “Narrative” 458-9) through what I will term ‘coherence and cohesion’ narratemes. These comprise: *thematic unity, unity of composition*—beginning, middle and end (462)—*chronology, a recognizable identity* of the protagonists, *causality*—the focus on the mechanisms by which an outcome is brought about- *suspenseful teleology*—explanation of something in reference to its outcome, end, goal, or purpose as

opposed to its cause (463). The latter element is in tune with the idea that change is not a random succession of states but aims towards a certain goal or final result embodied in narrative's meaning-making and explicative quality (463).

Herman in turn singles out four basic elements of narrative. *Situatedness* refers to the “specific discourse context or occasion for telling” (Herman in Koopman 17). For instance, the fact that a reader recognizes a novel as an artefact communicating a story is decisive in his understanding of the narrative as such. Through *event sequencing*, the narrative is presented as “a structured time-course of particularized events”, which means that stories are typically concerned with unfolding of particular situations and events, not general processes (19). The ‘*what-it's-like*’ quality of narrative makes narrative “a mode of representation tailor-made for gauging the felt quality of lived experiences” of a secondary world by one or more human or humanlike consciousnesses (22-3). Herman's typology clearly embeds some elements of W. Wolf's anterior study such as experientiality and communicative function, but the former introduces an interesting new element: *world-making and world disruption*.

Besides evoking storyworlds as mentioned above by W. Wolf, Herman calls attention to the fact that “stories place an accent on unexpected or noncanonical events—events that disrupt the normal order of things for human or human-like agents engaged in goal-directed activities and projects within a given world” (Herman, *Basic Elements* 133). It is worth noting that “what counts as normal or canonical will **vary from world to world, narrative to narrative**—as will, therefore, what counts as disruptive, disequilibrium—causing, or noncanonical” (133). For Lotman, an event or action, one of the constitutive

elements of narrative, is an “unprecedented incident” involving the “meaningful departure from the norm” or the “crossing of a prohibition boundary” that can be topographical, ethical, psychological, cognitive or any other normative value (qtd. in Schmidt 8). Kittay and later Koopman consider world disruption to be the most important feature that distinguishes between narration and description (Kittay 228, Koopman 22). This notion of world disruption is closely related to another essential element of narrative, namely *the event*.

Nearly every definition of narrative mentions *action*, though several recent theorists have preferred the term *event*. Following Herman and Lotman, Schmidt defines the event as “a deviation from the normative regularity applying in a given narrative world and preserving the order of that world” (8) and goes a step further by setting criteria or minimal requirements of an event. In order for a narrative occurrence to qualify as an event, the resulting change of state must be:

- *real* within the framework of the fictional world and not wished for, imagined, or dreamed by characters and *resultative* in that it reaches realization in the textual narrative world (9),
- *relevant*, that is essential and impactful and not trivial or mundane in the storyworld in which it occurs (9),
- *unpredictable* and unexpected for the characters in the storyworld as well as *non-iterative* (10),
- *persistent* in that it has *irreversible* consequences in the storyworld (11).

We have to keep in mind, however, that not every event or action in a story can or even should fit these criteria. Any story contains ‘important’ events as well as ordinary everyday actions. Otherwise, significant events would not stand out and grab the reader’s attention.

Another quality Schmid and others associate with high eventfulness and narrativity is *tellability* which Baroni defines as the ‘noteworthiness of a story’ (qtd. in Schmid 13). Eventfulness is generally proportionate to tellability, but sometimes the absence and non-fulfillment of an expected event can be the point of the story (Schmid 13). The ever-postponed demobilization in *Catch 22* (Heller) and the nonappearance of the titular character in *Waiting for Godot* (Beckett) are cases in point.

For W. Wolf, tellability is an additional narrateme that enhances the quality of narrativity and ensures that the story has “a specific ‘point’ or a relevance in and for a given context” (“Narrative” 467-8) noting that the context-dependent factors to which narratives can respond are manifold and historically variable (469). Similarly, Passalacqua posits that deciding on the tellability and significance of a story or event involves a process of meaning attribution and judgement by an interpreter influenced by the cultural, historical, and literary context (200).

In his definition of narrative, Altman highlights the existence of three constitutive elements of narrative that have not been discussed so far: *following*, *framing*, and *narrative drive*. Following, the term used by Altman to designate *focalization*, involves the reader’s sense of a particular person in the story being foregrounded and accompanied from action to action and scene to scene thus turning him or her into a character (Altman 15-6). Once

followed and singled out from the crowd of potential actors, the character serves as a vector defining and orienting the otherwise random narrative space (16). Thus, the process of following simultaneously activates character, narrator, and narrative (16).

Another very important aspect of narrative is its ambivalent use as both a total narrative entity and narrative chunks. When sampling only a portions of texts or browsing through TV channels, we can easily recognize narrative instances—a novel, a soap opera, a crime drama and so forth—based solely on these snapshots despite the fact that theorists since Aristotle have insisted that narratives must have a beginning, middle and end (Altman 17). Narrative then is identifiable both as integral text, ‘a’ narrative, and piecemeal as ‘some’ narrative (17). This distinction is significant for this study’s segmentation phase since it allows for the consideration of shorter passages as potentially narrative. Instead of ‘some’ narrative, Dorfman more rigourously uses the term *action unit* or *narreme* for a distinct point or small segment on the story line (qtd. in Jahn 58). Importantly, what distinguishes the two manifestations of narrative is *framing* that delimits ‘a’ narrative by marking its beginning and end. (Altman 18)

Last but not least is narrative drive which is the tendency, derived from personal interests, professional mandates, or social expectations, to read texts as narratives (Altman 19). Even though it may itself be triggered by textual characteristics to begin with, “a strong narrative drive [on the part of the reader] can generate the very factors necessary for recognition of narrative” (20). Put plainly, a reader recognizes an artefact as being a narrative because they are initially motivated to approach it as such. Since narrative drive relies on reading intent and expectations, it can also work in reverse (20). If for instance a

fashion design student watches a period movie with the sole intent of analyzing the costumes worn by the characters for her assignment, her lack of narrative drive might cause the story or narrative to recede entirely. Thus, the absence of narrative drive can undermine a text's narrativity (20). Altman spells out how:

[d]epending on the "reading formation" espoused by the reader at the moment of a particular reading, a text can move in and out of the narrative category, whether or not it displays narrative material and narrational activity. The one thing we can claim with great assurance is that whenever narrative drive causes a text to be read as narrative, the reading will foreground narrative material and narrational activity. (20-1)

This point has important implications for the role of narration in worldbuilding. It raises the question of whether lack of narrative drive when confronted with worldbuilding passages, which are generally expected to be descriptive, conceals the potential narrativity of the segments and draws the reader's attention away from it by foregrounding description instead. This is all the more crucial since one of the two main categories examined by the content analysis of this study in narration-mediated worldbuilding. The correct identification of narrative passages, then, is of the utmost importance.

1.2.3. Typology of Description

Description, because of its long-enforced second-class status in fiction, has unfortunately garnered far less critical and academic attention than narration. Most studies on description are therefore only partial and cursory. Description's lack of apparent internal logic also makes it a harder phenomenon to define and classify compared to narration and definitions are still in a tentative stage (Koopman 31-33). Structurally speaking, description

has a paradigmatic, i.e. a vertical and hierarchical organization, as opposed to the syntagmatic, i.e. the horizontal and nonhierarchical organization of narrative (37). On the subject of description's internal organization, Hamon comments that:

[t]he elements of a descriptive system are organized globally as a permanent equivalence between a lexical expansion and a lexical condensation into a term. Thus, as we read a succession of botanical terms, of flower names, this sequence should be perceived as equivalent, for the duration of the reading, to the word 'garden'. A description organizes the persistence in memory of a single sign by means of a plurality of different signs. (321)

It can also be said that the typical mode of organization in descriptions is the metonymic juxtaposition of qualities (Pflumacher qtd. in W. Wolf, "Description" 31) whereby closely associated elements are presented side by side.

Werner Wolf provides one of the rare and the most extensive typologies of description in which he takes several aspects into account. While most narratologists focus on the definition of narrative, Wolf's typology of description is better developed than his typology of narrative. Rather than description per se, Wolf examines *descriptiveness* ("Description") or what Koopman refers to as *descriptivity*, which is the gradable and scalar quality that "makes a description a description; a property that a text will have in greater proportion the more readily it lends itself to being interpreted as a description, i.e., the more prototypically descriptive it is (31). A text, however, can possess narrativity and descriptivity simultaneously (31) since they are not considered polar antonyms. In this way, descriptivity as well as narrativity are very useful concepts that bypass the dead-ends often

encountered when discussing description and narration as absolute, all-or-nothing textual phenomena. In particular, it can open new vistas in the study of worldbuilding.

W. Wolf uses certain markers or distinctive features that help recognize and identify descriptive instances. These markers, called *descriptemes*, may be present in a given text or passage to a greater or lesser degree making it more or less descriptive (“Description” 31). Descriptemes fall into three categories: *functional*, *content-related*, and *formal descriptemes* (32).

Functional descriptemes can in turn manifest themselves on three levels:

- The *referential function* serves either to identify a real phenomenon or to construct fictitious phenomena within artistic or medial possible worlds (16) such as is the case of worldbuilding.

- The *representational and experiential function* is concerned with “the vivid representation [and] the persuasive and convincing visualization of a phenomenon” which elicits aesthetic illusion and the impression of being re-centred in the space created by the described object and of experiencing it as a possible, even plausible world (16) as posited by PWT (Ryan, "From Possible Worlds" 75). W. Wolf explains that “most narratives do not merely consist of the bare outlines of a story but tend to contain descriptive details, which help the recipients to re-center themselves in their imagination in the represented world, an impression of ‘immersion’ which is crucial for the emergence of aesthetic illusion” (W. Wolf, “Narrative” 461). In other words, this function is responsible for experiential enhancement in fiction.

- The *pseudo-objectivizing and interpretive function* elicits an aura of objectivity that Barthes refers to as the *reality effect* (W. Wolf, “Description” 16-7). Furthermore, since texts are intentional constructs, it follows that descriptive representations of the ‘givens’ of a narrative possible world serve a purpose and thus are implicated in the construction of meaning of the artefact or text as a whole as well as in guiding various responses and interpretations of the recipients (17-8). Therefore, it we can say that descriptions implicitly contribute to the overall meaning and interpretation of the artefacts in which they occur (35).

Content-related descriptemes deal with the subject matter of description. The characteristic objects of description are generally phenomena that have a tendency, but no more than that, to be: *concrete* rather than abstract, *existential* i.e. concerned with states, *static*, *spatial*, *external* (focus on surfaces), and *visual* (32). Some of these points are reprised by Koopman who asserts that description’s essential function is to inform the reader *what the storyworld looks like* by focusing on concrete elements of the fictional universe (Koopman 37). The objects of description can be *mimetic* or *non-mimetic*, that is real life or imagined fictional ones, and still be described in the same way (W. Wolf, “Description” 22, 32). In literature and other media, the fictional in fact forms a frequent component of the realm of possible objects of description (22). This explains in part the abundance of descriptions in worldbuilding works.

Despite these specifications as to the typical objects of description, “one and the same object of representation can be involved in both a description and a narrative” (W. Wolf, “Description” 24). By way of illustration, we can imagine a scene where a character

is looking at an old dilapidated estate house. This text would be considered a description if it merely reports the state of the building as an element of the setting. However, the rendering of the same house would be considered a narrative instance if it was contemplated by its impoverished heir as the cause of some (internal) conflict. The house could represent family pride or the weight of tradition for the character who would be torn between selling it and restoring it. Thus, the scene would be an integral part of the narrative as is it likely to determine future actions and even the direction of the plot.

This area of indeterminacy had repercussions on the coding phase of this study as it was a decisive factor in choosing between the two main categories, description-mediated worldbuilding and narration-mediated worldbuilding. In order to determine whether a passage is descriptive or not, it helped to proceed by elimination and check for “the presence or absence of the core elements of typical narratives which are “motivated actions that involve anthropomorphic agents... interrelated not only by chronology but also by causality and teleology and lead to, or are consequences of, conscious acts or decisions, frequently as results of conflicts (W. Wolf, “Description” 24).

The last point is particularly important. The idea of conflict is closely linked to that of transgression. Descriptions typically “refer to, and respect surfaces and borders within possible worlds” (Kittay 228). In other words, they describe the limits of the laws of physics, nature, society and so forth of the storyworld without transgressing them. The crossing of the borders of the possible and the allowed is the prerogative of narrative (W. Wolf, “Description” 25). This explains why descriptions do not create expectations and

suspense in themselves (25) although they can set the stage and create anticipation. A common example is the description of a crime scene in detective novels.

Since it has been established that the same element can be the object of either description or narration, it is also useful to look beyond content and into presentation and transmission features. Formal or discursive descriptemes indicate the internal textual organization of description. Description is marked by an emphasis on surface or sensory appearance or impressions through “*multiple, paradigmatic attributions of qualities* to the object of description as a basic semiotic operation that goes beyond mere reference (as identification), leading to a tendency towards a *multiplicity of (predictable) details*” (32). Description obviously does not stop at the mere mention of a person, place, or object but goes on to add specific information by linking them to several traits using mostly predictable vocabulary. As way of illustration, a reader can reasonably expect a passage describing a street to include the words pavement, passers-by, cars, houses, buildings, shop windows, streetlamp, busy, noisy, bustling, calm, narrow, clean, new, old, and the like. Having now established the functional, content, and formal features of description and narration, the next section delves into the role played by each in the process of worldbuilding.

1.2.4. Description, Narration, and Worldbuilding

Since stories set in imaginary worlds often have more information to convey than stories set in a familiar part of the primary world, it is important to investigate the linguistic and literary resources by means of which they do so. The academic understanding regarding

description and narration in relation to the creation of secondary worlds reflects to some extent the larger debate within narrative theory. However, worldbuilding studies also offer a stimulating viewpoint on the issue and take the debate forward by proposing an integration of all three aspects: worldbuilding, description, and narration.

A portion of narratology, fantasy, and worldbuilding scholars tend to associate description solely with providing the information about the storyworld needed to understand the story and by doing so oppose description to narration (Bal, "Over-writing", Gates et al. 16-7; Koopman 32, 382; M. Wolf), even though setting is one element within narrative (Phelan and Rabinowitz 85). Nünning, for instance, states that "in the sense used in literary studies, [description] denotes the depiction and organization of the fictional world of a literary text in which the action takes place and characters act" (qtd in W. Wolf, "Description" 7). When approached from this dichotomous perspective, worldbuilding is blamed for slowing narrative progress or even halting it altogether (M. Wolf).

In his extensive study of worldbuilding, Mark Wolf implicitly conflates description with worldbuilding and narration with storytelling. When talking about the role of worldbuilding in the story, he admits that too much description of the world can hinder or even halt narrative. However, he also points to the fact that every story implies a world in which it takes place and thus stories cannot exist without worlds, adding that world data "enriches narrative by giving it more of a context and background depth" (M. Wolf).

As for the role of narrative in worldbuilding, Wolf does not have a decisive stance. He repeatedly states that "[w]orlds, unlike stories, need not rely on narrative structures" while also affirming that "[b]y far the most common infrastructure used to hold an

imaginary world together, and the one to which most worlds can credit their existence, is that of narrative” and that “a sense that a world has a past history [conveyed through narrative] is also necessary for it to seem complete” (M. Wolf). Wolf eventually reaches a more inclusive conclusion and explains that a world is often “designed to fit a certain narrative and expands along with that narrative” until the author eventually starts to integrate material beyond what is needed for the story. Conversely, as the infrastructures of the secondary world expand, so does narrative. For instance, timelines, maps and mythologies can translate into narrative events. Even the presence of ruins in the scenery can evoke a past history. This is how “the extra-narrative material, through which a world exceeds the stories told in it, can become the seeds of new, connected stories, which in turn may extend the world even further” (M. Wolf). This feedback loop emphasizes the cyclical nature of the interaction between storytelling and worldbuilding as well as between narration and description embodied into the next item: fictional *narrative fabrics*.

As multiple *narrative threads* emerge in a storyworld, they can connect to one another through causality, shared theme, or shared storyworld elements such as places and characters (M. Wolf). These individual threads then become interwoven into *narrative braids* (M. Wolf) like when different storylines such as the main plot, subplots, and side plots combine to form a layered narrative structure. Here again, if information about the world outside the narrative braids is added, other stories may emerge turning the narrative world into a complex narrative fabric. Unlike stories set in the primary world, narrative fabrics set in imaginary worlds “can be more freely created, because all aspects of the world can be designed to accommodate it” (M. Wolf) as is typical in worldbuilding fantasy.

In Werner Wolf's typology, one of narrative's core narratemes, or markers, is its capacity to create or reference a possible world in which time and change play a vital role" ("Narrative" 459). This idea is shared by Herman who explains that:

...mapping words onto worlds is a fundamental—perhaps the fundamental—requirement for narrative sense making... Focusing on how stories are launched ... configuring narrative worlds entails mapping discourse cues onto WHAT, WHERE, and WHEN dimensions of a mentally configured storyworld—dimensions whose interplay accounts for the ontological make-up and spatiotemporal profile of the world in question. ("Narrative Ways" 71)

This generic fairytale introduction 'Once upon a time in a faraway kingdom, there lived a princess locked up in a tower guarded by a terrible dragon', for instance, does not describe the storyworld per se, and would rightly qualify as a narrative instance, yet this one sentence already postulates the existence of a world with spatial and temporal dimensions as well as characters and creatures who inhabit it and cause or undergo events. We can imagine further descriptive passages that can give a fuller picture of what the storyworld looks like. World-making, then, applies to a narrative text in its entirety (Koopman 21) and that includes descriptive and narrative passages alike.

Ryan and Bell follow suit and emphasize the fact that a storyworld "contains narrative facts comprising both static properties mentioned in descriptions and world-changing events mentioned in the more properly narrative parts" (18). Ryan adds that:

[i]f narrative is conceived as the creation of a storyworld that extends in both space and time, rather than simply as the recounting of a sequence of events, then descriptions can be fully integrated into narrative meaning because they *contribute as much to the image of this world as the report of events*. ("From Possible Worlds" 63-4, added emphasis).

What is implied here is that both narration and description are responsible for world-making. Narrative not only creates a world but provides that world with “coherence and intelligibility” (Prince 99).

It should be noted at this point that the concept under discussion above is world-making and not worldbuilding. World-making is an inherent and implicit part of any story and refers to the suggestion and postulation through a story of the existence of a world, fictional or not, where the events unfold. Worldbuilding, on the other hand, means the deliberate and conscious crafting of elaborate fictional setting through textual and non-textual means. However, as both concepts are concerned with the relationship between world and story with an interest in the role of description and narration, conclusions regarding world-making can for the most part be safely adapted to worldbuilding.

Ryan makes the distinction between fictional worlds, which can be purely descriptive and atemporal, and storyworlds that have to ensure narrativity (“From Possible Worlds” 63). She advances the idea that a text’s narrativity is a function of its ‘worldness’ (81). She conceives of storyworlds as “totalities that encompass space, time, and individuated existents that undergo transformations as the result of events” (63). This focus on existents, events, and change links the worlds to the basic conditions of narrativity (63). Even though the definition of worldbuilding adopted in this research applies to fictional worlds and storyworlds alike, the items under scrutiny in the analysis are fictional worlds only.

By applying PWT on narrative texts, Ryan and Bell also provide insights on the role of narrative in storyworlds. They reason that narrative events cannot be understood without contemplating a set of virtual events that could have taken place instead (18). We must take into consideration “what will happen if the action is taken and succeeds; ... what will happen if the action is taken and fails; and ... what will happen if no action is taken and events follow their predictable course” (18). Prince as well as Ronen discuss a similar idea through *disnarrated elements* (Prince 98) and *unrealized events* which are unconcretized alternatives that nevertheless have been taken into consideration in the story (Ronen 146). This view is in tune with the many-worlds interpretation in quantum mechanics whereby every possible alternative and outcome of an event is actually played out in parallel universes.

In fictional terms, this means that if a narrative, in the sense of an entire story, were to bifurcate and change course at some point, the resulting storyworld would be different, which proves the strong link between the two phenomena. This idea is the basis of forking-path narratives. George Louis Borges’ aptly named metafictional short story “The Garden of Forking Paths”, for instance, features a mysterious novel as a metaphorical labyrinth in time where all alternatives happen simultaneously.

Having now examined the key concepts of this study through the lenses of narrative theory, structuralism, the philosophy of art, the theory of fiction, and worldbuilding studies, there remains one essential aspect of meaning making that has so far only been hinted at in my discussion: the human mind and the cognitive processes involved when engaging with fictional entities such as fantasy stories and secondary worlds as well as discursive modes

like description and narration. These are explored below in the third and last section of this chapter.

1.3. The Right Frame of Mind: Cognitive Approaches to Fantasy, Worldbuilding, Description, and Narration

Despite their fundamental contributions, classical narratologists of the heyday of structuralism did not have access to more recent findings on the cognitive processes underlying narrative ways of world-making (Herman, “Narrative Ways” 72) not did they integrate interdisciplinary insights to supplement their studies. The field of study interested in the nexus of narrative and mind is known as cognitive narratology. This study of mind-relevant aspects of storytelling practices is concerned with the design and interpretation of narratives including processes by means of which interpreters make sense of and construct mental models of the narrative worlds through medium specific cues (Herman, “Cognitive Narratology” 30-1). Contributions from cognitive narratology proved helpful in clearing out some ambiguities and enriching understanding of the concepts central to the present study, namely the definition of fantasy, the mechanisms of worldbuilding, as well as the hazy distinction between narration and description. It also helped justify some coding decisions and explain the gap-filling mechanisms as well as the reader responses compiled in the research diary.

1.3.1. Gestalt Theory

To find the first seeds of what would later become cognitive narratology, we must go all the way back to the early twentieth century with the beginning of gestalt theory whereby psychologists began to uncover how human (visual) perception processes objects as components within a greater whole in search of meaningful patterns (Woody and Viney 365-366). One of the main tenets of gestalt theory is that the whole is different from the sum of its parts and that seemingly random fragments of visual data or stimuli can form a meaningful whole and a coherent pattern (Heider 383, Wertheimer). Gestaltists contend that the brain contains ‘gestalts’—mental structures or fields of brain activity—that transform the sensory data and give that data characteristics that it would not otherwise possess (Vanman 10:45). In this sense, “[t]he whole exists prior to the parts, the individual sensations, and it is thus the whole that gives meaning to the parts and helps us interpret them” (10:45). Our perception is shaped not just by individual sensory inputs but by the overall patterns or wholes our minds construct

Cognitively speaking, the mind filters sensory data through organizational patterns according to a number of principles. The principles most relevant to the study of worldbuilding are:

- the closure principle, which states that the mind tends to perceive complete forms rather than fragments and automatically compensates for missing parts and

➤ the continuation principle, which relates to the mind's tendency to perceive lines as following a smooth, continuous path even when it is not the case (Wertheimer).

The world-famous logo of the Olympic Games is a case in point. Indeed, although it is objectively composed of arcs, everyone perceives it as interlaced circles. Our minds, then, tend to perceive objects as part of larger and more complex structures and to see continuity where there is fragmentation.

Gestalt theory has interesting applications in literary studies. Perception, in the cognitive sense, consists of more than the reception of sensory stimuli; it also involves conception (Abrantes 188). Abrantes explains that “language can trigger a cognitive response equivalent to the one evoked by direct sensorial stimulation” (188). The perception of literary texts relates less to sensory input than it does to imaginative perception for their meaning (188). Thanks to their imagination, the reader is able to ‘see’ what is not in the text. This is particularly relevant to our understanding of the creation and reception of secondary worlds.

There are gaps even in the best documented fictional worlds, but successful world invite speculation and extrapolation (M. Wolf). Readers and audiences tend naturally to fill in these gaps using primary world's default parameters through the reality principle or principal of minimal departure. This principle explains in part what makes rereading or re-watching works of fiction interesting: the work does not change, our worldview—that of the primary world does. This is why we fill in the gaps of a story or those of a storyworld differently according to our cognitive state.

According to Wolf, the audience fills in gaps in the secondary world by resorting to the concept of gestalt (M. Wolf). Thus, readers or viewers will rely on their world knowledge to compensate for ‘missing’ information (M. Wolf). The more details are available about a world the more gestalten occurs because the gaps to be filled are smaller (M. Wolf). The audience then automatically and unconsciously extrapolates resulting in “greater illusion of an independently existing world” (M. Wolf). The completeness and consistency of these structures allow world gestalten to take place and keep the worlds from collapsing into a collection of disjointed data (M. Wolf).

1.3.2. Schema and Script Theory

The Gestalt movement anticipated the concepts of *schema*, *script* and *frame*. The terminology in this field has historically been highly variable and differs across disciplines and the terms schema, script, and frame are often used interchangeably (Emmott and Alexander 411). All three words refer to a generic mental representation of a concept, event, or activity that provide a framework for ongoing information processing and interpretation (Carlston 13526-7, Whitney 13522). These cognitive structures do not contain information about particular instances but rather about their general form (Emmott and Alexander 411). Emmott and Alexander highlight the fact that since “... schemata represent the knowledge base of individuals, they are often culturally and temporally specific, and are ordinarily discussed as collective stores of knowledge” (411). Schemata, then, are culturally and temporally specific mental frameworks that organize general knowledge and guide how individuals collectively interpret and process information.

Schemas shape our knowledge of material as well as abstract concepts such as objects, situations like personal relationships and gender roles, ideologies, cultural forms, and even fictional genres like fantasy (Stephens, "Schemas" 14). As we retrieve schemas during processing, we "make inferences that go beyond directly stated information" (Whitney 13524). However, "people's processing of discourse [is] not as conceptually driven as classical schema theories proposed...making elaborative inferences that go beyond information directly stated in the text is more restricted than originally believed (13525).

A schema generally "consists of a network of constituent parts, and [its] stimulus evokes the network and its interrelations, especially what is normal and typical about that network (Stephens, "Schemas" 14). Carlson points out how "the entire schema (as opposed to bits and pieces) either comes to mind completely or not at all" (13527). These two points are strongly reminiscent of gestalt theory which contends that the mind strives to perceive a whole picture instead of disjointed fragments by departing from fragmented stimuli and compensating for missing data. This idea may shed light on one of the characteristics of description. According to Hamon, description "is the lexicographical consciousness of fiction. To describe is almost always to actualize a latent lexical paradigm based on an underlying system of referential knowledge about the world (for example, the reader's knowledge of terms applying to gardens, or to flowers)" (321). In accordance with the concepts of gestalt and schema, description then is also an all-or-nothing phenomenon.

The main difference between a schema and a script is that whereas the first is a static element within our experiential repertoire, the latter is a dynamic element which expresses

how a sequence of events or actions in common social situations, such as a visit to the doctor or attending a party, is expected to unfold (Stephens, “Schemas” 14; Whitney 13524). When applied to literature, we can define a script as “a temporally-ordered schema; [which] describes a reader’s knowledge of stereotypical goal-oriented event sequences that define a well-known situation” (Emmott and Alexander 422). While frames are important for the study of descriptions—when describing the setting of a restaurant, for instance, a narrator does not need to give all the details because readers already know what a restaurant looks like—scripts are relevant for the understanding of narrative (Koopman 22). Whitney explains that “[a] story grammar is a script that specifies the abstract organization of the parts of the story” (13524). As stereotypical sequences warehoused in the brain, scripts contribute to the expectations on which the sequence of curiosity/suspense/surprise depends (Abbott 316). Koopman elaborates on this point and explains that:

[a] text which contains a narrative that follows a script is low in narrativity, because it contains no disruptive or noncanonical events. Such a text would make a rather boring story. A narrative which deviates from a script—a story in which something unexpected or out-of-the-ordinary occurs—has more narrativity, i.e. is more prototypically narrative-like. It is at the same time more interesting to listen to or to read. (22)

This highlights how narrativity depends on the element of surprise or deviation from expectation, suggesting that storytelling thrives on disruption rather than repetition because predictability diminishes engagement,

The general notion of gap-filling has long been recognized in literary studies which use the terms *spots of indeterminacy* or *expositional gaps* (Ingarden, Sternberg qtd. in

Emmott and Alexander 412). As we read a text, “the data matches part of a schema in the memory and activates it” (Stephens, “Schemas” 14) thereby supplying the gaps in information. Emmott and Alexander explain how:

...[r]eaders use schemata to make sense of events and descriptions by providing default background information for comprehension, as it is rare and often unnecessary for texts to contain all the details required for them to be fully understood. Usually, many or even most of the details are omitted, and readers’ schemata compensate for any gaps in the text. (411)

The fact that readers actively fill in missing details using their individual background knowledge, demonstrating that comprehension relies as much on mental frameworks as on the text itself

Besides gap-filling, it has been demonstrated that schemas have powerful effects on the interpretation and encoding of new information by “providing a framework that shapes expectancies and judgments (Carlston 13527). This influence is more obvious when readers are confronted with ambiguous, vague or incomplete information (13527). However, there is a back and forth relationship between texts and schemata: while schemata set the basis for interpretation, discourses can prompt readers to tune existing schemata or create new ones (Rumelhart and Norman qtd. in Emmott and Alexander 412). Schemata then influence and are influenced by the text. This is exactly the case for readers of a secondary world story. On the one hand, readers bring their own schemata to the table to partake in the worldbuilding process by supplying ‘missing’ information. On the other hand, the textual secondary world’s inventions modify the default settings of the reader’s schemata of the primary world to adapt them to the storyworld’s ‘reality’.

1.3.3. Cognitive Macro-Frames and Discourse Modes

One of cognitive narratology's major contributions is that it helps dispel ambiguities regarding the nature of description and narration. Werner Wolf considers the descriptive and the narrative as mental concepts, *cognitive macro-frames*, or *discursive/cognitive/semiotic macro-modes*, "which [are] realized in, or triggered by, concrete sign systems" ("Description" 5). He recommends that we distinguish between the abstract mental frames—the descriptive and the narrative—and their concrete textual realizations—a description and a narration (9) and also identifies descriptivity as the defining, gradable quality of the descriptive (18) and narrativity as that of narrative ("Narrative" 450).

According to W. Wolf, the descriptive as well as the narrative can occur in individual artefacts either as a dominant mode or frame, thus informing the macro level of the text or genre, or as one subdominant mode or frame among others, that is on the micro-level, thus forming descriptive or narrative parts within a work (W. Wolf, "Description" 19-20). This means that a text or even a passage may not be purely narrative or purely descriptive but dominantly narrative or descriptive. We can speculate then that worldbuilding passages may have narrative as a macro/micro frame.

W. Wolf further explains that the descriptive frame is activated through descriptemes—special features that act as stimuli for the brain to recognize a description ("Description"). The same goes for the narrative and narratemes ("Narrative"). Wolf adds that:

As with all frames, stimuli that reside in the object perceived (in our case notably the aforementioned ‘descriptemes’) can only be successful if the recipient cooperates, for it is in his or her mind that the medially transmitted descriptions must be realized in order to be efficient in the first place. (35)

This echoes Altman’s discussion of narrative drive whereby a reader recognizes a narrative because he is willing and expecting to deal with one (19-20).

1.3.4. Prototype Theory

A recurring issue encountered while reviewing the literature for this study, especially that concerned with fantasy, narration, and description, was the difficulty in identifying clear categories and boundaries for the definition of concepts and classification of instances. In order to circumvent this challenge, it can help to consider a model of the theory of concepts, namely prototype theory. One way to distinguish between overlapping categories is by “conceiving of each category in terms of its clear cases rather than its boundaries” (Rosch 35-6). The more prototypical of a category a case or member is rated, the more attributes it has in common with other members of the category and the fewer attributes in common with members of the contrasting categories (Rosch and Mervis qtd. in Rosch 36). These cases are referred to as *prototypes* (36).

When applied to genre theory, prototype theory offers a way out of the unproductive quest for an absolute definition of fantasy. Indeed, instead of seeing the fantasy genre as a hard-lined category, this “more nuanced approach construes fantasy as a gradable quality, something that occurs in a given work to some degree or other, rather than an absolute notion that is either present or absent (Attebery qtd. in James and Mendlesohn 1). This

clears out the uncertainties relating to the inclusion of certain works to the fantasy genre discussed at the beginning of this chapter. A story of a novel cannot simply be said to belong or not to the fantasy genre. Instead, we can say that some texts are more representative of the genre than others; they are more prototypically fantastic.

Prototype theory also provides valuable answers when applied to narrative theory. W. Wolf explains how the descriptive, like narrative, as a cognitive (macro-)frame is realized “to a higher or lower degree, according to their variable relations to prototypes and their characteristic features” (“Description” 1). He adds that:

[description] can be illustrated by prototypical examples and is recognized owing to certain typical functions and other features. Frames that correspond to prototypes have the advantage of being flexible meta-concepts that fit given phenomena more or less. Thus, ‘descriptivity’, the defining quality of the corresponding frame, is – like ‘narrativity’ – a gradable phenomenon ... It has ‘fuzzy’ edges but a relatively clear centre. (8)

Wolf gives a similar explanation regarding narrative which “...is cognitively stored as a ‘prototype’ ... and consists of a plurality of component parts or attributes, the narratemes” (“Narrative” 453).

Koopman follows suit by defining descriptivity as “that which makes a description a description; a property that a text will have in greater proportion the more readily it lends itself to being interpreted as a description, i.e., the more prototypically descriptive it is” (31). This intervened in the coding decisions for the main categories of description and narration as it acknowledges the existence of overlapping zones and fuzzy edges between the descriptive and the narrative in textual and medial practice (W. Wolf, “Description” 9).

Summary of Chapter One

The theoretical survey in this chapter has revealed that most key concepts in this study—fantasy, description, and narration—despite being familiar to common readers and academics alike are in fact very elusive and challenging to identify. This chapter has served in part to probe into and disentangle the labyrinthine literature on the subject in order to present information in a concise and coherent manner. Furthermore, worldbuilding being a fairly recent and unexplored topic in literary research, it warranted an extensive introduction in order to conduct the analysis on solid grounds.

This chapter has proposed a tentative definition of fantasy fiction as that which contains elements of the strange, the supernatural, the impossible or the unreal to a greater or lesser degree. I have also highlighted the fact that it is fantasy's very strangeness that makes it a unique and valuable means to bring into relief aspects of human existence through fiction. Secondary creation was also discussed and defined as the perpetuation of the creative power of God through man whereby creativity and imagination are seen as man's highest faculties. This chapter has also investigated the philosophical foundations of worldbuilding embodied in possible worlds theory. PWT considers reality as the sum of the imaginable rather than just the empirical, and the universe as composed of a plurality of distinct worlds. In this sense, fictional worlds become the center of the system of reality and in order to become immersed in a narrative world, the reader must adopt a new ontological perspective.

The chapter has introduced worldbuilding as a process different from yet indivisible from storytelling and that consists of the construction of specifically tailored fictional

environments that are different from the primary world through the use of intricate techniques. The brief historical survey in this chapter has shown that the literary developments of fantasy, secondary creation, and worldbuilding went hand in hand and spread across millennia to encompass many of the greatest thinkers, writers, and works of English and world literature.

In this chapter, I have explained how in the face of the lack of reliable definitions of description and narration as well as the needlessly conflictual narrative approaches that consider description as a hurdle that slows down the narrative, some scholars have instead adopted the concepts of descriptivity and narrativity as gradable qualities possessed by each individual text to a given extent. I have also pointed out that while narratology traditionally relegates description to a peripheral role, the trend is reversed in worldbuilding studies where it is the role of narration that is widely overlooked.

This chapter has also provided some relevant insights into the cognitive sciences. I have attempted, through cognitive narratology, to explain the mind-related processes that underlie the production and reception of secondary worlds. In particular, we saw how interpreters make sense of and construct mental models of the narrative worlds through medium specific cues and how mental structures help readers fill in gaps and see what is not actually in the text. Lastly, the chapter has explored the take of cognitive narratology on description and narration which it considers to be mental concepts, cognitive macro-frames, or discursive macro-modes realized in or triggered by concrete media-specific sign systems to a higher or lower degree according to their variable relations to prototypes and their characteristic features.

Chapter Two:

Analytical Procedures

This second chapter defines the methodological approaches used to apply the concepts explored in the previous chapter to the texts of the corpus. In other words, it marks the passage from the theoretical part of the study to the more concrete analysis of the novels. The current chapter first provides an overview of the *qualitative content analysis* method and demonstrates its suitability for the present study. It also gives a step-by-step description of the process of data collection and coding procedures along with the analytical decisions involved in developing patterns and categories. The novels sampled for analysis are also introduced here as well as the selection process of the corpus. Finally, the second tool that guided data collection for this study, *the research journal*, is explicated and its recording procedures delineated.

2.1. Qualitative Content Analysis

This research examines occurrences of worldbuilding in selected English fantasy novels through textual analysis. The specific analytical method employed is qualitative content analysis of text. I opted for qualitative data analysis because its purpose is the classification of linguistic material in order to “make statements about implicit and explicit dimensions and structures of meaning-making in the material” and arrive at generalizable statements by comparing texts or cases (Flick 5). Through qualitative data analysis, I was able to explain differences among cases, arrive at a pattern of meanings by looking at both content and formal aspects and describe the phenomenon of worldbuilding in fiction.

Since qualitative content analysis focuses on description and is “ontologically and epistemologically ‘naive’” (Schreier, “Qualitative Content Analysis” 181), the human

artefacts—i.e. the novels of the corpus—on which the study was conducted were not put into question and were taken for granted. Discourse analysis would be more appropriate for researchers who seek to conduct a more critical study (118) as it looks at the relationships between the participants, the cultural and social norms that shape the conversation, and the underlying power dynamics.

Although qualitative content analysis is a very commonly used form of qualitative data analysis, most literature written about it and available during the research lacked pragmatism and wieldiness. Therefore, Margrit Schreier's guide to conducting qualitative content analysis was the main book that informed my analytical procedures because the author provides very direct, explicit, practical, and detailed instructions to conducting QCA. I followed the steps proposed by Schreier as closely as possible during this study within the limits of time requirements and available resources.

This analysis also relies for its structure on Pelttari's relatively recent Ed. D thesis where she uses QCA to analyze characters who engage in writing in young adult literature. Since Pelttari's work was conducted on a very similar corpus to that of the current research—fiction literature, rather than interviews, audiovisual media and others—and also used QCA, it provided a useful reference and a coherent template to help structure my analysis.

The important aspects of content analysis as a methodology are summarized in the next section. These aspects demonstrate the strengths and the suitability of QCA as a method for this research.

2.1.1. Definition and Functions of QCA

In order to progress on solid grounds, we should first address the question of what QCA is and what its function is. White and Marsh note that there is no clear-cut definition of content analysis nor fixed guidelines of its procedures, which leaves them open to manipulation and interpretation (“Content Analysis” 26). *Textual analysis*, the parent discipline of content analysis, for instance has many variations to analyzing communicative material, which include: conversation analysis, ethnographic analysis, rhetorical analysis and narrative semiotics (23). Content analysis, in turn, can be considered to be an umbrella term used to indicate different research methods for analyzing texts and describing and interpreting the written artefacts of a society. White and Marsh characterize it as “a systematic, rigorous approach to analyzing documents obtained or generated in the course of research” (“Taxonomy” 41).

Schreier expresses a similar idea mentioning that QCA has been applied across a wide range of disciplines because of its inherent capacity to deal with different types of materials—visual, verbal, self-generated—from varied sources such as websites, newspapers, magazines, blogs, letters and more (“Qualitative Content Analysis” 180). She asserts that “[t]he method is suitable for all material that requires some degree of interpretation. This can be verbal or visual, and it can be material ... generated for ... research, or material ... sampled from other sources” (*Qualitative Content Analysis in Practice* 8).

Schreier offers her own definition of QCA as well describing it as “a method for systematically describing the meaning of qualitative material... by classifying material as

instances of the categories of a *coding frame*” (*Qualitative Content Analysis in Practice* 1). She specifies that the frame is “at the heart of the method, and it contains all those aspects that feature in the description and interpretation of the material” (“Qualitative Content Analysis” 170). Likewise, Hsieh and Shannon comment that in QCA the content of texts are interpreted through coding and identifying themes or patterns, with approaches ranging from impressionistic, intuitive, and interpretive analyses to systematic quantitative textual analyses (Hsieh and Shannon). Krippendorff for his part provide a concise definition of content analysis as being “[a] research technique for making replicable and valid inferences from texts (or other meaningful matter) to the context of their use” (Krippendorff 18). QCA encompasses a range of interpretive and systematic methods for coding texts, aiming to produce reliable and valid insights grounded in their contextual meaning.

For the present investigation, I used qualitative content analysis to make inferences from selected texts and to make sense of these interpretations against the background conditions for inquiry and the academic contexts surrounding them, in particular the scholarly (mis)conceptions regarding the meaning and function of description and narration in fiction and in worldbuilding in particular. This analysis involved the close reading of small segments of texts that I interpreted then contextualized in a new framework or structure. Hsieh and Shannon note that QCA reflects a focus on “the characteristics of language with attention to the content or contextual meaning of the text” (1278). In this study, however, the notion of context was readjusted to mean not the social situation but rather the academic context that encompasses all the research, literature, theories, gaps, concepts, and misconceptions surrounding description and narration in fictional literature.

At this point, I should call to attention the fact that certain methodologists distinguish between analysis that focuses on the content only, calling it textual analysis, and content analysis proper that makes inferences to the social context (Schreier, *Qualitative Content Analysis in Practice* 180). According to White and Marsh:

researchers in many fields, including anthropology, library and information studies, management, political science, psychology, and sociology, have used content analysis. In the process, they have adapted content analysis to the unique needs of their research questions and strategies and have developed a cluster of techniques and approaches for analyzing text grouped under the broad term of “*textual analysis*” (“Content” 23). ...

This highlights content analysis as a flexible method adapted across disciplines to meet diverse research needs

Galda et al. contend that the two major strands of research on children’s literature as text—although we can logically extend this distinction to literature at large—have been literary analysis and content analysis, each with considerable variation. They point out that although the purposes are similar, the methods differ, with literary analysis describing what authors do and content analysis examining what the text is about (362). Stephens argues against this opposition, pointing out that literary analysis is based on asking “[w]hat is this text about?” through a theoretical lens and that “any analysis of stylistic devices or narrative patterns is directed towards the interpretation of content” (Stephens, “Editorial” v-vi). The reconciliatory and balanced position defended by Stephens is of interest to this study as it validates my equal concern with worldbuilding as content of fiction and with the stylistic techniques employed to convey it.

2.1.2. Features of QCA

My motivation in using QCA rather than another qualitative method for data analysis is that QCA focuses on selected, specific aspects of the data rather than having a holistic overview of the material. Indeed, in QCA, it is the research question(s) which determine(s) the angle of investigation (Schreier, *Qualitative Content Analysis in Practice* 4). In this way, CQA reduces data to a more manageable set (170). This meant that I was able to concentrate only on those specific parts of the text that feature worldbuilding without being hampered by the need to consider the books in their entirety and multidimensionality. In addition, QCA possesses some particular features that made it suitable for this study. These are explored below.

Firstly, QCA is a mixed method. QCA shares and combines features of both qualitative and quantitative research. Quantitative approaches are used in fields concerned with mass communications (Neuendorf qtd. in Short, “Research”), while qualitative content analysis covers methods such as discourse analysis, social constructivist analysis, rhetorical analysis, and textual analysis (Short). In addition, while QCA takes many features of the material into account, it requires assigning one meaning only to each feature. It is thus a tradeoff between the general and the specific (Schreier, *Qualitative Content Analysis in Practice* 35).

Secondly, QCA relies on inference. White and Marsh explain that during QCA the analyst as a “researcher uses *analytic constructs*, or rules of inference, to move from the text to the answers to the research questions” (“Content” 27). Schreier too considers that “QCA is interpretive in that it is applied to symbolic material that requires interpretation

and in focusing on personal or social meaning” (*Qualitative Content Analysis in Practice* 35). The notion of personal meaning is explored further in parts 1.3 and 2.3. Schreier further identifies two features of QCA.

The first one is that QCA is systematic. The method requires looking at every single relevant part of the material to counteract the risk of being biased because of one’s assumptions and expectations. It also requires going through a certain sequence of steps. The process may be an iterative one and the codes can be amended. In addition, the quality and reliability of the codes are tested by two rounds of coding and/or by test coders (“Qualitative Content Analysis” 171).

The other feature is that QCA is flexible. Data collection always involves concept-driven and data-driven categories that allow for deductive and inductive coding respectively. This ensures that “the coding frame provides a valid description of the material” (“Qualitative Content Analysis” 171). Whereas for Krippendorff QCA’s flexibility lies in its suitability for a variety of fields of research since researchers can adapt content analysis to their research questions and develop a range of techniques and approaches for analyzing text (qtd. in Short, “Critical”). This means that I was free to mold and adapt the tools of QCA, namely the coding frame, to meet the needs of the study.

2.1.3. Limitations of QCA

Despite the numerous advantages listed above, QCA has one major setback. Although assigning segments of the sampled texts to categories of a coding frame allows us to see how different parts of the material compare and relate to each other, abstracting

(textual) data from the specific context of a passage inevitably leads to a loss of the information surrounding it (Schreier, “Qualitative Content Analysis” 170). Maxwell cautions that “[c]oding and sorting by code creates a similarity-based ordering of data that replaces the original contiguity-based ordering” (24). Tesch refers to this replacement of an original contextual structure by a different, categorical structure as *decontextualizing* and *recontextualizing* (115–23). I kept this in mind in the discussion of the results, and tried to address this shortcoming by taking context units (see section 2.2.4) into consideration and by supplementing the analysis with entries from the researcher’s journal (see part 2.3).

2.2. Data Collection and Analysis

By its very nature, QCA relies primarily on *coding*. Flick, in his exploration of the different approaches to analyzing data, explains what is meant by coding:

In the range of approaches to analysing qualitative data, we can find two major strategies. The first one is oriented to reducing big sets of data or the complexity in the data. The major methodological step is to code the data. This basically means to find a label that allows the grouping of several elements (statements or observation) under one concept, so that we have a more or less limited number of codes (or categories) rather than a large variety of diverse phenomena. The most prominent way of pursuing this aim is qualitative content analysis ... (11)

In fact, coding is the most utilized categorizing strategy in QCA and Maxwell explains that the data segments are labeled and grouped by *category* and later examined and compared, both within and between categories (24). Bogdan and Biklen, for their part, express the idea that “[c]oding categories ‘are a means of sorting the descriptive data ... collected ... so that the material bearing on a given topic can be physically separated from other data’” (161).

The topic in this study is worldbuilding conveyed through description and narration. Coding in QCA is carried out through a coding frame, which is explained in the next section.

2.2.1. The Coding Frame:

The coding frame is the main tool employed in this CQA. I designed the analytical instrument for the current study through a cyclical process to structure and summarize my data. The coding frame consists of a hierarchy of codes (or categories) that I assign to the segments of the material relevant to the research questions. I then discuss the results to attempt to answer the research questions.

Coding frames come in varying degrees of complexity and with any number of categories and levels of hierarchy. They should, however, have a minimum of one *main category* and two *subcategories* (Schreier, “Qualitative Content Analysis” 174). My coding frame consists of two main categories and eight subcategories. Main categories, or *dimensions*, are the aspects the researcher is investigating and on which the analysis is focused (174). The two main categories of this study are description-mediated worldbuilding and narration-mediated worldbuilding. The content and stylistic features of the worldbuilding episodes, for their part, were coded as subcategories which give specifications about those two dimensions. The third tier of the coding frame consists of *indicators* (Berelson) or *variables* (Krippendorff, Neuendorf) that assign values and/or provide details about the subcategories. In this research, the term variable was preferred, first because its meaning fits the design of the coding frame better, and secondly, because it keeps ambiguity at bay since Schreier uses the term indicator for another element of QCA

(“Qualitative Content Analysis” 176). In order to have a better grasp of what a coding frame looks like and how it functions, it helps to visualize an expansion of the hierarchical structure in Figure 1.

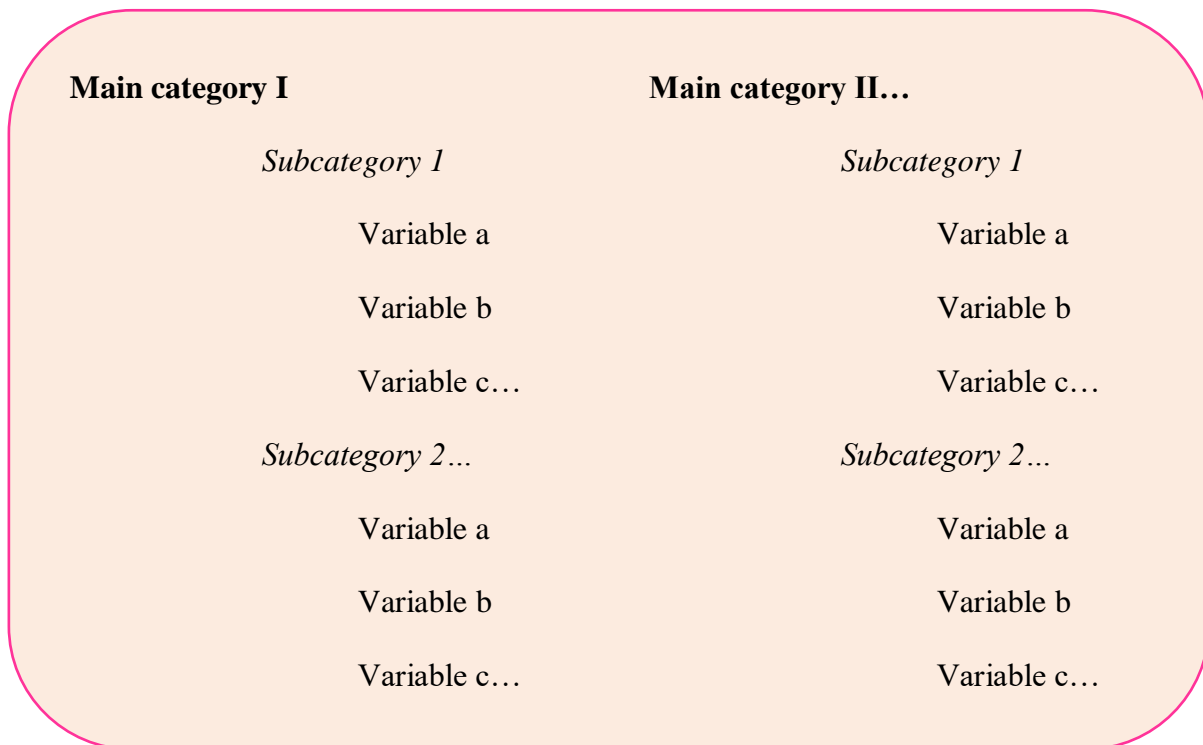


Figure 1. Coding Frame Hierarchy.

In order to be functional, the coding frame of the current study had to meet the following requirements: *unidimensionality*, *mutual exclusiveness*, *exhaustiveness*, and *saturation*.

- **Unidimensionality:** Even if the frame as a whole is multidimensional, each of the two main categories, description-mediated worldbuilding and narration-

mediated worldbuilding, covers one aspect or dimension of the material only. (Schreier, “Qualitative Content Analysis” 175)

- Mutual exclusiveness: No two subcategories within the main categories overlap (175).
- Exhaustiveness: Each unit of coding—relevant segment of the text—had to be assigned to at least one subcategory of the coding frame (Schreier, *Qualitative Content Analysis in Practice* 76) i.e. there was no targeted passage on which the categories were not applicable.
- Saturation: Each subcategory had to be used at least once during the analysis. No subcategory remained vacant (76). I also extended this requirement to the variables within each subcategory.

The following sections elaborate on the steps involved in building the coding frame as prescribed by Shreier, namely the selection of the material, the structuring and generating of categories, the definition of categories, and the revision and expansion of the frame (“Qualitative Content Analysis” 174).

2.2.2. Selection of the Units of Analysis:

The selection of the *units of analysis*, namely the novels, was conducted prior to the QCA proper as is the practice in qualitative research (Schreier, *Qualitative Content Analysis in Practice* 130). This step was framed by a number of criteria that helped sift through potential units of analysis. A unit of analysis is that which yields one text and corresponds to a ‘case’ (130). Rapley explains that “[i]rrespective of the approach, sampling requires

prior knowledge of the phenomenon [because] knowledge is essential in order to establish how ‘typical’ [the] sample is of the phenomenon alongside understanding the potential diversity, or variance, within the phenomenon.” (“Sampling” 50). Rapley’s recommendation meant that I had to broaden and diversify my reading before validating the selection of novels. This step also allowed me to confirm that the units of analysis selected are indeed representative of the phenomenon of worldbuilding in fantasy literature.

I was already familiar with a reasonable number of literary works from different genres that make use of worldbuilding. From this reading background, I can mention the following:

- Classics such as William Shakespeare’s *Midsummer Night’s Dream* (1595/6) and John Bunyan’s *Pilgrim’s Progress* (1678)
- Science fiction and dystopias: Douglas Adams’ *The Hitchhiker’s Guide to the Galaxy* book cycle (1979-2007), Philip K. Dick’s *Do Androids Dream of Electric Sheep?* (1968) George Orwell’s *1984* (1949), Aldous Huxley’s *Brave New World* (1932), Ray Bradbury’s *Fahrenheit 451* (1953), Suzanne Collins’ *The Hunger Games* trilogy (2008-10), David Mitchell’s *Cloud Atlas* (2004).
- Fantasy: Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865), J. M. Barrie’s *Peter Pan* (1911), Antoine de Saint-Exupéry’s *The Little Prince* (1943), J. R. R. Tolkien’s *The Lord of the Rings* (1954-5), Terry Koodkind’s *Sword of Truth* (1994-2020), Philip Pullman’s *His Dark Materials* trilogy (1995-2000), Terry Pratchett’s *Discworld* selected novels (1983-2015), J.K. Rowling’s *Harry Potter* cycle (1997-

2007), Neil Gaiman's *Neverwhere* (1996); *American Gods* (2001); *Coraline* (2002), and Jonathan Toud's *The Amulet of Samarkand* (2003), Roderick Gordon's *Tunnels* (2005).

Nevertheless, in view of becoming even better acquainted with the phenomenon of worldbuilding in fantasy fiction as well as guaranteeing the representativeness of the corpus, I read more than twenty worldbuilding fantasy novels at the onset of the study. The books were written by American, British, Egyptian, and French authors and are: Megan Whalen Turner's *Queen's Thief* book cycle (1996-2020), Philip Pullman's *La Belle Sauvage* and *The Book of Dust*, Ursula K. Le Guin's *Earthsea* cycle (1964-2014), Christelle Dabos' *La Passe-miroir* quartet (2013-9), Diana Wynne Jones' *Howl's Moving Castle* (1986), Erin Morgenstern's *The Midnight Circus* (2011), Laini Taylor's *Strange the Dreamer* (2017) and *Muse of Nightmare* (2018), and Amr Abdel Hamid's أرض زيكولا (The Land of Zicola) trilogy (2010-2023).

All the books above feature worldbuilding in varying degrees and for different purposes. This reading exercise allowed me to absorb sufficient material and provided an overview of worldbuilding in different literary traditions. It also served as a survey that expended my perspective on the phenomenon of worldbuilding through notetaking, comparing, and contrasting. This inquiry also allowed me to check another sampling criteria relative to the density of the material. Indeed, sampling decisions in qualitative research are informed by a focus on information-rich cases. Patton describes them as the

cases “from which one can learn a great deal about issues of central importance to the purpose of the inquiry” (Patton 230). He terms this criterion *purposeful sampling* (230).

In conducting this study, I envisaged and short-listed books that encompass 60 years of English fantasy literature. All the works selected were *trilogies or book cycles*. I gave precedence to this type of works because they give the author a larger scope to write and create a fully developed and thorough universe throughout the successive volumes.

English literature was favoured because England is considered the cradle of worldbuilding fantasy. Manlove attributes this particularity to “England's insularity, and the marked tendency of its diverse peoples to cultivate the individual, and for individuals to make their own private worlds”, coupled with a love of hobbies and of model-making, “quicken in an age of increasing middle-class leisure” as well as an escapist desire “awakened often by repugnance at over-rapid industrialization, to create an alternative reality” (37). The short list for this study included some of the most prominent examples of worldbuilding in English fantasy literature and consisted of:

- C.S. Lewis' *The Chronicles of Narnia* (1950-6)
- J.R.R. Tolkien's *The Lord of the Rings* (1954-5)
- Terry Pratchett's *Discworld* (1983-2015)
- Philip Pullman's *His Dark Materials* (1995-2000)
- J.K. Rowling's *Harry Potter* (1997-2007)

As I went over the lists of the books that had been collected, I was aware that a choice had to be made keeping in view the time constraints and focus of data collection for

analysis and writing of the thesis. Each of the texts listed has individual strengths and concerns and made an interesting use of worldbuilding. The criteria taken into consideration for the selection of the final units of analysis were like so:

- Academic interest and personal taste
- Representativeness of the genre
- Density of worldbuilding
- Prior knowledge of the books

I eventually came out with three adequate units of analysis. The two bodies of work that were studied for this research are the narrative-based worlds of Terry Pratchett's *Discworld* and J.K. Rowling's *Harry Potter*, two of the most iconic book cycles of English fantasy literature. The books garnered huge popularity and topped the best-selling charts in the 1990s and 2000s respectively. Each has interesting configurations of worldbuilding embedded within it that I wanted to bring to light to see if certain patterns developed from worldbuilding techniques. In addition, this selection allowed to study one world-famous literary phenomena and gave the opportunity to introduce a book cycle that is less known outside the boundaries of the UK and that resonates with a more niche audience. I also took advantage of the gap left by the scant amount of academic studies conducted on *Harry Potter* in the country as well as the total absence of research on *Discworld*.

It is important to note here that this study cannot and is not in any way intended to be exhaustive. Imaginary worlds are often transnarrative, transauthorial, and span different media forms such as “books, films, video, games, websites, reference works like

dictionaries, glossaries, atlases, encyclopedias, and more”(M. Wolf). This makes the corpus of some fictional universes too vast and challenging to experience in their entirety (M. Wolf). This is the case for the *Discworld* and *Harry Potter* universes. Thus, an encyclopedic approach to research would be a liability rather than an asset. The present study does not aim at a comprehensive survey or cataloging of the secondary worlds; rather, it focalizes on the mechanisms and techniques of worldbuilding based solely on the texts of the selected novels.

Sir Terry Pratchett’s *Discworld* is a humorous fantasy book cycle of 41 novels set in the same universe and published between 1983 and 2015. *Discworld* is not strictly speaking a series where a single plot is developed over several instalments; it can more appropriately be described as a ‘family’ of books where each episode is largely self-contained (Llyod). Terry Pratchett’s stories, take place in the entirely fictional universe of the Disc, a flat planet resting on four giant elephants themselves standing on the back of a giant turtle travelling through the galactic void (Figure 2). While this universe is reminiscent of 18th and 19th century Europe, it is heavily influenced by magic and peopled by supernatural beings. With sharp wit and cutting satire, Pratchett presents a twisted take on contemporary issues (Llyod) such as the development of technology, the role of the state and the army, the workings of the financial system, and the shortcomings of academic institutions.

J. K. Rowling published the seven installments of the Harry Potter saga between 1997 and 2007. The novels are chronological sequels that follow the coming-of-age



Figure 2. Paul Kidby. *Great A'Tuin II*, 2013.

adventures of the titular young wizard and his friends as they go through their magical training at Hogwarts School of Witchcraft and Wizardry (Figure 3) while fighting the dark forces of Lord Voldemort. The protagonists go back and forth between ‘our’ contemporary primary world and the quasi-medieval Wizarding World that exists on the same geographical plane but is magically hidden from sight to non-wizards. Most of the action, however, takes place in the secondary world that has full-fledged social and political systems. Despite the fantastical setting, or perhaps thanks to it, Rowling is able to explore themes such as determinism, classism, far-right politics, slavery and more with an accessible, almost cozy, style.

I knew well all seven Harry Potter books but not all forty-one Discworld novels. Initially the entire book cycles were considered for analysis, with the objective of selecting one or two representative books per cycle. Eventually, I favoured the first novels in the series because they contain a lot of worldbuilding given the books’ considerable contribution in constructing the universe and establishing the setting of the stories I then had to decide on the number of cases/novels/ units of analysis to include in the study. Any efficient qualitative analysis should be conducted on a selected representative corpus. What is more, cases in qualitative data analysis are compared in their complexity, therefore the number of novels had to be kept low. Comparing larger samples and including more variables would not necessarily have led to finer comparison (Palmer 95). Indeed, Tilly cautions that “with the multiplication of cases and the standardization of categories for comparison, the theoretical return declines more rapidly than the empirical return rises”



Figure 3. jhantares, *Hogwarts School of Witchcraft*. Deviantart.com, 2023.

(144). J. Lewis too emphasizes that the value of a qualitative comparative approach lies in “understanding rather than measuring difference” (50).

In light of these recommendations and keeping in mind the amount of data collected during the pilot coding, the researcher limited the number of novels to three: the first *Discworld* novel, *The Colour of Magic* (1983) and the first two books in the *Harry Potter* series: *Harry Potter and the Philosopher’s Stone* (1997) and *Harry Potter and the Chamber of Secrets* (1998). What informed my decision to include only one of Pratchett’s books was that although *Discworld* would go on to become one of the greatest and single most complete literary fictional world (Dean) the first stages of Pratchett’s worldbuilding process are not very conclusive. This is why I chose to include *The Colour of Magic* as counter example for my analysis.

2.2.3. Categories Formation

The first step undertaken in the creation of the coding frame was *structuring*, or the creation of the main categories (Schreier, “Qualitative Content Analysis” 176). Next came *generating* i.e. the formation of subcategories for each main category (176). The main organizational categories can be seen as “broad areas or issues that are often established prior to data collection” and “function primarily as abstract ‘bins’ for sorting the data for further analysis; [however] they do not specifically address what is actually happening” (Maxwell and Chmiel 25), that is, they “do not by themselves provide much insight into what is actually going on (Coffey and Atkinson 34–5). McMillan and Schumacher among others refers to them as *topics* with a topic being “the descriptive name for the subject

matter of the segment” (469). According to Corbin and Strauss they are “[h]igher-level concepts under which analysts group lower level concepts that then become its subcategories. Categories are sometimes referred to as themes. They represent relevant phenomena and enable analysts to reduce, combine, and integrate data.” (Corbin and Strauss).

In the second tier of coding frame elements, and embedded within the main categories, description-mediated worldbuilding and narration-mediated worldbuilding, are subcategories. They “address what is actually taking place...They implicitly make some sort of claim about the phenomena being studied... they stay close to the data categorized, and do not inherently imply a more abstract theory” (Maxwell and Chmiel 25). In other words, subcategories were used to describe the different aspects of each worldbuilding episode.

Before proceeding further, it is worth reminding that one of the areas in which the flexibility of QCA manifests itself is the formation of the categories and subcategories of the coding frame. Indeed, QAC combines concept-driven and data-driven categories within the same coding frame (Schreier, “Qualitative Content Analysis” 171). In order to provide a good and thorough description of the material, the coding frame should combine concept-driven and data-driven categories (176). I closely adhered to this specification in hope of designing an efficient and powerful analytical instrument. To this aim, I followed two parallel courses of action.

First, I used deductive coding to generate concept-driven subcategories. This means that the categories were based on previous knowledge such as “a theory, prior research,

everyday knowledge, logic and so forth” (Schreier, “Qualitative Content Analysis” 176). I went through a sufficient amount of literature on narrative theory, possible worlds theory, worldbuilding studies, and cognitive narratology. From this foray into prior academic work, additional features emerged that were instrumental in answering the research questions. This top-down method allowed me to identify codes for the two main categories, description-mediated worldbuilding and narration-mediated worldbuilding, and some of the subcategories, namely: *aspect of the secondary world*, *deictic sphere*, and *length of passage* as well as a majority of the variables.

Second, I used inductive coding to generate data-driven subcategories. I (re-)read the selected novels in addition to the worldbuilding fantasy novels mentioned in section 2.2.2. and used notetaking and brainstorming in order to detect the most prominent patterns of worldbuilding which were recurred in the texts. This initial in-depth survey of the overall characteristics of the books and their worldbuilding patterns brought forth some of the defining features (subcategories) of worldbuilding instances. This bottom-up approach yielded the remaining codes, which are: *function*, *narrative level*, *explicitness* and *phase of plot*.

2.2.4. Segmentation and Units of Coding

To grasp the segmentation procedure for this study properly, we first need to familiarize ourselves with the terminology related to the texts and parts of the texts analyzed during QCA.

- *Units of analysis* are the individual texts or cases on which the QCA is carried out; in this case, the selected novels of the corpus.

- *Units of coding* are the smaller segments embedded within the units of coding that hold information relevant to the research questions and the coding frame. Their size can theoretically vary from an entire book to a single word. They are the only units that are actually marked. In this study, they are represented by the descriptive and narrative passages that deal with worldbuilding.
- *Context units* are the parts of the material surrounding the units of coding needed to adequately understand the meaning of the latter. They do not need to be marked, and can even in theory be obtained from sources outside the text (Schreier, *Qualitative Content Analysis in Practice* 133-4, “Qualitative Content Analysis” 178). Context units proved crucial in attributing variables to segments that needed to be considered within the bigger picture. What I counted as context units, however, were limited to the main text of the novel; I deliberately ignored additional material such as maps and timelines.

During segmentation of the material, I divided the units of analysis (the novels) into smaller units of coding, or passages, in such a way that each unit of coding fitted exactly one category of the coding frame (Schreier, *Qualitative Content Analysis in Practice* 127, 134) namely description-mediated worldbuilding and narration-mediated worldbuilding. I broke down data into “manageable analytic pieces” (Corbin and Strauss) by identifying, isolating, and delineating relevant passages of the texts. This step was closely related to developing the coding frame and meeting the requirement of mutual exclusiveness (Schreier, “Qualitative Content Analysis” 178).

Segmentation was important and useful to this analysis for the following reasons:

- It ensured that all the material was taken into account.
- It helped implement a clear research focus. Because the size of the units had to fit the coding frame, I was obliged to be explicit about my objectives.
- It facilitated the comparison of the coding by the trial coders and my own coding at different points in time, which was the basis of assessing consistency (Schreier, *Qualitative Content Analysis in Practice* 127, 129).

As Schreier points out “[d]ividing the material into units of coding requires a criterion that specifies where one unit ends and another one begins” (“Qualitative Content Analysis” 178). Instead of a formal criterion that draws on the inherent structure of the material such as words, sentences and paragraphs, I used a *thematic criterion* that, although much less clear cut, is more in line with qualitative research and a better fit with the coding frame. What constitutes a theme, however, is quite hazy. Themes can be broad or narrow and are not concretely materialized in the text. Rather they were conceptualized by the researcher in light of the research questions and the coding frame. This approach implied looking for topic changes, so that one unit corresponded to mentioning or discussing the theme of worldbuilding. (178; *Qualitative Content Analysis in Practice* 136-7).

Since I used a thematic criterion, segmentation was carried out before coding began (Schreier, *Qualitative Content Analysis* 178). It involved three steps (Schreier, *Qualitative Content Analysis in Practice* 139):

- The relevant parts of the material were identified. Only text from narrative and descriptive passages was taken into consideration, even if it was within dialogues, but not worldbuilding conveyed through other discursive modes such as comments, explanation, and argument.
- The criteria of segmentation were established (see section 2.2.7).
- The units of coding were marked using electronic highlighting.

In order to systematize the process and make it more practical, I developed an identification system. Each unit of coding was identified by a sequence of letters and digits assigned as follows:

initials of the unit of analysis (novel). chapter or part number. page number. segment number (within the novel).

Example: cm.4.56. 33.

In the pilot phase, novels were identified by a number instead of their initials. When no original page numbers were available, as was the case for *The Colour of Magic*, they were replaced with the electronic document page numbers. The chapter number was included to check for density and distribution of worldbuilding throughout each novel while the page number facilitated the discussion of worldbuilding distribution within individual chapters. A dash was used for segments that straddled two pages, e.g. 2.4.56. 33-4.

2.2.5. Structure of the Coding Frame:

Narratology was the main theoretical lens in this study and helped understand, analyze, and evaluate the selected novels as narratives, i.e. “cultural artefacts that tell a

story” (Bal, *Narratology* 3). This narratological approach attempted to “dissect[] the narrative phenomena into their component parts and then attempt[] to determine functions and relationships” (Jahn 18). Through the examination of the characteristics of worldbuilding in each text I aimed at obtaining a description of the way in which each narrative world is constructed and coming out with a description of a worldbuilding system as well as examining the variations that are possible when the worldbuilding system is concretized into narrative texts.

As I progressed in my theoretical and practical background reading, the coding frame evolved organically to accommodate new concepts and insights. I modified the provisional instrument by adding, deleting, collapsing, and renaming subcategories and variables. The two main categories I and II, however, remained stable throughout. Subcategories 1-8 were applied to main categories I and II alike.

The conception of the coding frame went through several phases. I provide here a detailed account of the different stages of the development process. This is because the analytical instrument or coding frame has no background and no antecedent and was conceived by the researcher from scratch. Throughout the process, subcategories and variables were added, discarded, readopted, collapsed, and renamed as I progressed in my background reading and encountered concepts that were better suited to describe the material.

The first version of the research instrument was sketchy and merely set the basis of the aspects of worldbuilding that seemed to warrant attention from the onset. These aspects

were summarized in the form of ‘wh’ questions about each worldbuilding episode (Figure 4). This structure remained more or less the same throughout all the blueprints as well as the final codebook, even though the ‘wh’ words were replaced by subcategory names.

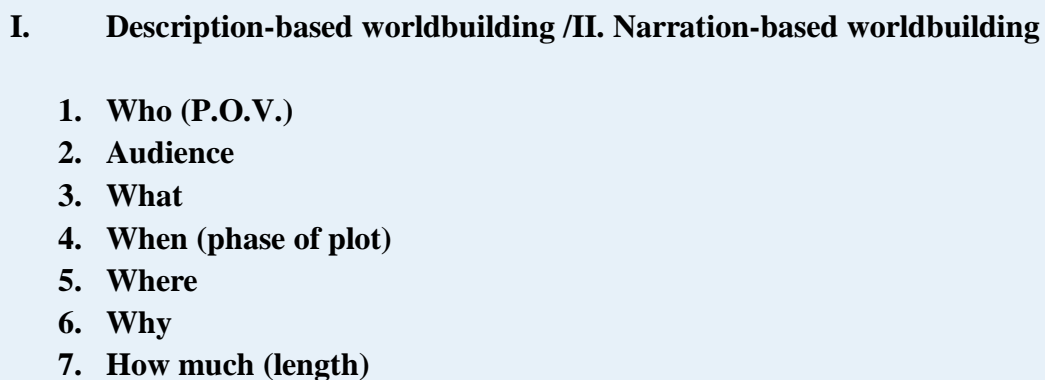
- 
- I. Description-based worldbuilding /II. Narration-based worldbuilding**
- 1. Who (P.O.V.)**
 - 2. Audience**
 - 3. What**
 - 4. When (phase of plot)**
 - 5. Where**
 - 6. Why**
 - 7. How much (length)**

Figure 4. Coding Frame Blueprint 1

In the second version of the coding frame, I used a more specific terminology and introduced new elements such as the diegetic level, explicitness, and the storyline. At this stage, variables for the different subcategories were also delineated (Figure 5). The third blueprint of the instrument consisted of a slightly edited version of the third one where I deleted some subcategories.

For the fourth version of the coding frame, I refined some terminology- diegesis was termed focalization for instance- and supplemented new categories namely: the nature of the phenomenon, discourse level, and narrative mode. I also changed the order of the subcategories (Figure 6). In the fifth version of the coding frame, I replaced the narrative mode subcategory with the diegetic sphere and renamed the purpose ‘function’ and focalization ‘worldbuilding level’ (Figure 7).

In the provisional coding frame—the one used in my pilot coding—the names of the main categories and some of the subcategories and variables were reformulated to be as clear and explicit as possible. The nature of the phenomenon subcategory was discarded because I realized that I could not reach satisfying definitions of the variables to ensure they would yield objective, stable, and replicable results. I renamed the subcategory ‘worldbuilding level’ ‘narrative level’. I also determined the variables of the ‘length’ subcategory (Figure 8).

Each subcategory was conceived to answer one of the questions: *What* type of storyworld element is being introduced? *Where* is the element situated relative to the reader’s spatial and temporal experiencing of events? *Why* is the element being introduced? *Who* is introducing the element? *How* is the element presented stylistically? *When* in the story is it introduced? and *how much* information about it is provided? These questions were answered through the following subcategories respectively: aspect of the secondary world, diegetic sphere, function, narrative level, explicitness, part of plot, and length. The structure, categories, and subcategories of the provisional coding frame were designed in such a way as to facilitate the discussion of one main research question (A) and two secondary research questions (B) and (C). The overall arrangement and distribution of the coding frame relative to the research questions is presented below:

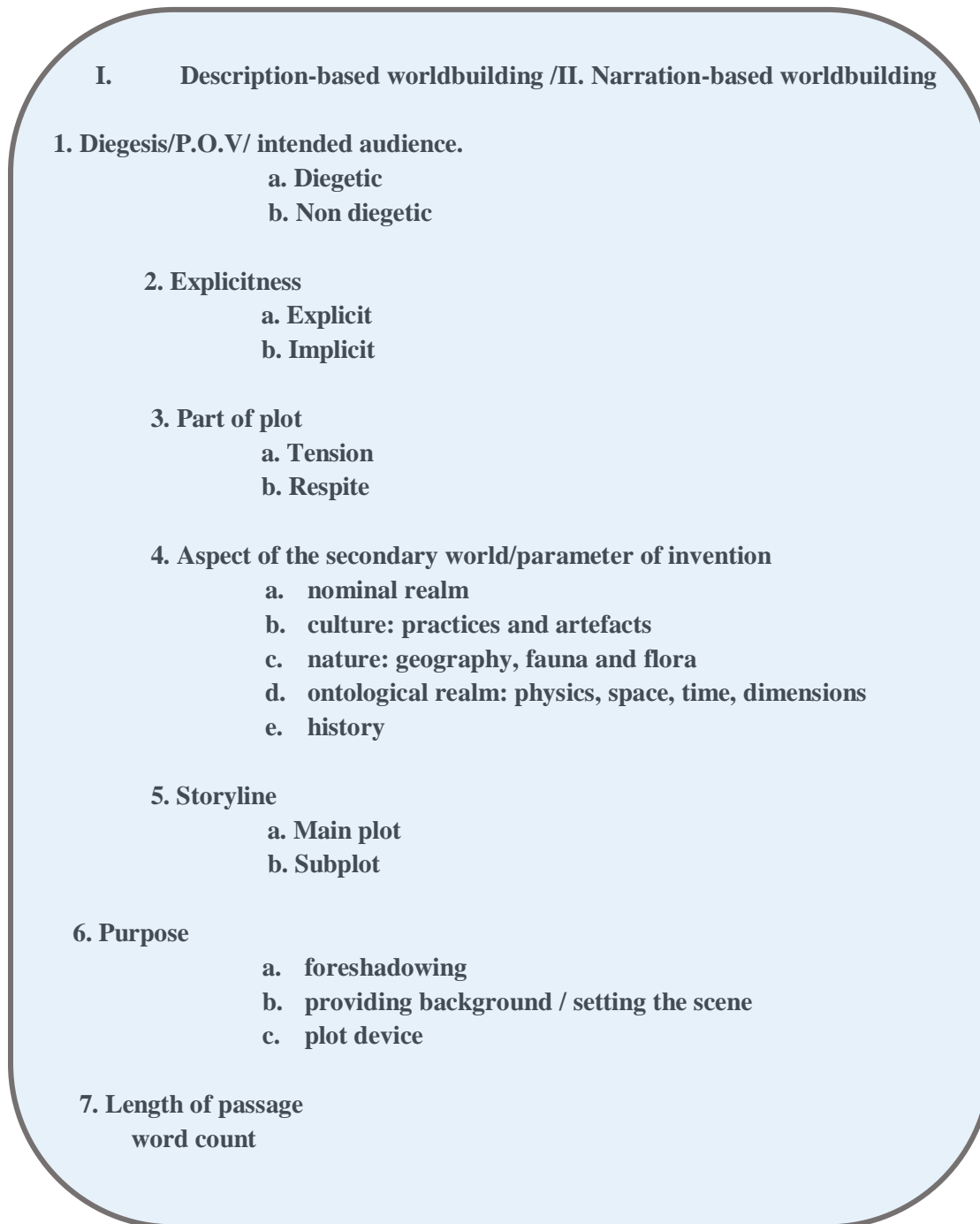


Figure 5.Coding Frame Blueprint

I. Description-based worldbuilding /II. Narration-based worldbuilding

1. Aspect of the secondary world/parameter of invention

- a. nominal realm
- b. culture: practices and artefacts
- c. nature: geography, fauna and flora
- d. ontological realm: physics, space, time, dimensions
- e. history

2. Nature of the phenomenon

- a. Spatial-static
- b. Temporal-dynamic

3. Focalization (level of narration)

- a. Intradiegetic
- b. Extradiegetic

4. Discourse level

- a. Story time
- b. Discourse time

5. Narrative mode

- a. Scene (live)
- b. Summary

6. Overttness (explicitness)

- a. Overt
- b. Covert

7. Part of plot

- a. Tension
- b. Respite

8. Purpose

- a. providing setting
- b. background information
- c. foreshadowing
- d. plot device
- e. other

9. Length of passage

word count

Figure 6. Coding Frame Blueprint 4.

I. Description-based worldbuilding /II. Narration-based worldbuilding

1. Aspect of the secondary world/parameter of invention

- a. nominal realm
- b. culture: practices and artefacts
- c. nature: geography, fauna and flora
- d. ontological realm: physics, space, time, dimensions
- e. history

2. Nature of the phenomenon

- a. Spatial-static
- b. Temporal-dynamic

3. Diegetic sphere

- a. Circle 1: live instances, experienced directly by the reader
- b. Circle 2: reported instances impacting the plot
- c. Circle 3: the storyworld at large

4. Function

- a. providing setting
- b. background information
- c. foreshadowing
- d. plot device
- e. other

5. Worldbuilding level / worldbuilding agent

- a. Intradiagetic
- b. Extradiegetic

6. Overttness (explicitness)

- a. Overt
- b. Covert

7. Part of plot

- a. Tension
- b. Respite

8. Length of passage

word count

Figure 7. Coding Frame Blueprint 5

I. Description-mediated worldbuilding /II. Narration-mediated worldbuilding

- 1. Aspect of the secondary world (what)**
 - a. nominal realm**
 - b. natural realm**
 - c. cultural realm**
 - d. ontological realm**
 - e. historical realm**

- 2. Diegetic sphere (where)**
 - a. present**
 - b. absent**

- 3. Function (why)**
 - a. providing info about the storyworld**
 - b. providing info for the story**

- 4. Narrative level (who)**
 - a. Extradiegetic**
 - b. Intradiegetic**

- 5. Explicitness (how)**
 - a. Explicit**
 - b. Implicit**

- 6. Part of plot (when)**
 - a. Tension**
 - b. Respite**

- 7. Length of WB episode (how much)**
 - a. A phrase (one or more words)**
 - b. A sentence or a clause (or two)**
 - c. A paragraph, or part of paragraph (three or more sentences)**
 - d. More than a paragraph**

Figure 8. The Provisional Coding Frame.

- **Question A:** Are instances of worldbuilding in the novels conveyed through description or narration?

The main research question was explored through categories I and II and aims at testing the hypothesis that not only description but narration too contributes to worldbuilding. My assumption was that this may be the case of narrative passages that relate story events but implicitly include worldbuilding information or narrative passages that are entirely dedicated to introducing a story element such as a myth, a historical event and the like.

- **Question B:** What are the content-related characteristics of each worldbuilding episode?

This aspect was investigated through subcategories 1-3.

- **Question C:** What are the formal and stylistic characteristics of each worldbuilding episode?

This dimension was discussed through subcategories 4-7.

2.2.6. The Provisional Codebook

The codebook can be seen as an expansion of the coding frame where each item is defined and/or illustrated and which acts as a reference or guide for coders. It not only helps inform their coding decisions but also ensures that coding is consistent and replicable. Put simply, the codebook makes sure that the elements of the coding frame mean the same thing to everyone.

Once the structure of the coding frame was developed, the next step in the research was to explain and define each category, subcategory, and variable. Through my survey of

relevant literature and my readings of worldbuilding fantasy novels, I were able to approach the categories in an informed manner. I observed patterns and codes to look at the characteristics of worldbuilding in the units of analysis. I then created checklists or criteria for interpretation, categorization, and analysis of the categories. For each category and subcategory I provided the following:

Firstly, a *category name* that functions as a label that is both concise and descriptive and captures the essence of what a (sub)category is about (Schreier, *Qualitative Content Analysis in Practice* 103). I chose category names that were neither overly long nor overly short and cryptic (Schreier, “Qualitative Content Analysis” 176).

Secondly, a *description* of what is meant by that name and which consist of two parts: a *definition* and *indicators*. The definition, which is a mandatory part of the category description, states what is meant by a given category and what features are characteristic of the category (Schreier, “Qualitative Content Analysis” 176). I borrowed and adapted concepts from narrative theory and, in some cases, developed my own definitions for them.

Category descriptions can contain a description of important features and/ or indicators. I endeavoured to make indicators neither too abstract nor too specific (Schreier, *Qualitative Content Analysis in Practice* 103). In some instances, indicators were added as signs that point to the presence of a given variable and to make it recognizable. They describe the ways in which the presence of worldbuilding manifests itself in the data either through narration or through description. When dealing with category descriptions where no suitable indicators came to mind, indicators were omitted altogether to avoid leading

coders astray (100). Although not as specific as examples, indicators are more concrete than descriptions of features (99). The category descriptions I developed at this stage are explained in the provisional codebook (Appendix 1). The following is a brief discussion of the origin of some of the subcategories.

The aspect of the secondary world or parameter of invention is essential as it represents what is perhaps the first feature of any worldbuilding incident a reader is likely to identify. It answers the question: what is being introduced? It looks into the content of the worldbuilding event rather than the textual modes of transmission. This subcategory originates in Mark Wolf's discussion of parameters of invention, i.e. the modifications brought to the default settings of the primary world. This is where invention and worldbuilding proper take place. Under this aspect, M. Wolf includes four variables (60-2). The historical aspect was added inductively as an amendment after my own readings of several worldbuilding novels to explain incidents that remained unaccounted for by Wolf's model.

The subcategory 'presence' helps determine whether the storyworld element under discussion is 'present' or 'absent'. It was inspired by Ryan's explanation of the different spatio-temporal 'circles' used to render a storyworld on stage or on paper. Filling up the secondary world's different circles with existents creates the impression of a complete storyworld that invites imagination and speculation (Ryan, "From Possible Worlds" 78) in addition to narratology's distinction between the scene or live narrative modes. Scenic presentation are "a 'showing' mode which presents a continuous stream of detailed action

events” while summary is “a 'telling' mode in which the narrator condenses a relatively long stretch of story time into a brief, summary report” (Jahn 66).

The explicitness subcategory was added because as M. Wolf explains:

[L]earning the ways in which a secondary world differs from the Primary World, and learning how a world works, is often a large part of the enjoyment of experiencing an imaginary world. Thus, how world information is doled out to the audience is an important part of world building and design.

This subcategory was inspired by narratology’s distinction between overt and covert types of narration (Jahn 5).

The concept of worldbuilding level was refashioned and adapted from Genette’s work on narrative levels (*Narrative Discourse* 228). It relates to whether the person/ agent doing the worldbuilding is situated inside or outside the storyworld. A more technical term to designate this latter is diegesis (diégèse) which is the story universe or sphere in which the story unfolds (Daugherty 59) or, as Ryan defines it, “storyworlds are totalities that encompass space, time, and individuated existents ...” (“From Possible Worlds” 63). The adjective diegetic thus means “belonging to the narrated world” (Schmidt 6). The phase of plot subcategory is borrowed from Christopher Booker’s description of the phases of different plot types. Booker distinguishes between alternative phases of constriction or ordeal followed by phases of respite where each tension is followed by release.

2.2.7. The Pilot Phase

In order to recognize and address the inevitable shortcomings of the coding frame early on, the coding frame was tried out on different novels from those of the corpus during a pilot phase before the main analysis was carried out. The pilot phase consisted of the following three steps:

- ✓ selecting material
- ✓ the trial coding
- ✓ evaluating and modifying the coding frame (Schreier, “Qualitative Content Analysis” 178).

Since this analysis aimed at testing a hypothesis, namely that narration contributes to worldbuilding, I opted for using different texts than the novels selected for the main coding. This was done to avoid rigging the coding frame and codebook to make them fit the corpus of the research (Schreier, *Qualitative Content Analysis in Practice* 148). The texts selected were Tolkien’s *The Fellowship of the Ring* (1954) and Le Guin’s *A Wizard of Earthsea* (1986). The choice was based on the authors’ and the works’ iconic status in worldbuilding fantasy written in English.

In an effort to achieve a balance between variability in the data and practicability and to avoid cognitive overload, an equivalent of 10 to 15 percent of the sample novels was used for the trial coding (Schreier, *Qualitative Content Analysis in Practice* 151) which amounted to roughly 35 pages from each novel. I attempted to select the book’s sections so that differences in the material were adequately represented and that as many categories as

possible from the coding frame were employed in the trial coding (152). To do so, I marked a section from the beginning of each of the first, middle, and last chapter of each novel.

Because the pilot phase marked the transition from the preparatory theoretical part of the research process to the practical application of the concepts on the corpus, it brought to light some unforeseen areas of indeterminacy, especially when it came to segmentation. Indeed, during my segmentation phase for the trial coding, I was faced with an unmanageable number of worldbuilding segments, a number far beyond the scope and resources of the present study. I thus realized the necessity of defining other criteria to help narrow down the amount of data. I first considered using the distinction between micro worldbuilding vs macro worldbuilding, which roughly deals with the specific and general information about the storyworld. This idea was soon abandoned because the dividing line between the two is far from clear. My own pilot coding, however, revealed some more practical criteria for segmentation:

- Repetitions were disregarded unless they provided new information, even if an element's previous mention was in a section that was not coded, like a comment or dialogue, i.e. in a mode other than narration of description. If, for instance, a place was mentioned throughout the text more than once as is likely to happen in any story, only the first instance (within a descriptive or narrative passage) was segmented and coded. Subsequent occurrences were ignored unless they introduced new facts.

- Storyworld elements that fit into the same subcategory and come in rapid succession and close proximity in the text count as one worldbuilding instance. This could for instance be the listing of a number of artefacts or places.
- Character information was ignored, except where characters were presented as representatives of a species (elves, dragons, centaurs...) or institution (a king, a minister, a mage....) through generalizable statements. Specific, individual, and personal information was not taken into account because I consider the presentation of characters to falls within the purview of characterization more than that of worldbuilding.
- Only the descriptive and narrative passages were included, even if they were part of dialogues. Other discursive modes—comment, argument, exposition—are not the focus of this study.
- One and the same segment may be interrupted formally by a short text, such as a dialogue, comments, even by an intervening segment.

Since the number of categories and subcategories was not too large (nine in total), coding was conducted simultaneously without dividing it into tasks (Schreier, *Qualitative Content Analysis in Practice* 13-4). I first conducted a round of coding myself. I worked on electronic copies of the books during the trial coding, which facilitated checking for repetition, and used manual coding.

In order to systematize the process and make it more practical, I numbered the items of the analytical instrument. The main categories of the coding frame, description-mediated worldbuilding and narration-mediated worldbuilding were designated by the roman

numerals I and II respectively while the subcategories were ordered using Arabic numerals 1 to 8. Variables within subcategories were presented in alphabetical order within each subcategory. Each segment was assigned eight codes, one for each subcategory.

Each time a relevant segment was encountered it was highlighted for easier location in the text and assigned an identification number as a annotation on the e-book document. The identification number of each segment was then reported and assigned codes before contextual information was forgotten. Two separate coding spreadsheets with an identical layout were used for each novel: one for description-mediated worldbuilding and another for narration-mediated worldbuilding (Table 1). This was done to facilitate the discussion of results. Each segment or unit of coding was then allotted three separate lines, one for each coder, in order to facilitate comparison later on (Schreier, “Qualitative Content Analysis “179).

Rather than coding and recoding the material a few days apart myself, I brought in two trial coders. The three coders worked independently of each other (Schreier, “Qualitative Content Analysis” 179). I thereby wanted to benefit from the input of the other coders and their fresh perspective on the study. Since the trial coders joined the research at a later stage, a phase of familiarization, or *coder training* was dedicated to introducing them to the study in general and the provisional coding frame and provisional codebook in particular (Krippendorff Ch. 7, Neuendorf 133) of which they were given copies along with a summary of the relevant parts of the study.

Segment number	Coder	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
1.1.1	1	c	a	a	b	a	b	b	a
	2								
	3								
1.3.3	1	e	b	b	a	b	a	b	d
	2								
	3								
...	1
	2								
	3								

Table 1. Layout of the Comparative Coding Spreadsheets of the Pilot Phase.

The coders were of course provided with the comparative spreadsheets. In this latter, the codes entered by the other coders were electronically concealed with a black highlighter tool to ensure that each trial coder remained neutral and would not be influenced by the others' interpretations. The original texts where the units of coding had been highlighted were also communicated in the event that the coders would need more contextual information to develop their interpretation (see 2.2.d for context units) of the segments in the case of some sub-categories such as 'narrative level'. Table 2 provides a brief profile of the trial coders including my own.

Following discussions with the trial coders, the results yielded by the different coders were compared for consistency and adjustments were made for subcategories and variables whose application was not straightforward and clear-cut (Schreier, *Qualitative Content Analysis in Practice* 147). This evaluation was essential to guaranteeing the quality and efficiency of the coding frame and is discussed in details below.

I took a reflexive stance in the assessment of the coding frame and codebook during the pilot phase by acknowledging other coders' perspectives on the analytical instrument and by making the grounds for her interpretation of categories transparent (Schreier, *Qualitative Content Analysis in Practice* 35). The results gathered through the trial coding allowed me to evaluate the quality of the coding frame and the acceptability of my analysis in regard to two crucial criteria validity and reliability. It is important to bear in mind that the coding frame can no longer be modified during the main analysis phase. Therefore, it

	Coder 1	Coder 2	Coder 3
Academic qualifications	PhD student in English literature and civilization	Master's degree in Anglo-Saxon literature and civilization	PhD in linguistics and didactics
Occupation	English Teacher	CELTA qualified teacher	Teacher of English literature, linguistics and discourse analysis
Background knowledge of worldbuilding fantasy literature	Substantial	Substantial	Ample

Table 2. Profile of the Trial Coders.

was crucial that the frame was sufficiently reliable and valid before starting the main coding (“Qualitative Content Analysis” 179).

Even before I received the trial coders’ feedback and based solely on my own trial coding I was able to bring some amendments to the segmentation process. My pilot coding allowed me to uncover two types of special segments:

✓ *Embedded segments* were conceptualized to code changes of worldbuilding topic within the same formal worldbuilding passage. This applies when a segment mainly discusses one subcategory but touches one or more other subcategories. The embedded segment is identified by adding the letters *a, b, c* ... to the identification number of the main segment. In this passage, for instance:

Ged saw a low coast lashed by rainy wind, *a grey town crouching behind the long stone breakwaters that made its harbor*, and behind the town treeless hills under a snow-darkened sky. They had come far from the sunlight of *the Inmost Sea.*” (LeGuin, *A Wizard of Earthsea*, ch.6, my emphasis)

The segment as a whole (2.6.95.88) presents information about nature, while the two segments in italics insert information about culture and the nominal realm and are identified as 2.6.95.88.*a* and 2.6.95.88.*b* respectively.

✓ *Compound segments* are passages that keep formally alternating between two subcategories and where separating all the worldbuilding data would produce too much fragmentation and too many segments. Embedded segments are as it were two entwined segments which it would be unpractical to disentangle. This is one such segment:

Always as they rowed on among the craft that crowd the eastern channels of the Ninety Isles, under the windows and balconies of houses that lean out over the water, past the wharves of Nesh, the rainy pastures of Dromgan, the malodorous oil-sheds of Geath, word of his deed had gone ahead of him. (LeGuin, Wizard, ch. 6)

What we have here are three entwined segments, one dealing with the nominal realm, another describing aspects of the nature of Earthsea, while another deals with the cultural aspect. The first segment is indicated by an open wavy bracket (2.6.89.65 {) while the second segment keeps the same number and is indicated by a closed wavy bracket (2.6.89.65}) and the third segment, if present, is indicated by two closed wavy brackets (2.6.89.65})).

I also brought some refinements to the codebook. The changes were as follows:

- Within the ‘aspect of the secondary world’ subcategory, the definition of the nominal realm was expanded to cover proper nouns as well as common nouns coined or repurposed by the author. Metaphysical phenomena such as magic were added to the variable ‘ontological realm’, since they involve bending the rules of nature and physics. I also added the variables ‘mixed’ for segments that deal with two realms of the storyworld at the same time and that cannot be separated formally in the text, unlike compound segments.
- I added a new subcategory, *degree of invention*, to help answer Question B related to the content characteristics of worldbuilding episodes. This subcategory describes the extent to which a storyworld element is different from or similar to

elements of the real world; it answers the question ‘*How similar* is the storyworld element to the primary world’s default settings?’.

- For the ‘explicitness’ subcategory, I added the precision that a brief embedded passage within an explicit passage may be implicit. For example, a detailed explicit passage about nature may only briefly mention a town (cultural realm) without providing further details.
- I gave further precision regarding the ‘phase of plot’ subcategory by specifying that the moment of tension, danger, or ordeal must be experienced first-hand by the protagonist(s) and not just in the form of reported events.
- For the ‘length’ subcategory, I decided to assign two-sentence paragraphs the code *b*—one or two sentences or clauses—instead of *c*—a paragraph.

The discussion with the trial coders following the pilot phase yielded some of the same remarks as mine. The trial coders also raised some questions that were already answered in detail in the present methodological chapter. There were a few additional observations. The most recurrent of these is that coding decisions often required knowledge of the entire novels. This, however, would not constitute a problem for the main coding since this latter, unlike the pilot phase, is conducted on the entirety of the novels of the corpus. Another issue was that coders did not see the point of treating single-word fragments as worldbuilding segments since neither description nor narration can be done in one word. I had to clarify the meaning of my two main categories, description-mediated and narration-mediated worldbuilding, and stress the fact that worldbuilding segments can be

simply embedded within descriptive and narrative passages and not necessarily consist of the whole passages.

The pilot phase confirmed that the current instrument was valid since it captured what it was designed to capture (Schreier, *Qualitative Content Analysis in Practice* 175). The categories and subcategories of the coding frame adequately represented the concepts under study and were easily handled by coders. Coders has no major difficulties in applying the different codes to the units of coding, that is, moving from the coding frame to the text.

Reliability is the ability of an instrument to yield data that is predictable, consistent, stable, and error-free (Schreier, *Qualitative Content Analysis in Practice* 167). Schreier explains that “[t]he coding frame is considered reliable to the extent that the results of the analysis are not only subjective, but intersubjective, i.e. apply across persons” (167). The reliability criteria was useful to my analysis in that low consistency in certain codes revealed some inevitable flaws in the provisional coding frame and codebook as well as areas where interpretations were contentious (169).

While some researchers calculate a coefficient of agreement (Schreier *Qualitative Content Analysis in Practice* 171-3), this step can be replace by discussion among coders (175). I opted for the latter approach as I valued the quality of the insights of the trial coders over bare numbers. Through constructive and instructive exchanges, coders explained their decisions and the reasons behind them.

2.2.8. Final Coding Frame and Codebook

Following the feedback of the trial coders, I strived to improve the quality of the codes by addressing areas of contention, clearing out some ambiguities, and dispelling uncertainties. I also dealt with some terminological refinements and subtleties in meaning. These amendments, allowed me to finalize the ultimate version of the coding frame to begin the main analysis.

I added *positive examples* to illustrate the variables when needed. When no typical examples were available, hypothetical examples were suggested in order to guide coders more clearly (Schreier, *Qualitative Content Analysis in Practice* 103). Sometimes, negative examples were provided to illustrate what the category is not meant to cover (100).

When two subcategories overlapped, or when there was disagreement between coders, I had to supplement the definition with *decision rules* that specify how the contentious material was to be coded and which variable to apply. Decision rules too may contain negative examples which illustrate material that does not fall within the range of a category (Schreier, *Qualitative Content Analysis in Practice* 103-4). Decision rules are an optional constituent of the codebook (177).

The pilot phase did not reveal any major issue with the coding frame. I therefore retained the same structure as the provisional coding frame and only added the variable 'mixed' to the 'aspect of the secondary world' subcategory. I also renamed the variables of the subcategory 'function' (Figure 9). The different categories, subcategories, and variables

of the coding frame are explicated in the final codebook below. Together, the final coding frame and the final codebook are the most critical aspect of my analytical procedures

Main Categories

I. Description-Mediated Worldbuilding: The presentation of storyworld data in the form of a descriptive passage or embedded within a descriptive passage with description being the verbal **representation, referencing, identifying, and experiencing** of phenomena that are usually **concrete, existential, static, spatial, and external** (focus on surfaces) by means of the **expansion** of a single element through **multiple paradigmatic attributions** of mostly **predictable qualities and details** and **metonymic juxtaposition**.

II. Narration-Mediated Worldbuilding: The presentation of storyworld data in the form of a narrative passage or embedded within a narrative passage with narration being the verbal rendering of a **chronological sequence** of **unexpected, impactful, or out of the ordinary events** as **a lived experience** by **anthropomorphic beings**, with a focus on **change, causes** and **outcomes** and vectored by the **perspective** of (a) **particular** individual(s). Ordinary actions and events such as walking, eating and the like that are part of a larger narrative or story are also considered narrative instances. Incidental brief occurrences of adjectives within narrative passages do not indicate a switch to the descriptive mode.

Subcategories and Variables

1.Aspect of the secondary world: It establishes which domain of the storyworld is covered in a given worldbuilding episode.

I. Description-mediated worldbuilding /II. Narration-mediated worldbuilding**1. Aspect of the secondary world**

- a. nominal realm
- b. natural realm
- c. cultural realm
- d. ontological realm
- e. historical realm
- f. mixed

2. Degree of invention:

- a. primary world element
- b. invented element
- c. mixed invention

3. Diegetic sphere

- a. present
- b. absent

4. Function

- a. Storyworld-related information
- b. Story-related information

5. Narrative level

- a. Extradiegetic
- b. Intradiegetic

6. Explicitness

- a. Explicit
- b. Implicit

7. Part of plot

- a. Tension
- b. Respite

8. Length of worldbuilding passage

- a. A phrase (one or more words)
- b. One or two sentences or clauses
- c. A paragraph, or part of paragraph (three or more sentences)
- d. More than a paragraph

Figure 9. Final Coding Frame.

- a) **The nominal realm:** It includes new names given to things already existing in the real world, invented names, and newly defined concepts. They can be proper nouns or common nouns coined or repurposed by the author.
- b) **The natural realm:** It encompasses landmasses, regions, geographical features, planetary forms, fauna and flora including species and information about their biology, new ecosystems, races, and the like. This code covers magical plants and creatures as well.
- c) **The cultural realm:** It englobes things made by humans or other human-like creatures such as new objects, technologies, customs, institutions, ideas, countries, as well as architecture, economic and political systems, social structures and so forth. In other words, the cultural realm includes all artefacts and practices as well as events and phenomena brought about by anthropomorphic beings like wars, pollution and so forth.
- d) **The ontological realm:** It is the most fundamental aspect of the secondary world as it defines the laws of physics, space, time, and dimensions that structure the storyworld and the ways they can be bent. Ontology is about “what applies neutrally to everything that is real” (Simons) or “the nature of being or the kinds of things that have existence” (“ontology”). It is the deepest level of the secondary world “... which determines the parameters of a world’s existence, that is, the materiality and laws of physics, space, time, and so forth that constitute the world” (W. Wolf).

Particularly relevant in the fantasy genre is the presence of magic, “an extraordinary power or influence seemingly from a supernatural source...[and] having seemingly supernatural qualities or powers” (“Magic”, Merriam-Webster). These invisible forces are allegedly able to “influence events [and] effect change in material conditions (“magic”, Encyclopedia Britannica). Magic involves metaphysical phenomena such as magical fields, ghosts and the like and since their very existence bends the rules of physics and nature, magic falls within the ontological realm .

- e) **The historical realm:** It covers major defining events such as wars, origin stories, conflicts, and collective histories. It can be indicated by the presence of ruins, for instance.
- f) **Mixed:** This code applies to segments that deal with one topic and that topic straddles two of the variables *a-e*. Unlike with compound segments, where the two aspects of the secondary world can be formally separated in the text, in mixed segments the whole passage formally expresses one idea but that idea cannot be confined to just one realm of the storyworld. In this passage for example:

... from time to time they talked of the crafts and devices that mages of old days had used to find out the hidden name of baneful powers and beings: how Nereger of Paln had learned the Black Mage’s name from overhearing the conversation of dragons, and how Morred had seen his enemy’s name written by falling raindrops in the dust of the battlefield of the Plains of Enlad.” (LeGuin, Wizard ch.10)

...the characters are reminiscing about the history of magic. This segments cannot be coded either as *d* (ontological realm) or *e* (history). It belongs to both and should therefore be coded as *f* (mixed). This code also covers magical practices and artefacts—but not naturally occurring magic—because they are at the intersection of culture (*c*) and the ontological realm (*d*) and take the form of knowledge, capabilities, and habits transmitted by cultural lineage (Tylor qtd. in White) such as incantations, charms, spells, and other techniques believed to “human control of supernatural agencies or the forces of nature” (“magic”, *Dictionary*; “Magic”, Merriam-Webster).

2. Degree of invention: This subcategory tackles the degree to which the author modifies the default parameters of the primary world i.e. how much invention is brought to a given storyworld element.

- a) **Primary world element:** An item or phenomenon we know exists, or can exist, in the real world, like daily life objects.
- b) **Invented storyworld element:** A purely fictional item that has no equivalent in the real world and was entirely imagined by the author, or borrowed from other fictional texts.
- c) **Mixed element:** This variable applies to elements which have some similarities with primary world items combined with some invented aspects. It includes primary world items that are reconceptualised and given a new name and anachronistic elements, like a medieval object used in modern times.

3. Deictic sphere: It is used to indicate where the secondary world element being introduced is situated in reference to the ‘location’ of the reader in the storyworld, i.e. the space the live events of the story identify as the here and now.

a) **Present:** The element discussed is present and anchored in the scene and shown directly to the reader who witnesses it first hand as the story events unfold. The location of the element in space and time is the same as that of the live action in progress. This ‘live’ worldbuilding is often indicated by the presence of dialogue and rendering of the characters’ feelings and inner thoughts. The scene is vectored through a character’s eyes rather than an omniscient narrator. The reader sees through the protagonists’ eyes.

b) **Absent:** The reader is **told** about a remote secondary world element, usually in a **fast-forwarded, condensed** and **shortened** exposition, summary or **report** by either the omniscient narrator or a character. The element is reported to and not witnessed first-hand by the reader.

3. **Function:** This subcategory deals with the purpose of the worldbuilding information that is presented.

a) **Storyworld-related information:** The worldbuilding data is primarily concerned with the construction of the setting and supplying background knowledge that helps the reader understand and situate themselves in the secondary world.

- b) **Story-related information:** The worldbuilding element is directly linked to, impacts, and influences the advancement of the plot and unfolding of events like introducing a device essential for the hero to complete his task.
4. **Narrative level:** This subcategory indicates whether the worldbuilding is done from within or without the storyworld.
- a) **Extradiegetic:** The person doing the worldbuilding is not part of the storyworld. Omniscient narrators should be considered extradiegetic by default unless specified otherwise by the text.
- b) **Intradiegetic:** The person doing the worldbuilding (narrator or character) is part of the storyworld. Segments should be coded as intradiegetic even when the worldbuilding is done by characters but reported by and filtered through the omniscient narrator as in this passage:

...they questioned Aragorn concerning the realm of Gondor and its ancient history, and the remnants of its great works that could still be seen in this strange borderland of the Eryn Mui: the stone kings and the seats of Lhaw and Hen, and the great Stair beside the falls of Rauros. (Tolkien, *Fellowship* 524)

6. **Explicitness:** It indicates whether the secondary world element is introduced in a direct or indirect style.

- a) **Explicit:** The worldbuilding episode is conspicuous, overt, direct, and elaborated. There is a deliberate attempt by the narrator to explain a storyworld element as in the following excerpt:

The island of Gont, a single mountain that lifts its peak a mile above the storm raked Northeast Sea, is a land famous for wizards. From the towns in its high valleys and the ports on its dark narrow bays many a Gontishman has gone forth to serve the *Lords of the Archipelago* in their cities as wizard or mage, or, looking for adventure, to wander working magic from isle to isle of all *Earthsea*. (LeGuin, *Wizard* ch.1, my emphasis)

- b) **Implicit:** The worldbuilding episode is covert, subtle, inconspicuous, camouflaged and organically integrated in the story, or just mentioned in passing like the italicized embedded segments in the quote above, which are implicit although the segment about the isle of Gont as a whole is explicit. Sometimes the information is implied and indirectly deduced by the reader, not explicitly stated. In this passage for instance:

...[she] sat cross-legged throwing handfuls of leaves into the firepit, so that a smoke spread and filled the darkness of the hut. She began to sing. Her voice changed sometimes to low or high as if another voice sang through her, and the singing went on and on until the boy did not know if he waked or slept... Then the witch spoke to Duny in a tongue he did not understand, and made him say with her certain rhymes and words until the enchantment came on him and held him still.” (LeGuin, *Wizard* ch.1)

...we can note the presence of some kind of supernatural ritual involving herbs and incantations but are not given any more specifications about it. There is no explicit explanation of this storyworld element. Nominal segments for their part should be coded as explicit if accompanied by further explanation and implicit if the name is mentioned alone.

7 . Phase of plot: This item tells us when a storyworld element is introduced relative to the stages of the story, whether during or outside moments of constriction.

- a) **Tension:** Any dangerous, terrible, or threatening event involving confrontation and difficulty including: hostile terrain, alien and unfriendly lands and monsters, deceptive and treacherous temptations (Booker, 73-6, 83). Characters do not necessarily need to be in mortal peril. The protagonists could be at risk of losing something precious or held captive themselves. They could also be at a crossroads, literal or figural, where fateful decisions or sacrifices need to be made, causing internal conflict within the protagonist(s). In any of these situation, however, the protagonists have to be directly affected by the situation and not merely hear about it as is the case in this passage:

Last year they had attacked the Torikles and the strong island Torheven, raiding in great force in fleets of red-sailed ships. News of this came north to Gont, but the Lords of Gont were busy with their piracy and paid small heed to the woes of other lands. (LeGuin, *Wizard* ch.1)

If the narrative digresses to a side scene while the heroes are in a phase of tension, the worldbuilding, if any, should be coded as *a* (tension).

- b) **Respite:** These are periods of calm when the heroes regain their strength or receive help, hospitality and guidance from friendly helpers (Booker 73, 83), prepare for an adventure, or simply go about their daily life.

8. Length of the worldbuilding episode: It specifies how much textual space is allotted to the worldbuilding episode.

- a) A phrase or phrases: A phrase is a word or a group of related words that does not contain a subject-verb agreement.
- b) One or two sentences or clauses: A sentence is a group of words that makes complete sense in itself. It contains a main verb and a subject. It begins with a capital letter and ends with a full stop. A clause is a group of words that has a subject-verb agreement. It may be part of a sentence or be a sentence in itself. This variable also covers two-sentence paragraphs.
- c) A paragraph: Or part of a paragraph, that is, three or more, not necessarily successive, sentences.
- d) More than a paragraph.

2.2.9. Main Coding and Recording Procedures

I conducted the main coding on the corpus selected for the research in order to decide on the meaning of each unit of coding with respect to the concepts of the coding frame (Schreier, *Qualitative Content Analysis in Practice* 204). I followed a similar procedure to that of the trial coding, except that instead of multiple coders, I worked independently through two rounds of coding with an interval of at least 10-14 days (198-9) using single-coder spreadsheets (Table 3). All the relevant parts of the novels were indicated, and the units of coding were marked within these relevant parts (195).

The main coding phase uncovered a new type of segment besides embedded and compound segments. I termed these items *split segments*. They occur when a storyworld element is introduced through both narration and description provided that the narrative and descriptive passages can be formally delineated in the text. They were identified by adding a slash (/) after the segment number. These segments were coded twice, once under the description-mediated worldbuilding category and once under the narration-mediated worldbuilding category. I observed that the descriptive part and the narrative part of the segment often have different codes, especially for the length and explicitness subcategories.

On rare occasions, segments may be formally separated not only by intervening text, such as dialogue, but by another segment. Embedded segments may occur formally outside the main segment. This is more often the case when an element is introduced in a passage but its name is found in the surrounding text. Unforeseen aspects in the material that were not covered by the coding frame are mentioned as *residual categories* or residual variables (Schreier, *Qualitative Content Analysis in Practice* 93). Oftentimes, coding decisions were determined not by the segment itself but thanks to contextual units—i.e. surrounding or remote text, be it in the form of dialogue, exposition, or other—that helped determine aspects such as the point of view, the deictic sphere, and the function of the worldbuilding episode. For the main coding, I used the final version of the coding frame. All of the material was coded twice to double-check for validity and reliability. Minor shortcomings of the coding frame came to light during the main coding (see Conclusion) but did not necessitate changing the coding frame (Schreier, *Qualitative Content Analysis in Practice* 202). As a

final step, the codes of the double-coded units were compared and, in case they differed, I decided on a final code (202). The final code was indicated in red (see Appendices 6-11).

2.3. The Research Journal

As an addition to the coding frame, which covered the more quantitative and technical aspects of worldbuilding, I relied on a second analytical aid, namely the *research journal* or *research diary* to strengthen my analysis and supply it with qualitative and aesthetic insights. More importantly, data gathered from the diary was used to answer my fourth research question.

2.3.1. Definition and Importance of the Research Journal

The research diary served as a repository for personal reflection and a tool that facilitated the development of the qualitative research and promoted understanding of the role of reflexivity (Gerstl-Pepin and Patrizio). Writing down thoughts allowed me to document changes in thinking because it is easy to forget feelings and decisions made at a particular time in the past (Gerstl-Pepin and Patrizio). The diary thus served to anchor my thoughts, and feelings (Gerstl-Pepin and Patrizio). Borg maintains that the benefits of keeping a diary during research include its function as a reminder of past ideas and events which guide subsequent action. As for Altrichter et al., they caution that in the research process, data collection should not be separated from reflection and analysis, as all processes feed onto each other. In a similar vein, Venturino notes that since the text is a potential structure that we actualize or concretize through our reading we should acknowledge the steps of this interactive process and notice the active transactions taking

place as we work through a novel. Engin too defends the value of journaling as a tool for *scaffolding knowledge* during research.

However, it was Rapley's research on the crucial place of writing in the thinking process that played the most decisive role in prompting me to adopt the research diary as an additional instrument for my analysis. Rapley summarizes the relation between thinking and writing as follows:

Writing is thinking. It is natural to believe that you need to be clear in your mind what you are trying to express first before you can write it down. However, most of the time the opposite is true. You may think you have a clear idea, but it is only when you write it down that you can be certain that you do. (Rapley, *Doing* 25)

In light of Rapley's explanation, one begins to have a better grasp of the importance journaling can have during research.

In approaching the research diary, I also valued insights provided by *reader response theory*. In reader response theory, also known as *reception theory*, *reception* refers to the creation of meaning of a text by a reader (Upstone). In *The Implied Reader*, Iser argues that the text exists between the artistic pole—the text the author creates—and the aesthetic pole—the text as the reader receives it—and that it is only by combining the two that we can access the actual literary text. It is the reader who completes the practice of meaning creation—or in this case world construction (274). He does so in a middle space where the transactions between text and reader shape the process of meaning creation (Venturino). For Iser, “[t]he convergence of text and reader brings the literary work into existence.... This virtual dimension is not the text itself, nor is it the imagination of the reader: it is the coming together of text and imagination” (qtd. in Venturino).

The idea of the reader as an active participant in the process of meaning making is not a new one and was already discussed by Barthes in “S/Z”. In his essay, Barthes distinguishes between a *readerly text* in which the meaning is fixed and the reader assumes a passive role, and a *writerly text* that is open to interpretation and in which the reader takes an active part in writing its meaning (Barthes). In keeping with the constructivist stance adopted in this study, the latter approach to text was naturally adhered to as it leaves room for interpretation and meaning-making.

Werner Wolf, for his part, commented on the nature of the verbal medium noting that:

... the dominant type of signs employed is symbolic and not iconic, which makes an extra demand on the recipient’s activity. Verbal texts do not permit a life-like reconstruction of objects through the perception of iconic signs. Rather, the work of concretization is here exclusively the recipient’s share. (“Description” 49)

Venturino contends that although the notion of the reader as author may seem extreme, it can be easily justified by the concept of *subjectivity*. He notes that “[p]eople see things in different ways, and when people look at literature, they often come away with very different reactions”. The self-reflexive use of research journaling is a way of acknowledging this subjectivity.

Besides enriching the analysis of the data by supplementing it with my response as a reader, I hoped to address a major drawback of QCA through the use of the research diary instrument. Indeed, the coding procedures of QCA lead to a loss of information relative to the context, i.e. the context units, surrounding the units of coding and which are needed in order to properly understand the meaning of the latter (Schreier, *Qualitative Content*

Analysis in Practice 133-4). During QCA, data is manipulated and reframed into a new matrix, which leads to the creation of an artificial set of relationships. Maxwell explains that:

...this new set of relationships is based on similarity rather than contiguity, and is thus not a 'recontextualization' in the usual sense of 'context,' that is, a set of phenomena or data that are connected in time and space. This new set of relationships is quite different from a contiguity based context, and confusing the two can lead to the neglect of actual contextual relationships. (Maxwell 24-5)

Being aware of these limitations of QCA as well as the benefits diary keeping can offer, I added a fourth research question to enhance the quality of my analysis. This last question was modelled on one of Pelttari's research questions.

Question D: What additional information and aesthetic responses do entries in the researcher's journal provide in respect to the narration-mediated and description-mediated worldbuilding in the novels?

The research journal is usually used only as an organizational tool for reflexivity, planning tasks, reminders, note taking that accompanies the research process from time to finish but is not in itself part of the research proper. In contrast to most studies, however, the entries of my research diary was intended to be part of the analytical data from the start and the journaling accompanied the main coding phase only.

2.3.2. Recording Procedures of the Research Journal

Some entries were added to the journal during coding sessions, some between sessions, and others after completing the coding of a given novel. Entries were written as rough notes in a free style, similar to brainstorming. The support chosen was a dual

notebook, that is, a notebook with lined and blank pages. The primary responses were recorded on the lined paper. They were dated and marked on the margin either by the identification number of the segment under scrutiny or the page number of the relevant passage. Later reflections were sometimes recorded in order to compare books or ideas and establish links between the data. Reflections added after the primary reflection were written on the blank paper, facing the earlier response.

I recorded my personal reactions, reflections, and thoughts during the coding. I also wrote down anything that struck me as particularly interesting in regard to worldbuilding in the texts. My intention was to investigate subjective reader experience of immersion in the secondary world, pace of the story, obtrusiveness of worldbuilding in the narrative, suspension of disbelief, aesthetic illusion and much more. These observations and reflections in the research diary acted as a catalyst for later discussion and led to “epistemological awareness” (Gerstl-Pepin and Patrizio) as I realized how my own knowledge was constructed.

Summary of Chapter Two

This chapter has explicated the methodological procedures that guided this study, with the intention of making my analysis as transparent, systematic, and objective as possible. The chapter has allowed us to better grasp the qualitative content analysis method, its strengths, drawbacks, and central role in my data collection. As a method for systematically describing the meaning of targeted aspects of qualitative material, QCA was

carried out through the segmentation, coding, and classification of the relevant parts of the novels of the corpus as instances of the categories of my coding frame.

The analytical procedures employed in this study aimed at testing the hypothesis that narration too contributes to worldbuilding in English fantasy literature and that this latter cannot be claimed by description alone as is traditionally believed. I designed the coding frame for this study in such a way that it allows to categorize description-mediated and narration-mediated episodes of worldbuilding as well as to scrutinize the content and formal characteristics of each worldbuilding instance. One main research question and three secondary questions framed my analysis:

Question A: Are instances of worldbuilding in the novels conveyed through description or narration?

Question B: What are the content-related characteristics of each worldbuilding episode?

Question C: What are the stylistic characteristics of each worldbuilding episode?

Question D: What additional information and aesthetic responses do entries in the researcher's journal provide in respect to the narration-mediated and description-mediated worldbuilding in the novels?

This chapter has also outlined the selection process of the novels used in the study: *The Colour of Magic*, *Harry Potter and the Philosopher's Stone*, and *Harry Potter and the Chamber of Secrets*. A pilot phase was conducted to help address the shortcomings of the

coding frame and explanatory codebook. Furthermore, the research journal was introduced as a tool to systematically record my impressions and comments during the main coding in order to supplement the discussion with further insights. My coding and journaling yielded a considerable amount of data that is presented and discussed in the next chapter.

Chapter Three:
Presentation and Discussion of Findings

The first section of this final chapter summarizes and explores the quantified data obtained from the application of the coding frame on the corpus. It describes various aspects of my findings on description-mediated and narration-mediated worldbuilding in the selected English fantasy novels once the raw data collected during the main coding phase was converted into charts. The section also presents the main themes and topics extracted from the entries of the research journal. The second part of the chapter provides a more in-depth discussion of the results while also answering the four research questions of the study.

3.1. Presentation of the Results of the Qualitative Content Analysis and the Research Journal

Around 770 worldbuilding segments of different size were put under scrutiny across the three novels. It should be noted, however, that the display of results goes beyond the content analysis proper, which ended with the main coding (Schreier, *Qualitative Content Analysis in Practice* 36). I obtained the coding frequencies for all variables by subjecting each of the three selected fantasy worldbuilding novels to the content analysis instrument. However, the coding sheets obtained from the main coding only provided information about individual units of coding or segments, not the units of analysis, i.e. the novels in their entirety (Schreier, *Qualitative Content Analysis in Practice* 207). This is why the raw coding data, in the form of coding sheets (see Appendices 6-11), was unable to answer the research questions and needed to be transformed or upgraded, as it were, to the novel level (207).

Data from the coding sheets was first entered in a framework matrix as a way of summarizing it (Schreier, *Qualitative Content Analysis in Practice* 220). The rows of the matrix represented the different variables of each subcategory and the columns represented the number of occurrences. The percentages obtained from these values were then displayed in the form of bar charts. The decimal numbers were often rounded up or down either by myself or automatically by the spreadsheet program to ensure a clearer reading of the charts. These steps were conducted using Microsoft Excel.

For each novel, graphs were created for frequencies of description-mediated and narration-mediated worldbuilding, the distribution of segments across parts or chapters, the specific types of segments, the frequencies of the different variables in all of description-mediated worldbuilding, narration-mediated worldbuilding and the combination of both. Moreover, I included synthesis charts to exhibit the mean percentage of the above. The mean was calculated by adding the percentage of each given item in each novel then dividing the sum by three. Therefore, although the results section below is organized by case—in order of publication—the quantitative strategies described above imply an emphasis on the categories rather than the individual cases (Schreier, *Qualitative Content Analysis in Practice* 231). The count of the value of each item and its percentage as well as the creation of the graphs were done electronically using the Microsoft Excel software.

The issue with categorizing techniques in quantitative research is that the connection between the coded data and its context is not retained (Maxwell and Chmiel 26). This decontextualization and lack of critical analysis can lead to a less insightful study (Short, “Research” 21). For this reason, I strived to combine the objectivity of quantitative

strategies with the critical reading required in literature studies (Huckin). This latter aspect was covered in part by the research journal, which highlighted the responses and interpretations of the researcher as reader.

I analyzed data in the research diary by hand, finding units of words, phrases, or sentences that dealt with similar topics and marking them with highlighters according to a colour scheme and using coloured page markers. Once the categories were identified, the marked words, phrases, or sentences were typed into a Word document. The diary entries were coded for noteworthy topics that appeared frequently or simply stood out during the analysis. I compared each journal entry with the previous entry to generate categories and identify common concepts through *progressive summarizing* (Schreier, *Qualitative Content Analysis in Practice* 110). I then used *subsumption* to assign each segment either to a pre-existing category or to a newly generated category (120).

3.1. 1. *The Colour of Magic*

This section starts with the presentation of the findings of the qualitative content analysis of *The Colour of Magic* and provides information about the different types of worldbuilding segments and the frequency of the different variables in descriptive and narrative passages. The section also describes the most important points of my journaling about the novel.

The graph below outlines the frequency values of each of description-mediated and narration-mediated worldbuilding (Figure 10). These are very surprising and encouraging

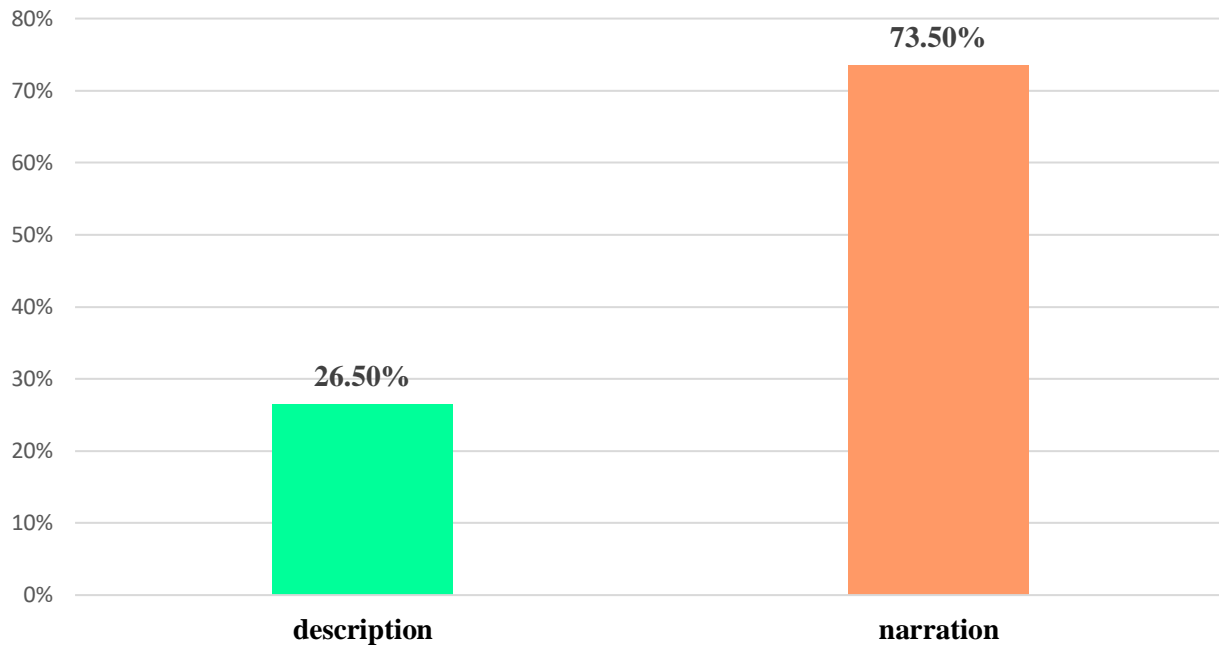


Figure 10. Frequencies of Description-Mediated and Narration-Mediated Worldbuilding in *The Colour of Magic*.

results as they not only confirm the common insertion of worldbuilding within narrative passages in *The Colour of Magic*, but also exceeds expectations by showing that narration is more frequently used by a large margin. Indeed, narration-mediated worldbuilding episodes outnumber description-mediated worldbuilding episodes at a towering 73.5%, which is more than twice as much. This finding provides convincing textual evidence in favour of my hypothesis on the contribution of narration to worldbuilding.

The second graph represents the trend curves of segments throughout *The Colour of Magic* (Figure 11). It was obtained by counting the number of descriptive and narrative segments for each of the four parts of the novel, the book not being divided into chapters. Thus, the graph gives us an approximate idea of the way worldbuilding segments are

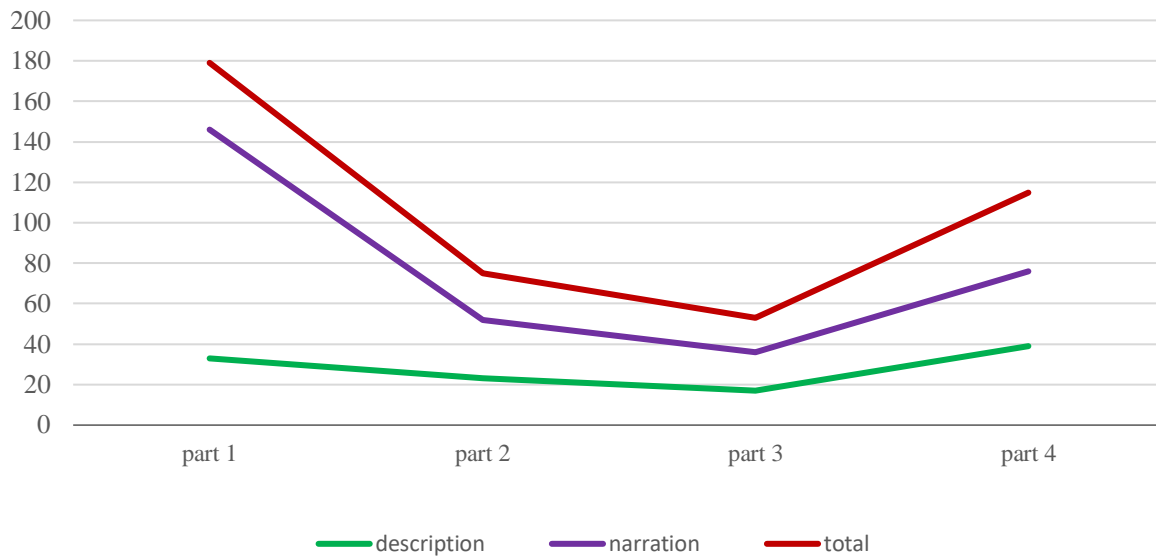


Figure 11. Distribution of Worldbuilding Segments Across Parts in *The Colour of Magic*.

distributed in the novel. The curves reveal the following:

- The density of worldbuilding varies greatly from part to part.
- Most of the construction of the storyworld occurs in the first part of the story. It then lessens gradually to relatively increase again in the last part.
- Description-mediated and narration-mediated worldbuilding follow more or less the same trend, rising and falling in pace.
- The frequency of description-mediated worldbuilding is more stable throughout than that of narration-mediated worldbuilding.

The third chart lays out the proportions of the specific types of segments as found among the 319 segments that were marked in *The Colour of Magic* (Figure 12). The

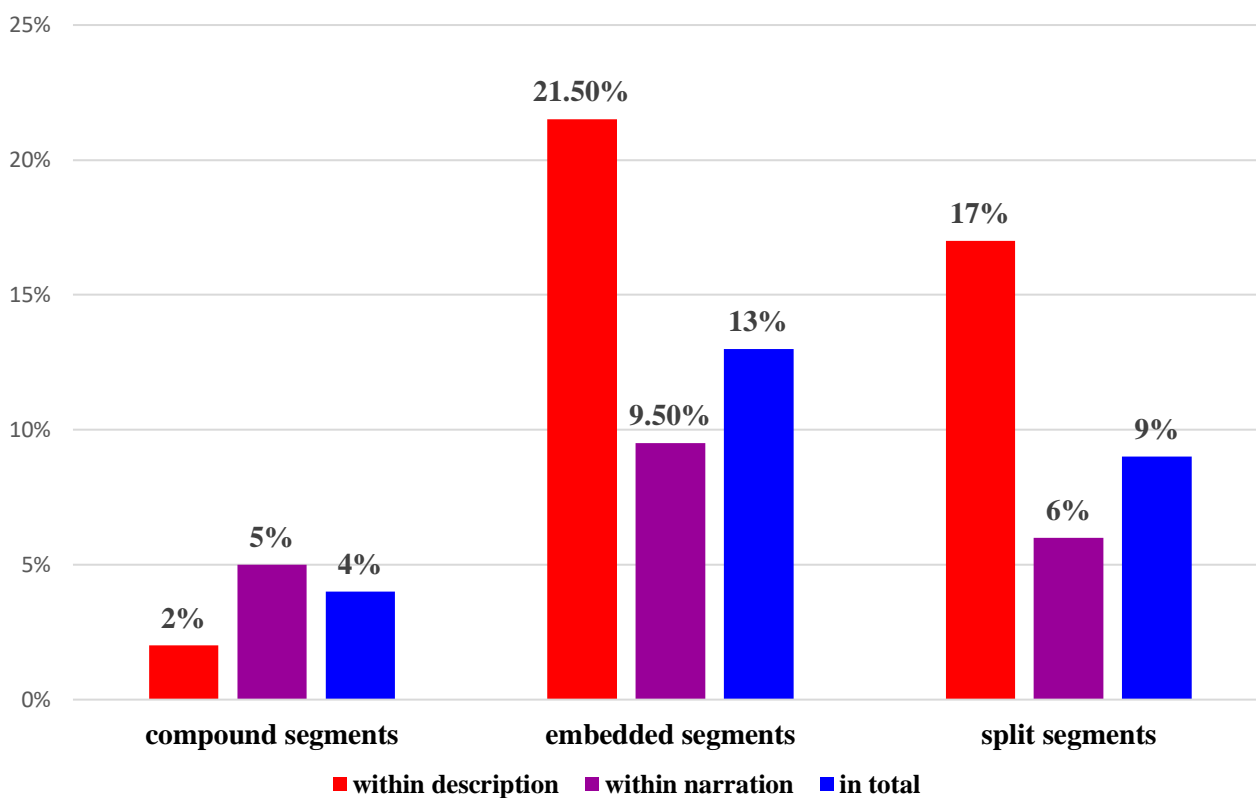


Figure 12. Special Types of Worldbuilding Segments in *The Colour of Magic*.

horizontal axis of the chart represents the different types of segments while the vertical axis gives the percentage value of each item. The bars were colour-coded to represent each of descriptive passages, narrative passages, and the total number of segments in the novel. This layout is reproduced for the two other novels of the study. The results obtained from the graph and the observation of the coding sheets (see Appendices 6 and 7) are summed up in the following points:

- Embedded segments are the type that appears more frequently in all of narration, description and the total number of segments, followed by split segments then compound segments.
- The coding sheets show that embedded segments occur more often in isolation, that is as a single embedded segment within the main passage, but there are quite a few

instanced where they appear in pairs or even in clusters of three or four.

- I noted one singular instance of an embedded segment within a compound segment in narration-mediated worldbuilding and four cases—two in description and two in narration- of embedded segments within split segments.
- My segmentation also revealed the presence of two examples of compound segments that dealt not with two but three different storyworld aspects—nominal, natural, cultural—at the same time within narration-mediated worldbuilding.
- Embedded and split segments are more common within description-mediated worldbuilding than they are within narration-based worldbuilding.
- A surprising finding is that, put together, special segments account for more than a quarter of the total number of segments.

Figure 13 and 14 goes into the particulars and provide the summary statistics for the different subcategories and variables of description-mediated and narration-mediated worldbuilding episodes in *The Colour of Magic*. In each chart, the horizontal axis represents the different subcategories and their respective variables while the vertical axis gives the percentage of occurrences of each variable throughout the novel. The bars representing the value of different subcategories have been colour-coded to provide a clearer visual representation of the data. This layout is reproduced in all the other graphs that display the frequency of variables. An inspection of the data in the two charts and the coding sheets (Appendices 6 and 7) reveals the following content and stylistic features of worldbuilding

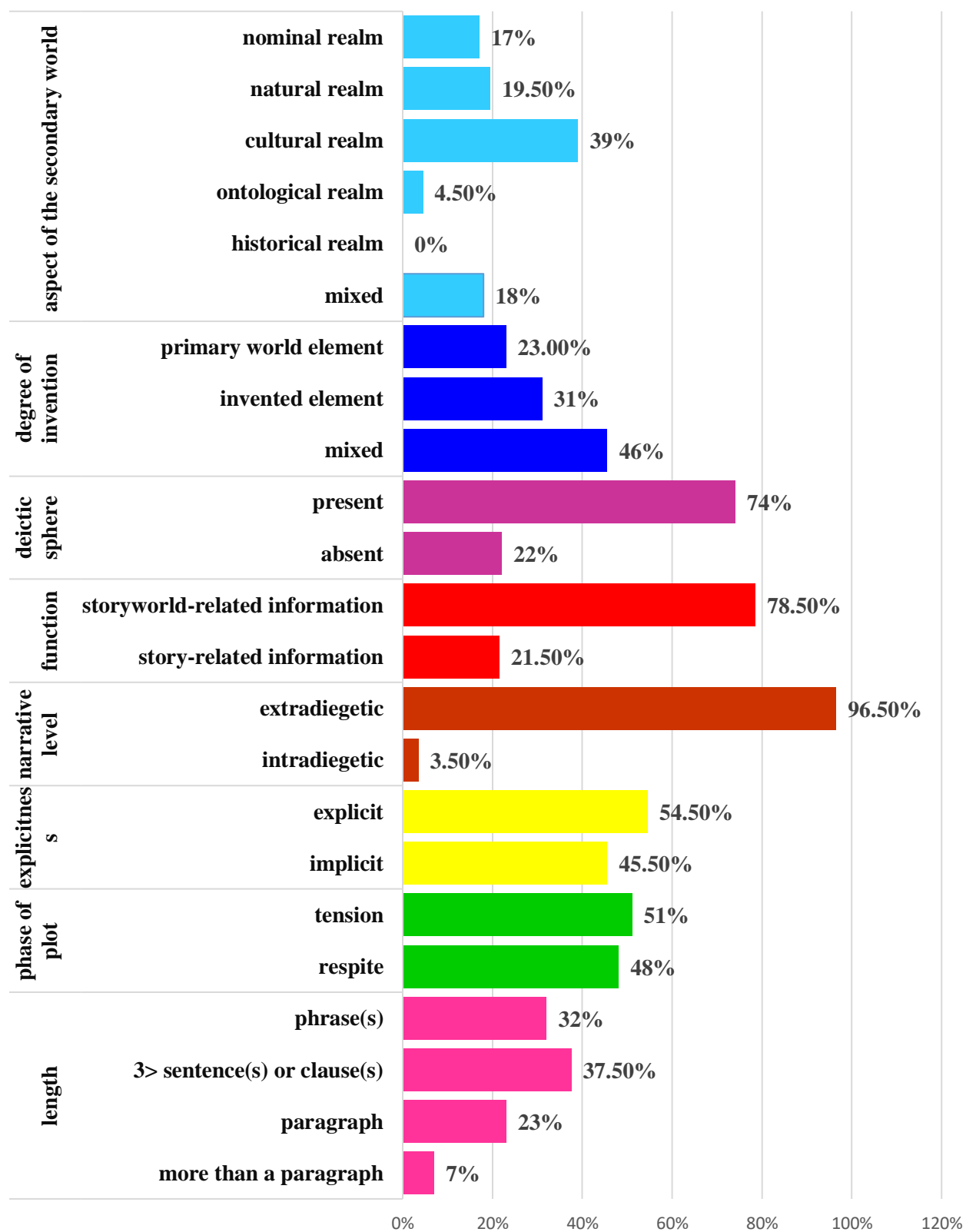


Figure 13. Characteristics of Description-Mediated Worldbuilding in *The Colour of Magic*.

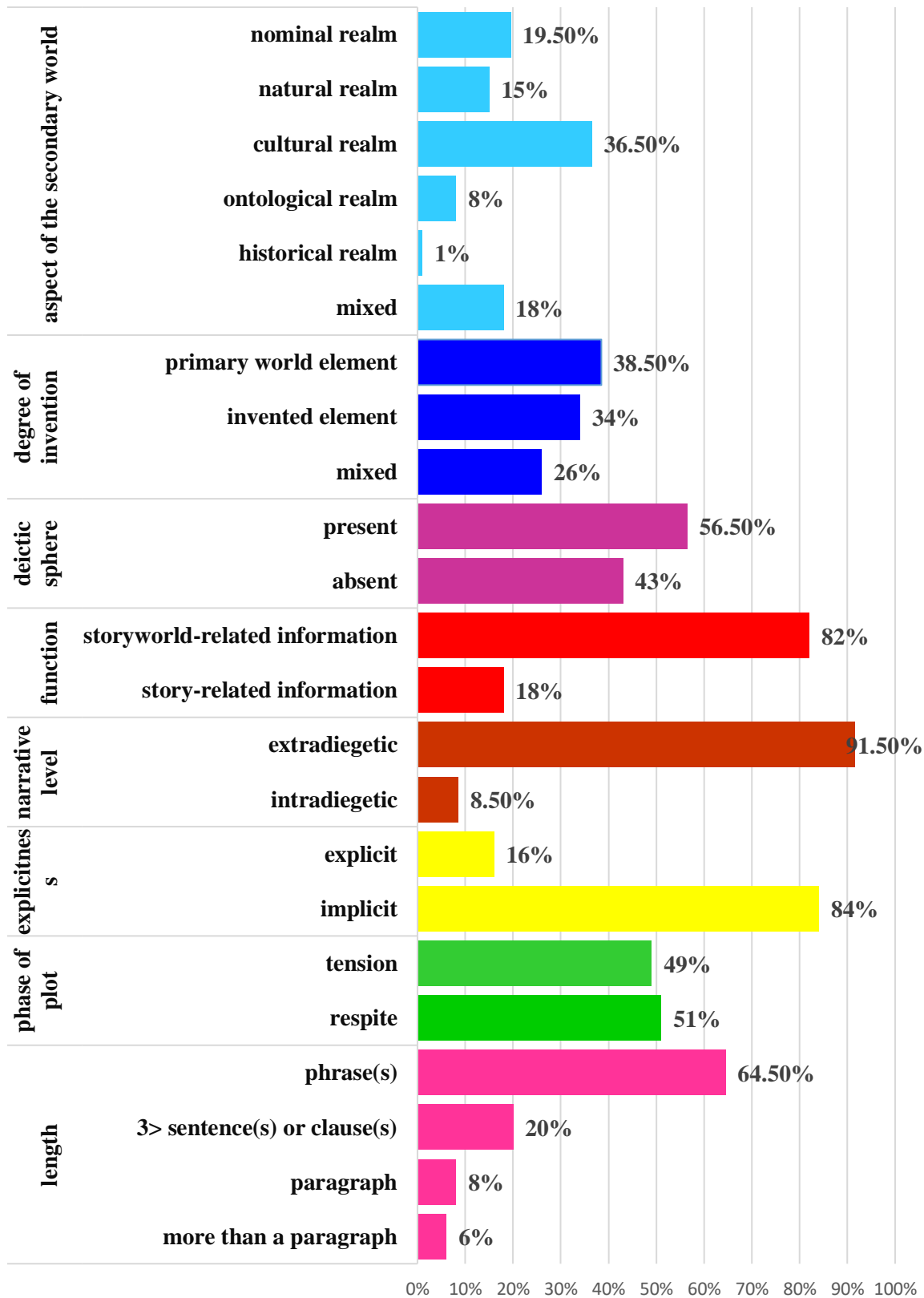


Figure 14. Characteristics of Narration-Mediated Worldbuilding in *The Colour of Magic*.

in the first novel of the corpus:

- While the percentage of some variables is more or less evenly distributed within their subcategory, there is a marked dominance of one variant over the others in some subcategories.
- There is a rather interesting finding regarding the distribution of variables which appears to be the same in description and narration with roughly the same proportions of values within most subcategories.
- The highest values in description-mediated worldbuilding are those of extradiegetic worldbuilding at 96.5 % followed by story-related worldbuilding information and present deictic sphere, while in narrative passages, extradiegetic worldbuilding still comes on top at 91.5% but is followed by implicit worldbuilding then story-related information.
- The results obtained from the analysis of the aspect of the secondary world introduced in each segment reveal that the historical aspect is the least present with only one occurrence in narration and none in description. The cultural aspect which includes practices and artefacts claims the highest percentage. The proportions are generally maintained across description and narration.
- I noted the presence of a residual variable within the aspect subcategory that was not covered by the coding frame and therefore is not represented in the charts (Appendices 6 and 7). I termed this variable *unspecified* because there is not sufficient textual information to decide the nature of the storyworld element being introduced. However, the unspecified element may be coded differently a second

time if additional textual information is provided. Two of these unspecified segments were identified within each of the description and narration categories.

- Data on the degree of invention of secondary world elements in *The Colour of Magic* tells that there tends to be a higher degree of invention or mixed invention within description. The degree of invention of the previously mentioned unspecified elements could not be determined for obvious reasons.
- The values of the deictic sphere subcategory indicate that, on the whole, storyworld components are shown directly to the reader and integrated in the present course of the action rather than just reported. This feature is even more pronounced in narrative worldbuilding. I encountered a few residual segments, four in description and one in narration, that were coded as both present and absent (Appendices 6 and 7) These occur when a segment mentions remote elements, i.e. elements absent from the scene, while introducing a storyworld item or when the reader is confronted with a representation (painting, carving...) of an absent element.
- Figures 13 and 14 indicate that the discursive mode does not significantly impact the relative proportions of the variables within the function and narrative level subcategories with values showing a much higher frequency of storyworld-related information and extradiegetic worldbuilding.
- Results derived from the explicitness subcategory are quite interesting as they show explicit worldbuilding slightly overtakes implicit worldbuilding in description while in narration the latter has the highest value by far.
- Looking at the analysis of the phase of plot subcategory, we notice that it has the

most balanced ratio between its variables, tension and respite, at about 1 to 1, in both descriptive and narrative worldbuilding passages. I also discovered two residual segments, one descriptive and another narrative, they that straddled both variables (Appendix). In these cases, the element either caused or was associated with the shift from respite to tension.

- A comparison of the two sets of results on the length of worldbuilding passages highlight a statistically significant difference across description and narration. Indeed, worldbuilding segments embedded within narrative passages are for the most part the length of a phrase or two while descriptive worldbuilding passages are mainly one or two sentences long.

The next chart summarizes the characteristics of the combined descriptive and narrative worldbuilding segments in *The Colour of Magic* and gives the global percentage value of each variable for descriptive and narrative segments put together (Figure 15). Below are the most pertinent aspects extracted from the data.

- The data from this graph can be compared with the data in Figure 14. The overall pattern of the global values retains the same configuration as that of narration-mediated worldbuilding. Even if there is a slight change in values, the order of frequency of the variables remains the same.
- The degree of invention and phase of plot subcategories have the most level sequence of variables while the greatest disparity among values is found within the narrative level and function subcategories.

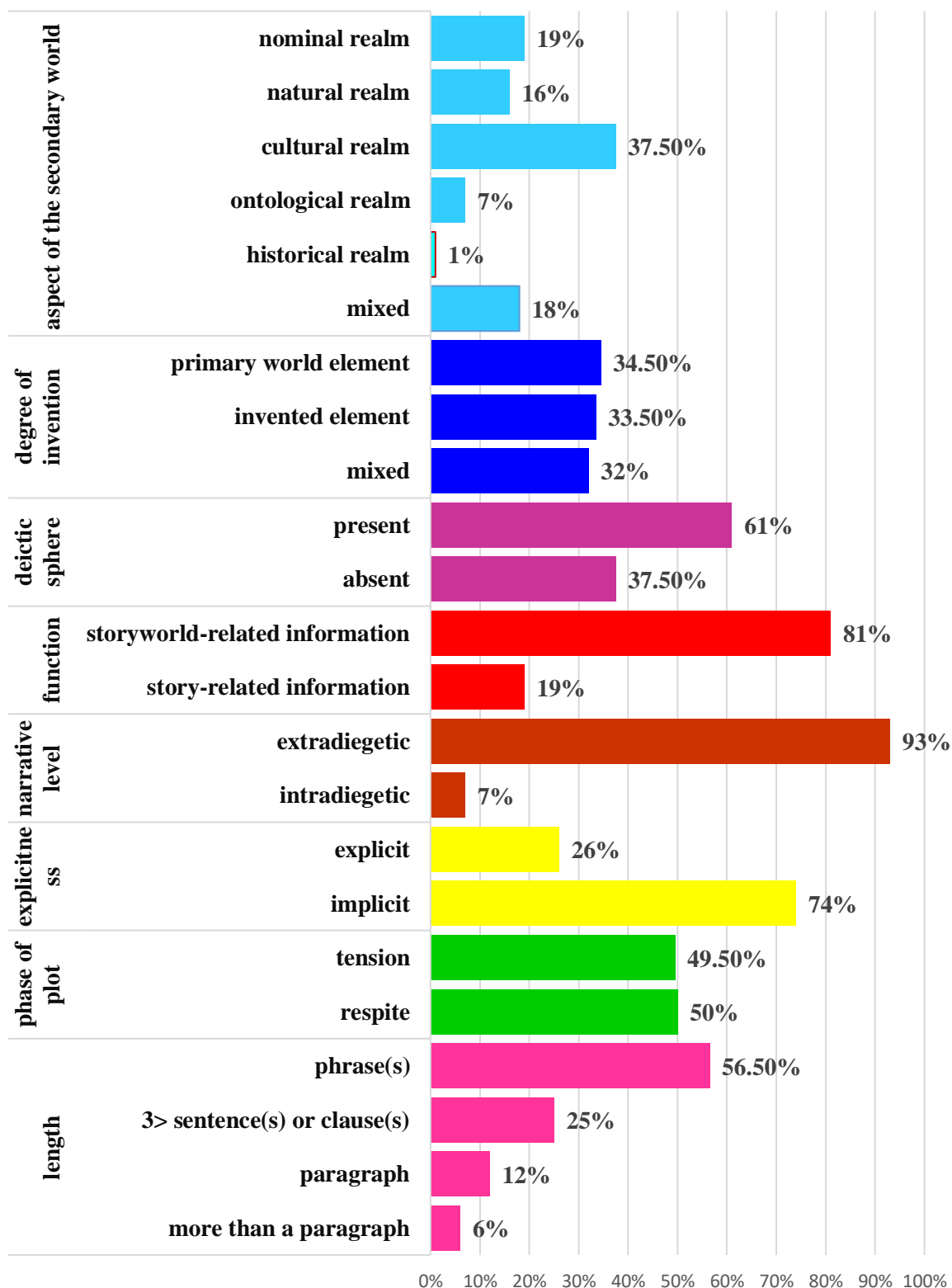


Figure 15. Characteristics of Description-Mediated and Narration-Mediated Worldbuilding in *The Colour of Magic*.

- The cultural aspect of the secondary world receives by far the most attention in the worldbuilding while the historical aspect is hardly present. Figure 15 indicates that the frequency of worldbuilding segments in *The Colour of Magic* is inversely proportional to their length as the frequency decreases with longer segments.

The analysis of the research journal entries for its part allowed me to identify quite a few topics that helped deepen my understanding of the worldbuilding of *The Colour of Magic* while highlighting the strengths and weaknesses of the construction of this storyworld. The topics that the journaling of the novel shares with the two other books are explored in 3.1.d. The most relevant topics specific to *The Colour of Magic* are shown below.

- **Self-reflexivity on worldbuilding and the creative process:** Many instances in the text, such as the opening scene of the book which shows the destruction of the city-state of Ankh-Morpork, the Octavo—the book used by the Creator to make the Discworld—and the many commentaries on the creative power of the imagination, seem to point to the fact that Pratchett has a self-reflexive stance on the process and importance of worldbuilding and secondary creation.
- **Intertextuality:** *The Colour of Magic* relies heavily on parodying different genres, such as medieval fantasy, authors the likes of Jules Vern and H.P. Lovecraft and works such as the *Conan* books by Robert E. Howard.
- **References to primary world history:** There are some nods at real world historical events and artefacts in *The Colour of Magic*. For instance, we learn that a ruler

named Pichiu had an army of Metal Warriors built to guard his tomb in the manner of the Terracotta Army of the first emperor of China and the climax of the first adventure is, essentially, a reenactment of the Great Fire of London.

- **Top-down approach to worldbuilding:** The book opens with a prologue explaining the cosmological and planetary forms of Discworld, in particular of the Disc, a flat planet held by four giant elephants standing on the back of a giant space turtle, then moves on to the specific setting of Ankh-Morpork, a mock seventeenth-century-London with a magical twist and other exotic locations on the Disc.
- **Juxtaposition of magic and technology:** Although magic and supernatural phenomena take the center stage in the novel, science is often presented as being preferable, more practical and more reliable than magic. Magic comes across as unpredictable, unwieldy, and obsolete. The dynamic of magic, a secondary world element, and technology, an essentially primary world element, is mainly explored through two of the artefacts the tourist Twoflower carries with him: an iconograph and a time-teller which are in reality a camera and a pocket watch that operate not on technology but thanks to tiny imps that live inside them.
- **Several worlds within one:** *The Colour of Magic* rather than being a single story can be seen as four separate adventures of the two protagonists. Each of these stories is set in a very distinct setting albeit still on the Disc. This creates the impression that there are four separate storyworlds in the tradition of *Gulliver's Travels* (Swift). The city-state of Ankh-Morpork, the inverted mountain of the Wyrmsberg, the den of the mythical monster Bel-Shamharoth, and the nautical town of Krull.

- **The range of the storyworld:** The Disc is a medium-sized planet flat with a well-defined border (the Rim) beyond which there is only ‘inaccessible’ space. This geographical confinement is a key element in the overall effect produced by the storyworld.
- **Lack of worldbuilding infrastructures:** The daunting amount of storyworld input in *The Colour of Magic* is made worse by the absence of underlying ontological, natural, or cultural frameworks within which to process it. Because of the ensuing randomness and fragmentation, it is sometimes hard to see how the different components fit together and within the story.
- **Correlation between quality of the storytelling and the quality of the worldbuilding:** As mentioned above, *The Colour of Magic* is composed of four different adventures taking place in four different settings. I observed that both storytelling and worldbuilding are rather deficient in the first story, “The Colour of Magic”, but get measurably better in the subsequent adventures “The Sending of Eight”, “The Lure of the Wyrn”, and “Close to the Edge”. This could be an indication of a strong symbiotic relationship between storytelling and worldbuilding.
- **Exposition-mediated worldbuilding:** Although this aspect does not exactly pertain to my research questions, the ample use of exposition and side comments by the narrator for worldbuilding offers an interesting point of comparison with the two discourse modes under scrutiny in this study. The use of long expositions and comments in worldbuilding feels rather heavy-handed and didactic and gives the text a documentary quality that is incongruous in a fantasy fiction.

3.1. 2. *Harry Potter and the Philosopher's Stone*

The presentation of the results of my analysis of *The Philosopher's Stone* falls into two parts. I first tackle to findings yielded by submitting the text to the coding frame. I then examine the ideas that emerged from the research journal.

The first graph below presents the percentages of occurrence of description-mediated and narration-mediated worldbuilding across the 231 segments that were marked in *The Philosopher's Stone*. Narration-mediated worldbuilding clearly dominates the chart at a soaring 69%, which is more than twice the number for description-mediated worldbuilding. This finding is in line with the results of the analysis of the first novel and provides further support for the validity of my hypothesis. There were some rare ambiguous segments, however, to which neither of the two main codes could be positively applied (see section 3.2.1).

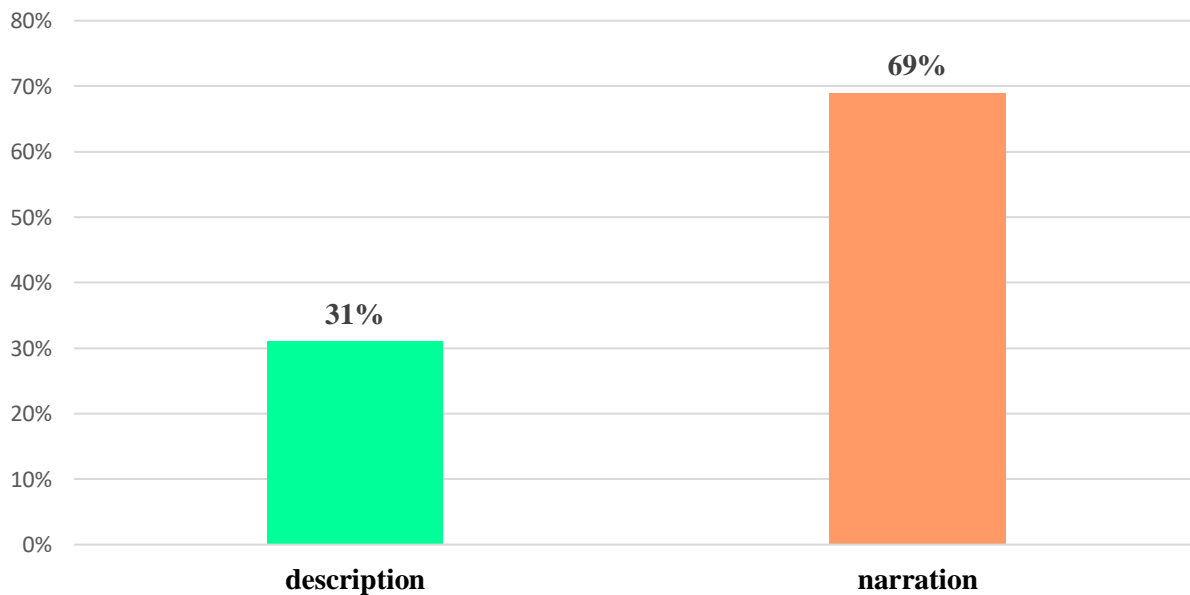


Figure 16. Frequencies of Description-Mediated and Narration-Mediated Worldbuilding in *Harry Potter and the Philosopher's Stone*.

Figure 17 shows the trend curves for the distribution of worldbuilding segments across the different chapters *The Philosopher's Stone*. The number of segments in each chapter is indicated by the vertical axis. We can observe the following facts in the graph:

- The frequencies of description-mediated and narration-mediated worldbuilding generally rise and fall in tandem.
- The density of worldbuilding follows a generally declining curve but peaks three times, more or less at the end of each third of the novel.
- If some chapters are completely devoid of descriptive worldbuilding, this is not the case for narrative segments.

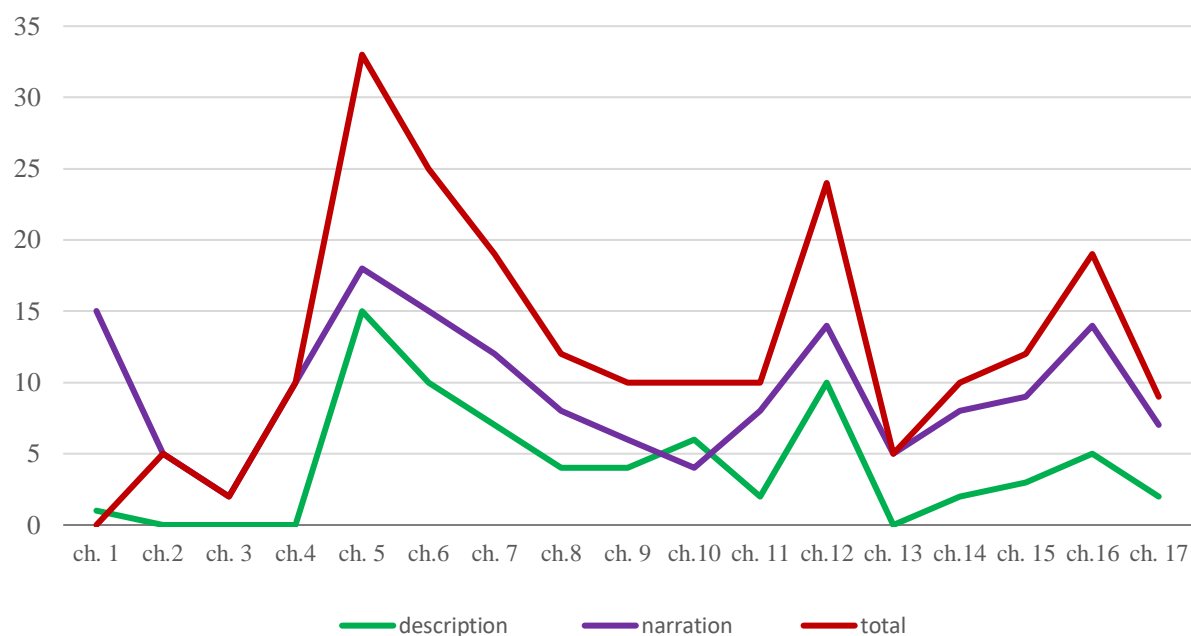


Figure 17. Distribution of Worldbuilding Segments Across Chapters in *Harry Potter and the Philosopher's Stone*.

The next chart exhibits the frequency of compound, embedded, and split worldbuilding segments in the descriptive and narrative modes. Data from the graph and

the coding sheets reveal the following:

- We can notice a visible trend whereby the occurrence of the three types of special segments is markedly higher in descriptive passages than in narrative passages.
- The type of special segments most frequently found in description-mediated worldbuilding are compound segments, followed by split then embedded segments while in narration-mediated worldbuilding the decreasing order is split, compound, and embedded segments.
- The coding sheets (see Appendices 8 and 9) show that embedded segments more frequently happen singly. However, there are a few instances when they happen in pairs and these are located in descriptive passages.

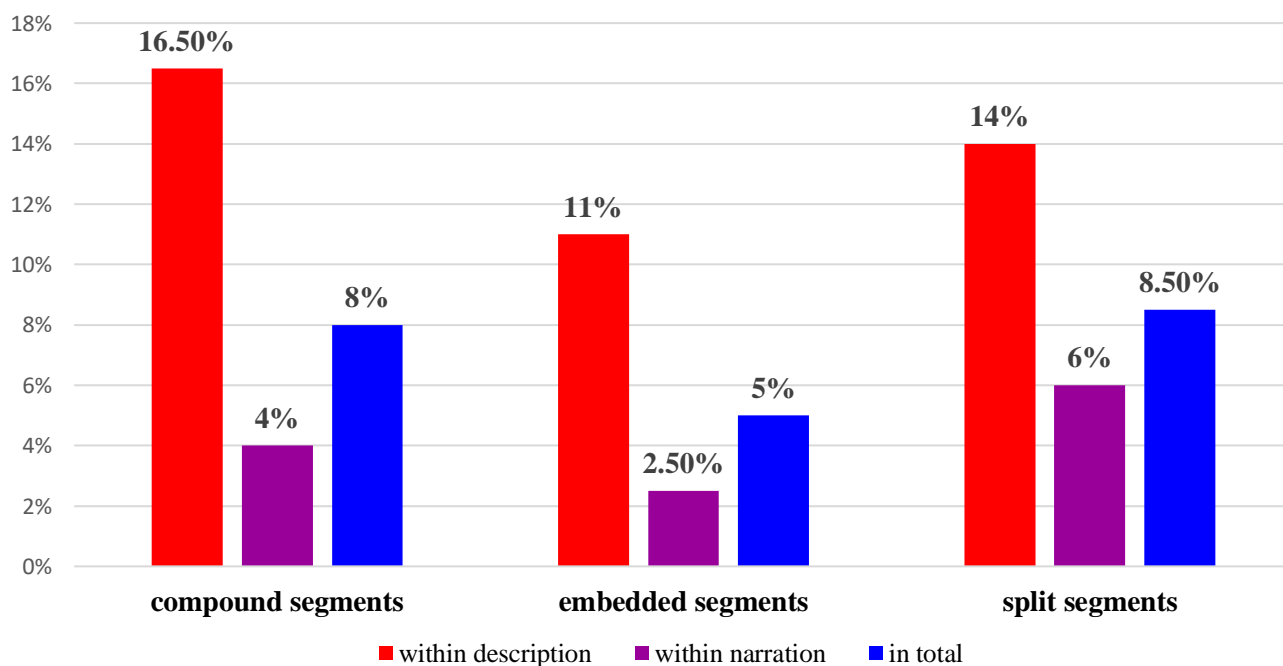


Figure 18. Special Types of Worldbuilding Segments in *Harry Potter and the Philosopher's Stone*.

- When combined, special segments represent 21.5% of all description-mediated and narration-mediated worldbuilding instances.

The values of the different variables for worldbuilding segments throughout the two main categories, descriptive and narrative text, can be seen in Figures 19 and 20. The most prominent features of the data are recapitulated as follows next.

- The findings summed up in the charts demonstrates that while there is a clear gap in the values of variables of some subcategories like narrative level and function, other subcategories have more evenly distributed variables as is the case with degree of invention and length.
- A cursory glance at the two graphs makes it clear that the general distribution, or outline, is surprisingly similar which means that the dominant variables are globally the same in description-mediated and narration-mediated worldbuilding.
- The inspection of the percentages of the aspect of the secondary world subcategory tells us that the variables with the highest frequency are the cultural aspect and mixed aspect in description and narration respectively while the historical aspect is not at all present in descriptive passages but makes a few appearances in narration.
- Upon examination of the frequencies of its variables, it transpires that the degree of invention is more often mixed across the two main categories.
- Scrutiny of the third subcategory shows that the secondary world elements introduced are for the largest part presented through live scenes, not reported or told about.

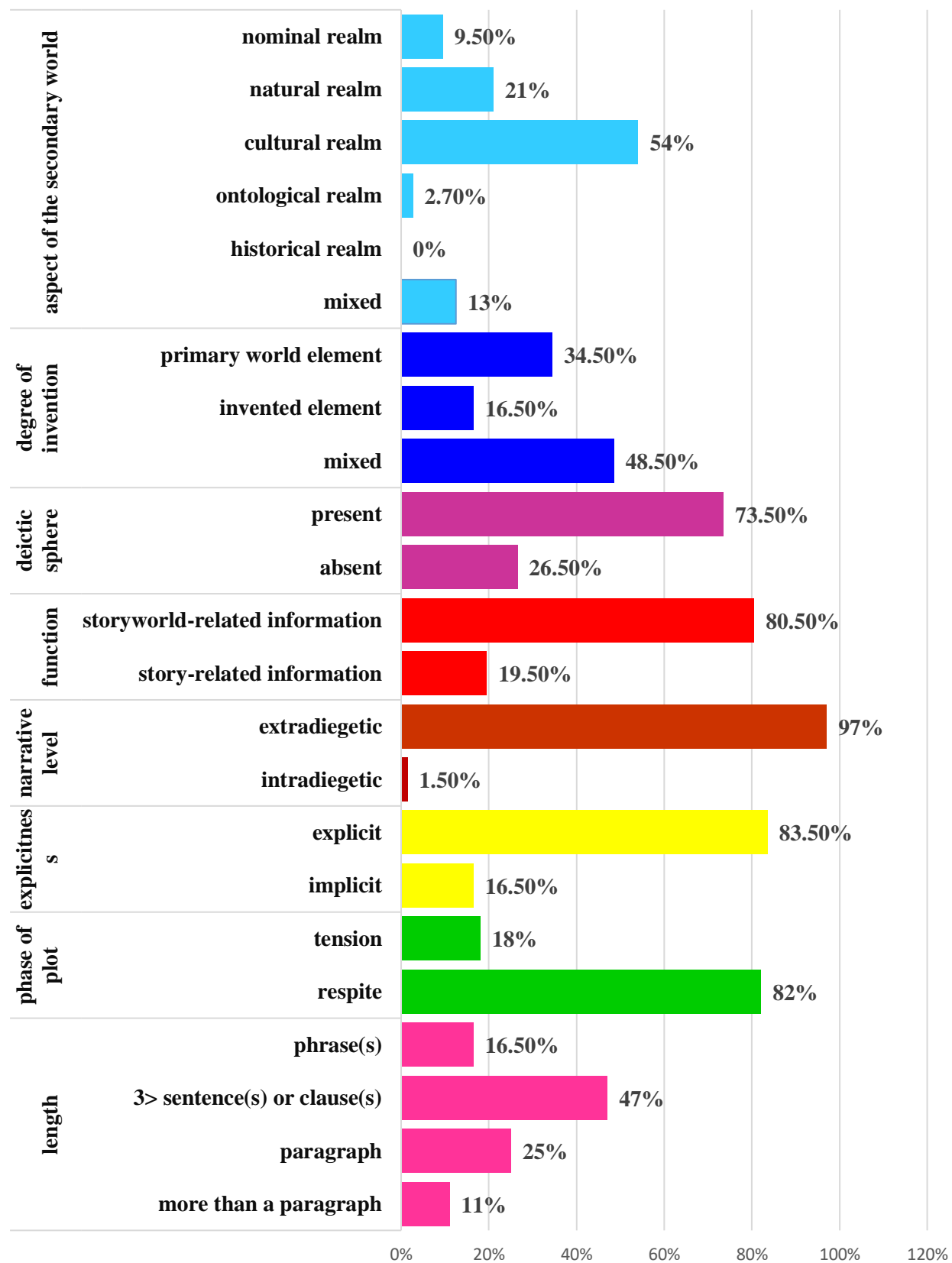


Figure 19. Characteristics of Description-Mediated Worldbuilding in *Harry Potter and the Philosopher's Stone*.

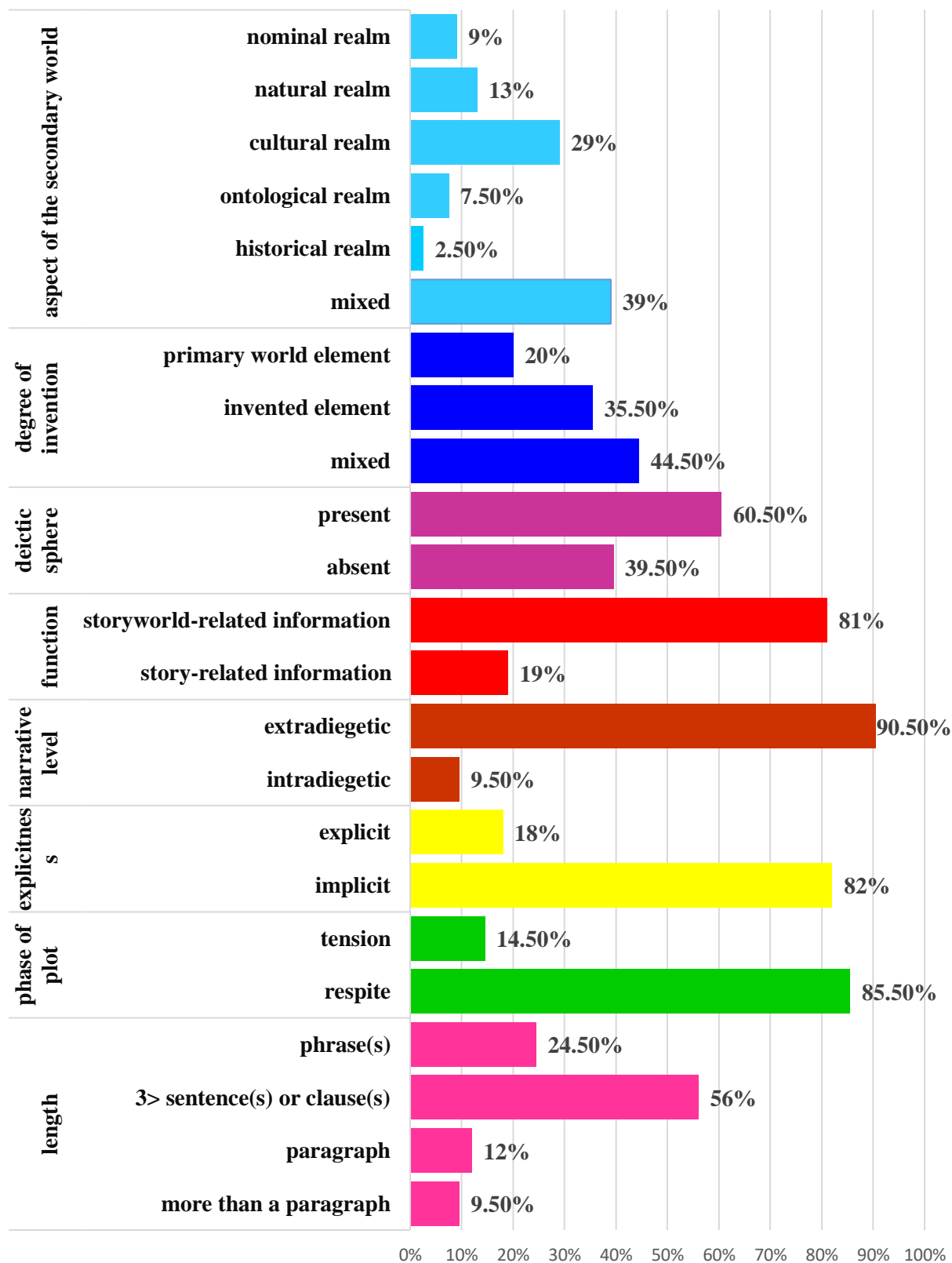


Figure 20. Characteristics of Narration-Mediated Worldbuilding in *Harry Potter and the Philosopher's Stone*.

- There is an interesting similarity between the two charts as about 80% of all worldbuilding segments, both in descriptive and narrative modes, provide information relevant to the construction of the storyworld, while the remaining 20% introduces elements directly connected to the events of the story.
- A further point that emerges from the figures is that more than 90% of the worldbuilding episodes occur on the extradiegetic narrative level in both main categories. I noted a singular instance where the worldbuilding happens on both the extradiegetic and intradiegetic level, i.e. where the information is supplied by both the omniscient narrator and a character in the story.
- Another point brought to attention by the reading of the graphs is that while more than 80% of the worldbuilding comes in an explicit style in the description-mediated worldbuilding category, the opposite is true in narration-mediated worldbuilding where the majority of segments are implicit.
- The results are very clear on the fact that frequencies within the phase of plot subcategory are congruent across description-mediated and narration-mediated worldbuilding as more than 80% of input about the storyworld is encountered during lulls in the story events.
- It appears that sentence-length worldbuilding passages are the most commonly found in both main categories whereas passages longer than a paragraph are the least common.

Figure 21 condenses the data of the two previous graphs and encapsulates the overall trends in the content and style of worldbuilding episodes, be they from descriptive or

narrative parts of the text. Significant findings can be summed up in these two points:

- The general layout of the frequencies of variables is essentially the same as that of narration-mediated worldbuilding and only differs from that of descriptive worldbuilding in the pattern of the degree of invention and explicitness subcategories.
- The degree of invention has the most balanced frequencies of variables while the narrative level is striking by the large gap between its variables.

The research journal was very helpful in understanding some of the subtleties of the worldbuilding in *Harry Potter* not uncovered by the content analysis. The themes common to the three books of the corpus are discussed in 3.1.d. Below are the most interesting themes that emerged from my analysis of the notes taken during the coding of *The Philosopher's Stone*.

- **Suspenseful worldbuilding:** Rowling judiciously hands out information about her secondary world in a way that arouses the reader's anticipation and curiosity. For a start, hints about the Wizarding World are inserted in the opening section of the book, set in 20th century London, to tease the reader for what is to come. Once in the secondary world proper, some of its components are only mentioned in passing, such as vampires (Rowling 100) and werewolves (162), while others are only partially explored, like the Restricted Section of the library at Hogwarts (145) and the Forbidden Forest (ch. 15). This leaves the reader wondering what else these elements might conceal and create a potential for further exploration.

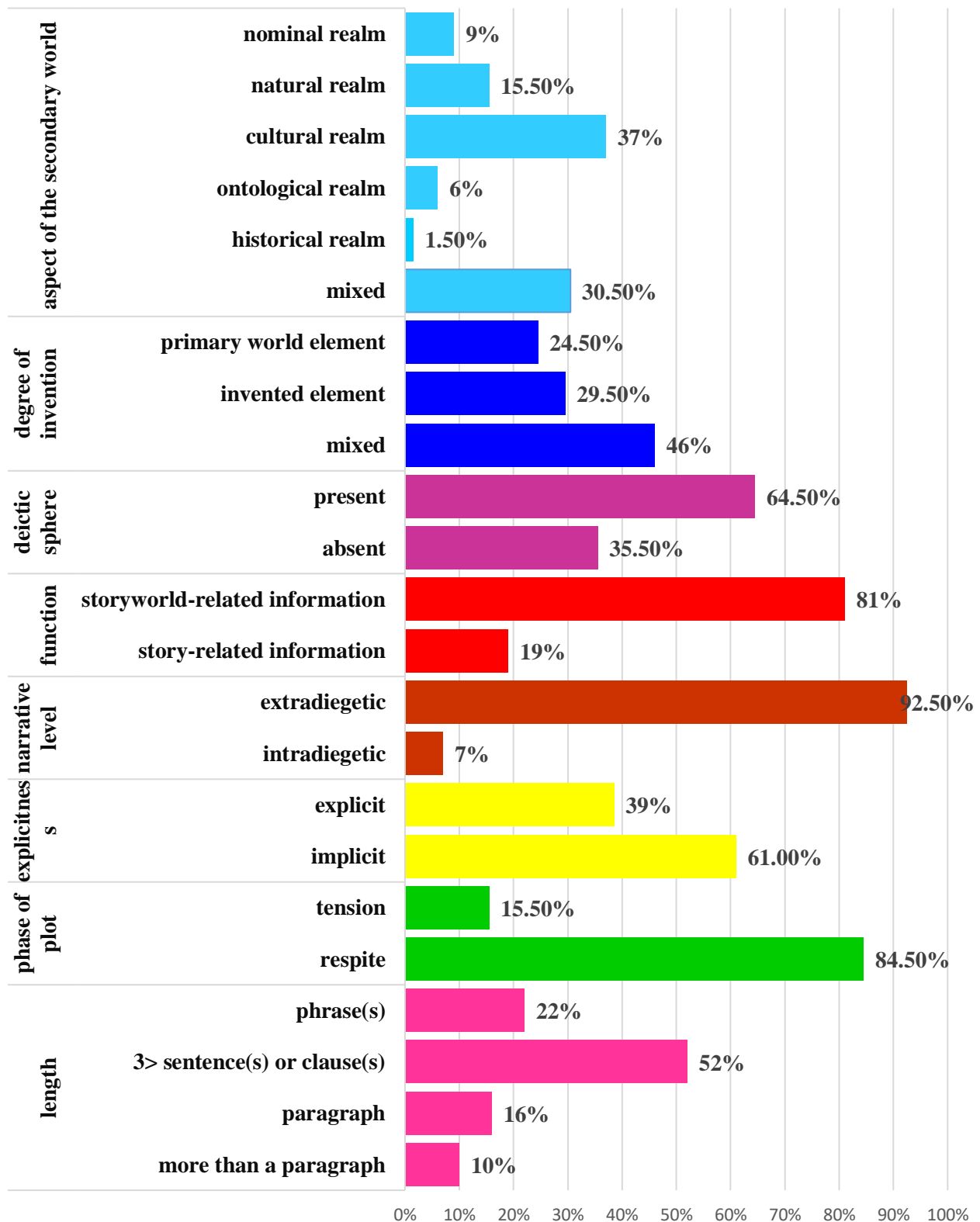


Figure 21. Characteristics of Description-Mediated and Narration-Mediated Worldbuilding in *Harry Potter and the Philosopher's Stone*.

- **Bottom-up worldbuilding:** In line with the point above, the text does not introduce the secondary world of *The Philosopher's Stone* all at once. Instead, details about the world progressively assemble throughout the novel and are placed into larger frameworks, such as institutions (see next item), to form a fuller, but not yet complete, picture of the world.
- **Secondary world institutions:** The presence of long-established institutions such as Ministry of Magic, Hogwarts School, and the bank of Gringotts in the Wizarding World confer it an aura of genuineness and give the impression of an organized, structured world with political, educational, and financial systems.
- **Borders and points of entry:** The Wizarding World exists on the same plane as 'our' real world but hidden from view to ordinary people. The book features two gateways across this invisible border: the brick wall in the courtyard of the Leaky Cauldron pub (55-56) and Platform 9 ¾ at King's Cross Station (70-71). Contrary to what we might expect, these secret passages, far from making the magic world more distant, render it more accessible in the mind of the reader. The physical crossing of the characters into the storyworld is a metaphorical one for the reader, a conscious act of ontological re-centering which has a potent immersive effect.
- **Resistance to modern technology:** The secondary world of *Harry Potter* deliberately distances itself from contemporary technological advancements and looking instead at the past. Its inhabitants prefer the use of quills and parchment, oil lamps and candles, chimneys, homing owls, steam trains to the use of the modern technologies that replaced them.

- **Multidimensionality of magic:** Magic in *Harry Potter* is complex and omnipresent and is largely responsible for the appeal of the storyworld. It also has many facets. If at times it is practical, whimsical, or exciting, it can also be mysterious and dangerous. Since magic is the single most distinctive feature of this secondary world, its multifacetedness extends to the storyworld as well: both are enticing, thrilling, and threatening which is enough to grab and maintain the reader's attention.

3.1.3. *Harry Potter and the Chamber of Secrets*

This section displays the findings obtained from the qualitative content analysis of the third and last novel of the corpus as well as the journaling that accompanied it. The foremost result that emerged during the content analysis of *The Chamber of Secrets* comes to confirm the findings regarding the ratio of the two main categories in the first two novels. Indeed, it is safe to say that a trend begins to emerge since here again narration-mediated worldbuilding dominates the scene by a sweeping 73% as shown in the graph below (Figure 22). This is a very decisive and positive finding in the overall scheme of the study. As was the case with the first novel of the series, I encountered a few segments that did not clearly fit into either main category.

The distribution of worldbuilding segments across chapters is shown in Figure 23. The most significant observations that emerge from the graph are as follows next:

- The trend curves globally follow a downward direction.
- The frequency of descriptive segments is more or less stable throughout but rises

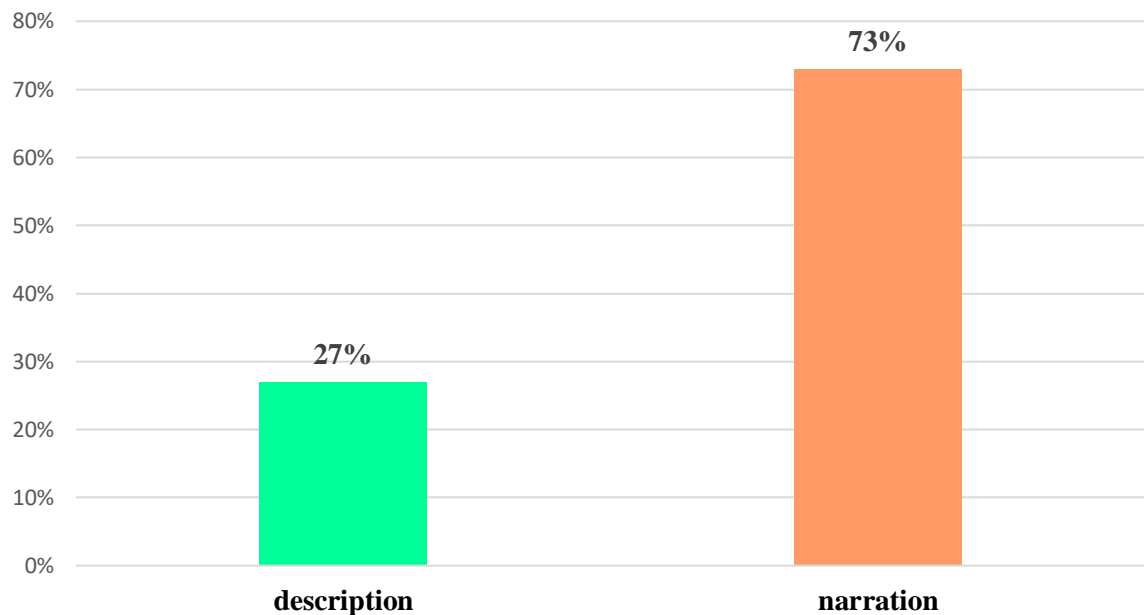


Figure 22. Frequencies of Description-Mediated and Narration-Mediated Worldbuilding in *The Chamber of Secrets*.

slightly nonetheless along that of segments embedded in narrative passages.

- The density of narration-mediated worldbuilding peaks once in each of the two halves of the novel.

Turning now to the percentages of the three types of special segments, we are faced with very different proportions from those found in the first novel of the series. We can extract the following points from the coding sheets and the next graph (Figure 24).

- Split segments are the most frequent type of segments in description-mediated worldbuilding while in narration-mediated worldbuilding embedded segments are most common and closely followed by split segments. Compound segments are the least represented in both main categories.

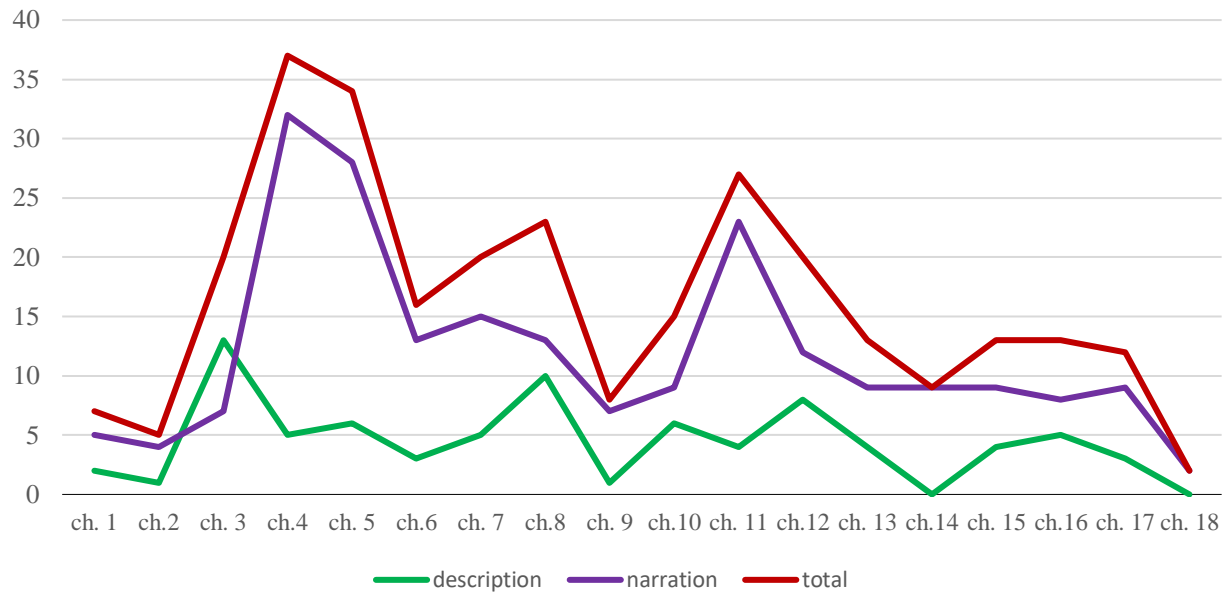


Figure 23. Distribution of Worldbuilding Segments Across Chapters in *Harry Potter and the Chamber of Secrets*.

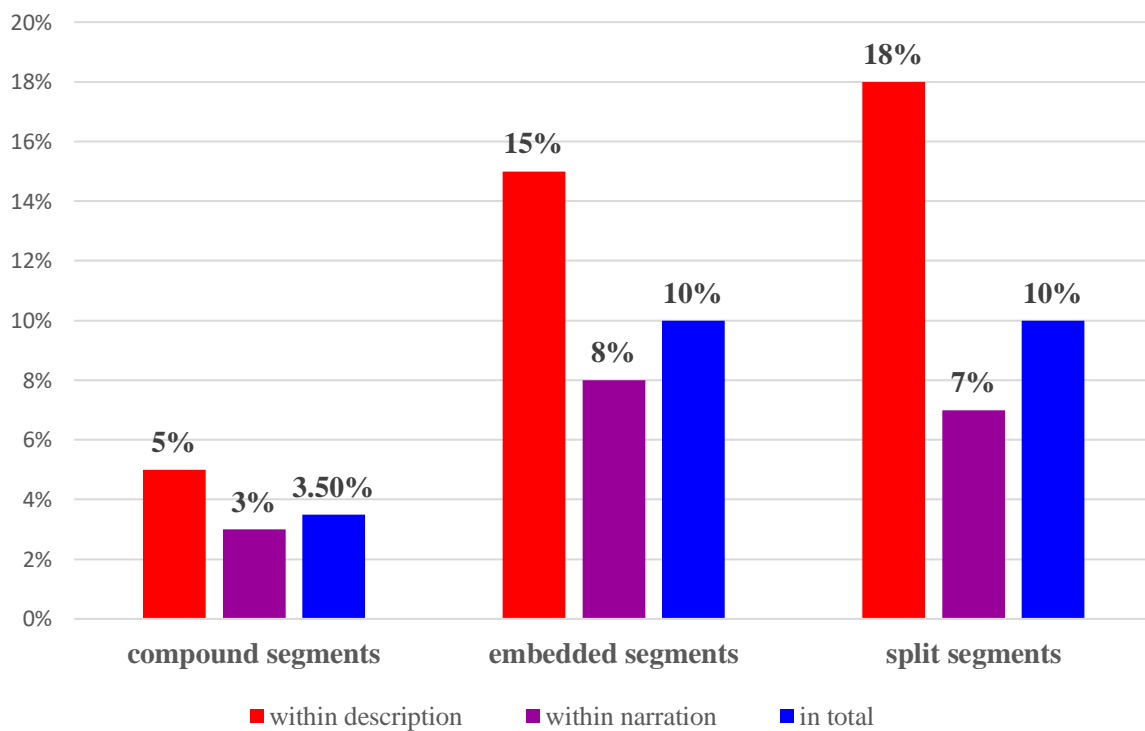


Figure 24. Special Types of Worldbuilding Segments in *Harry Potter and the Chamber of Secrets*.

- A survey of the coding sheets tells us that embedded segments usually happen in isolation with only three instances of them happening in pairs in the whole book.
- In total, special segments represent 23.5%, i.e. nearly a quarter, of all 294 segments of the novel. This value falls within the range set by the first two novels.

Further statistical data is provided by Figures 25 and 26. The two charts detail the frequencies of all the variables within the two main categories. The data can be summed up in the following points:

- As is the case with the corresponding charts for the previous novels, the most visible feature of the graphs is that not all subcategories strike an equilibrium among their variables. Subcategories with only two variables on the whole have a much larger divide between the frequencies.
- Most of the dominant variables are the same in both descriptive and narrative segments.
- The frequency ranking within most groups remains more or less similar except for degree of invention, explicitness, and length.
- Two variables—the historical realm and intradiegetic worldbuilding—are not represented at all in the description category.
- My coding revealed one segment of unspecified aspect in description-mediated worldbuilding and another in narration-mediated worldbuilding.
- One segment within each category was identified as having a mixed narrative level.

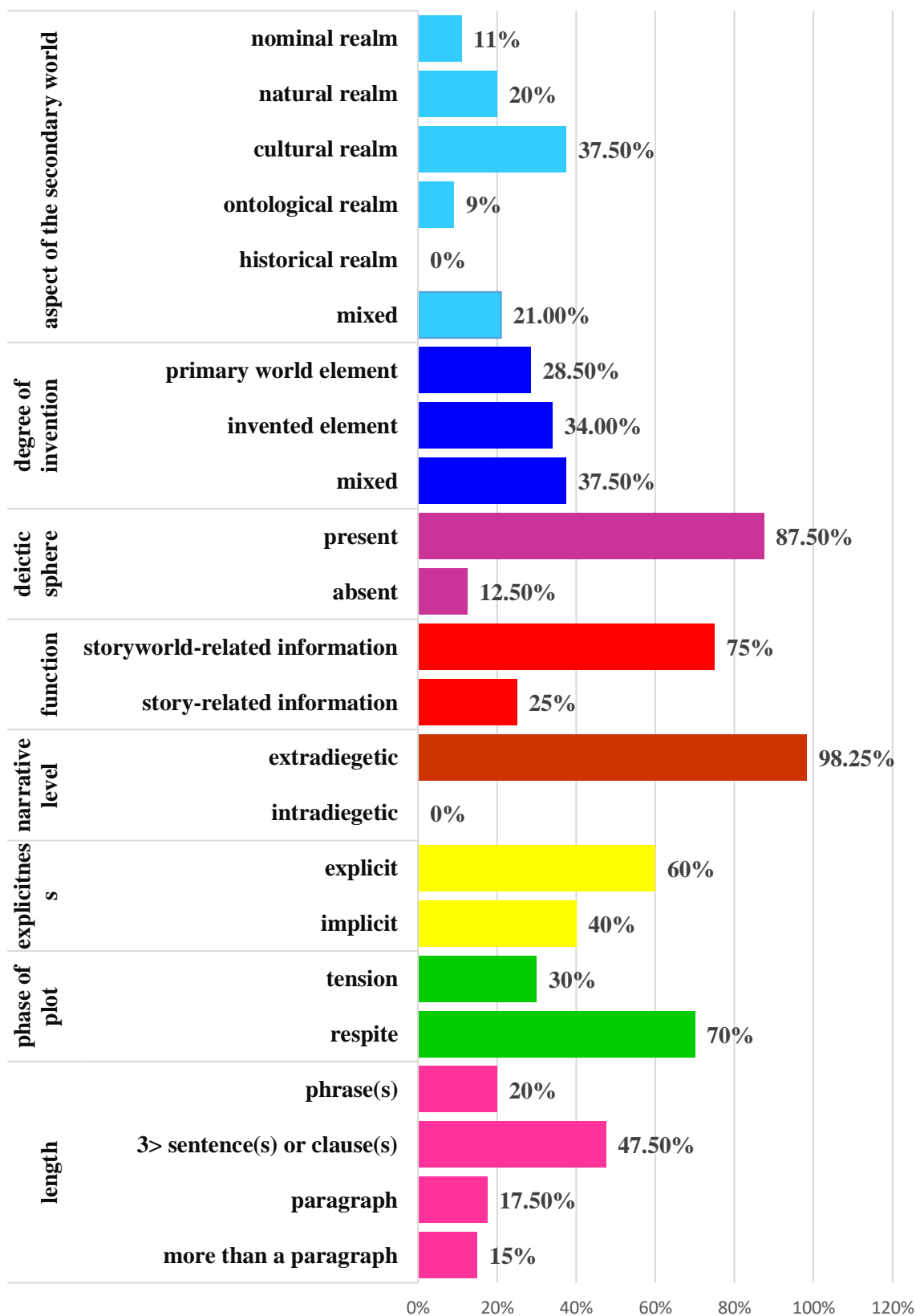


Figure 25. Characteristics of Description-Mediated Worldbuilding in *Harry Potter and the Chamber of Secrets*.

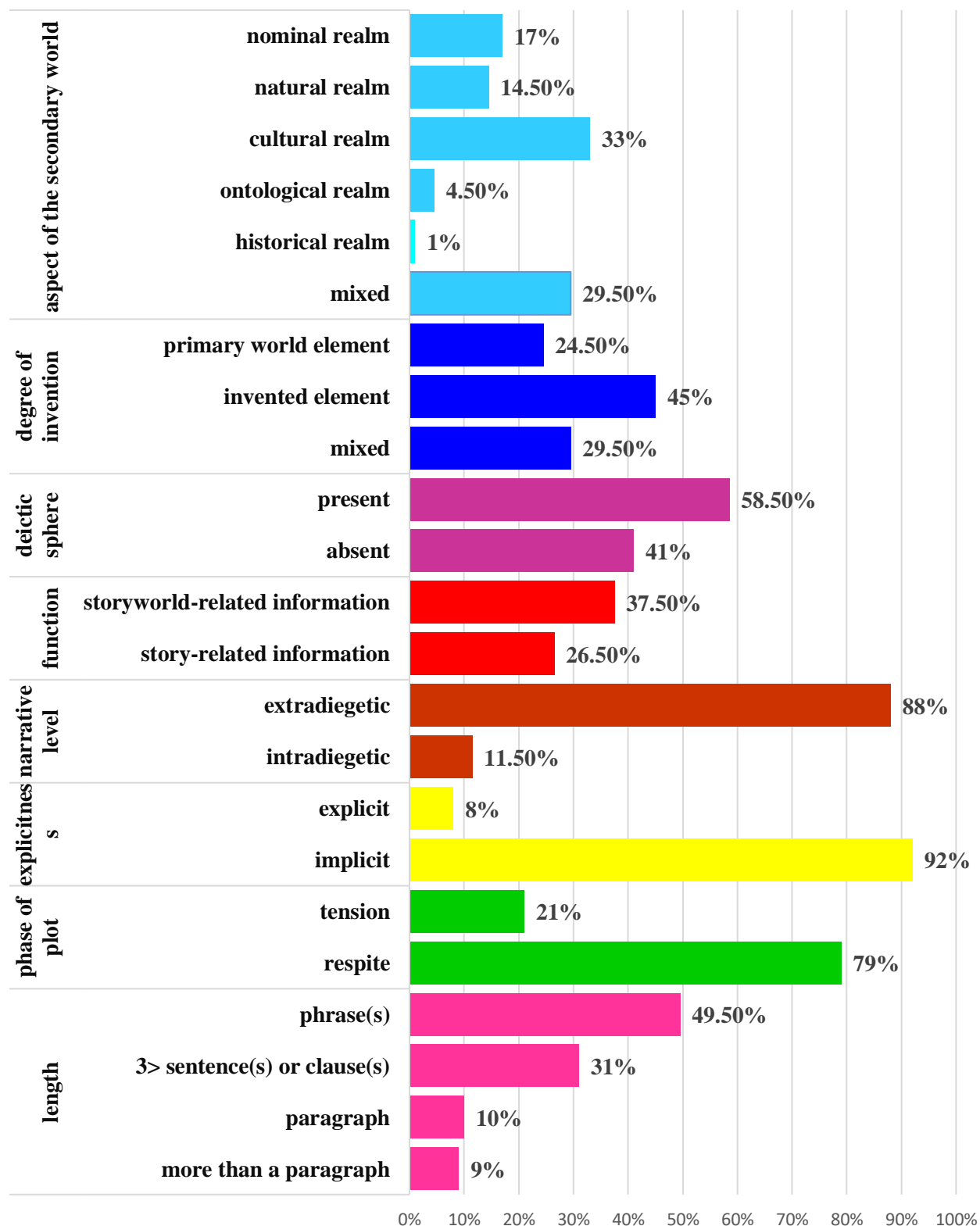


Figure 26. Characteristics of Narration-Mediated Worldbuilding in *Harry Potter and the Chamber of Secrets*.

The overall percentages of the variables across all segments are shown in Figure 27. As with the two previous novels, the layout of the global chart is very close to that of narration-mediated worldbuilding since this latter represents more than two thirds of all segments. The ranking of the different variables is also surprisingly similar to that of the first novel of the series. The decreasing order of frequency of the dominant variable within each subcategories is: extradiegetic, implicit, respite, storyworld-related information, present, invented element, phrase(s), and cultural realm.

In addition to reprising the items identified by the journal entries of the first *Harry Potter* book, my notes on *The Chamber of Secrets* brought forward others topics deserving of consideration. The most relevant of these are outlined below.

- **Combination of worldbuilding and characterization:** Although present in *The Philosopher's Stone*, this aspect is more elaborated in the second book of the series where there is an apparent reciprocal relationship between worldbuilding and characterization. Indeed, characters can contribute to worldbuilding in one of two ways. First, they may do so through intradiegetic worldbuilding, i.e. by giving facts about the storyworld themselves. Second and most interesting, characters present an opportunity for extradiegetic worldbuilding by prompting the description of the setting/ space they occupy, be it their home or their workplace. In turn, the information gathered from the worldbuilding of the character's space plays a role in characterization by providing clues about the character's personality, interests, and

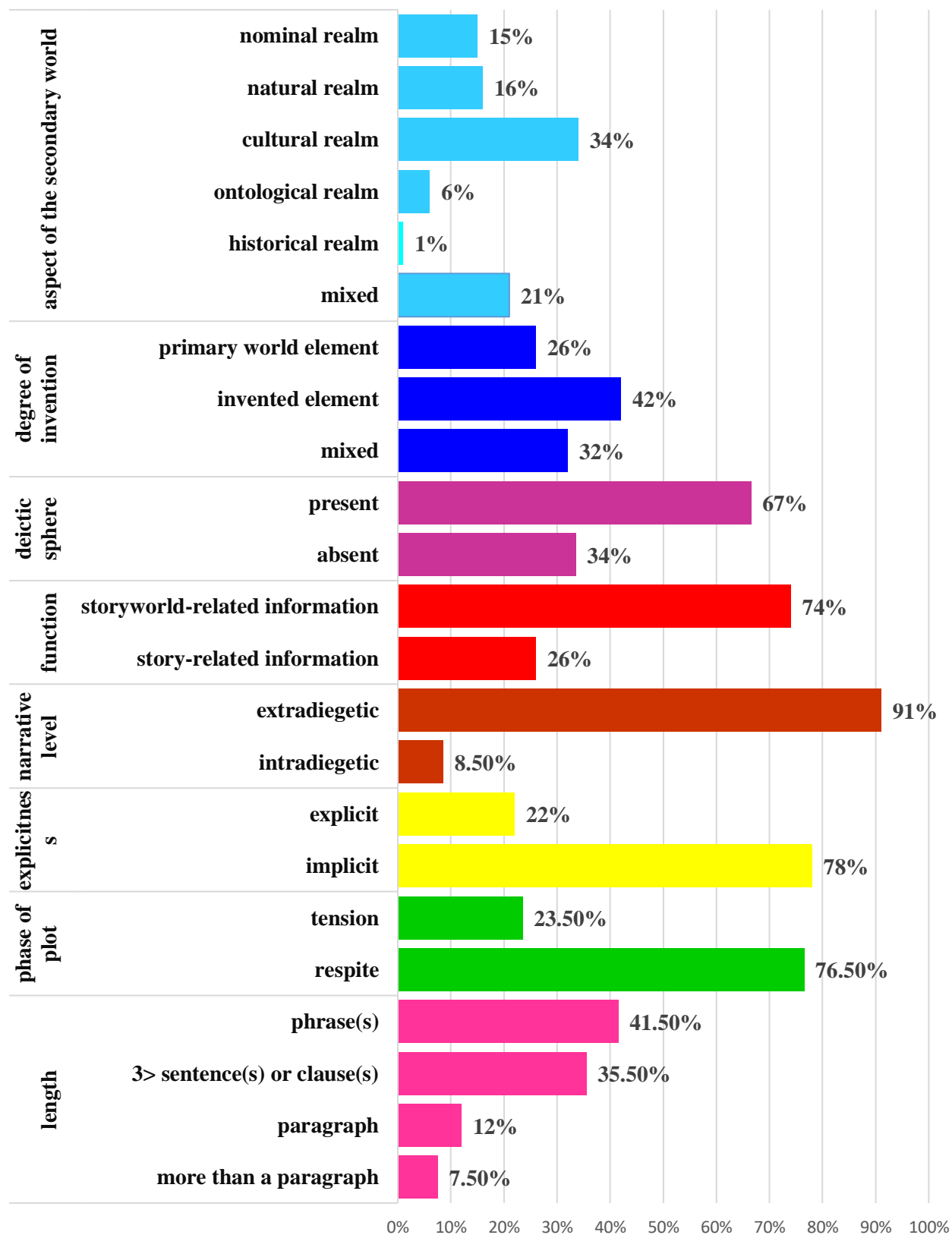


Figure 27. Characteristics of Description-Mediated and Narration-Mediated Worldbuilding in *Harry Potter and the Chamber of Secrets*.

so forth. In *Harry Potter*, there is a clear parallel between the characters' personality and their surroundings. As way of example, I can mention Hagrid the gamekeeper's bucolic cottage (Rowling, *Philosopher*, 104), the outlandish yet cozy Weasley home—the Burrow (*Chamber*, ch.3), professor Snape's macabre office in the dungeons (78-79), or headmaster Dumbledore's grand study filled with fantastical magical instruments (205-06).

- **Pristine nature:** The interest in the natural environment is already present in the first book of the series, but it is even more pronounced in the second. Hogwarts castle, where most of the story takes place, sits in the middle of a stunning natural landscape. It is perched on a cliff dominating a beautiful lake and surrounded by a vast forest. It is hard to miss the author's emphasis on the natural setting as these descriptions are often placed at the beginning of chapters or scenes. Indeed, the text is sprinkled with mentions or appearances of the Forbidden Forest, the flowerbeds, the greenhouses, and the gamekeeper's vegetable garden. Daily life and activities in the castle sway with the rhythm of the seasons. The climate is stable and the soil fertile. For the reader, this comes as a refreshing change from the real world's climate crisis and may well be a tribute to pre-industrial Britain rural life. This is all the more significant since the Wizarding World exists in the same time and place as ours, not in the remote past or on some distant planet, and makes the comparison of the two natural environments inevitable.
- **Omissions in worldbuilding:** Even the best-constructed fictional world will contain gaps to some extent. In *The Chamber of Secrets*, and *Harry Potter* in general, these

gaps seem to fall into two groups: information deliberately left out in order to subsequently serve a given worldbuilding or storytelling purpose when revealed at a later time, and information that is simply omitted without any explanation and detracts from the coherence of the worldbuilding. Storyworld facts that are deliberately glossed over are usually those that may reveal future storylines. For instance, the reader is not given any clue as to how young Voldemort is able to come back to life, as it were, from the memories contained in his decades-old diary. This mystery, however, plays a huge role in the last book of the series where it is explained that Voldemort preserved a part of his soul in the diary thanks to dark magic. Another gap that the author uses to her advantage is the lack of explanation as to the celebration of religious festivals such as Halloween, Christmas, and Easter by the Wizarding World. By presenting them as cultural phenomena, she adroitly sidesteps the slippery slopes of debates about spiritual beliefs and religion. Nevertheless, not every gap in the worldbuilding is a testimony of the author's skills. The first example to come to mind is the absence of any explanation as to how magic actually works and how it is wielded by wizards. The text does not clarify why all the spells are in Latin, whether they need to be said out loud, or whether wizards necessarily need a wand to practice magic. These interrogations come up more strongly during the dueling club scene where the reader is left baffled by the sudden influx of previously unseen spells (Rowling, *Chamber*, ch.11)

3.1.4. General Statistics and Results of the Corpus:

This final part of the result section of the study looks at the general trends and patterns that emerged from the qualitative content analysis by presenting the mean percentages of worldbuilding characteristics in the corpus as a whole. The percentage for each item was calculating by adding up its value for the three novels and dividing the result by three. This section also tackles the topics of the research journal common to *The Colour of Magic*, *The Philosopher's Stone*, and *The Chamber of Secrets*.

The chart below may be the single most important one in the whole study (Figure 28). Indeed, the figure displays the findings most relevant to answering my main research question. Results provide definitive proof to support my hypothesis and go far beyond my most optimistic expectations about the extent of the contribution of narration. The numbers not only attest that narration does play a role in worldbuilding

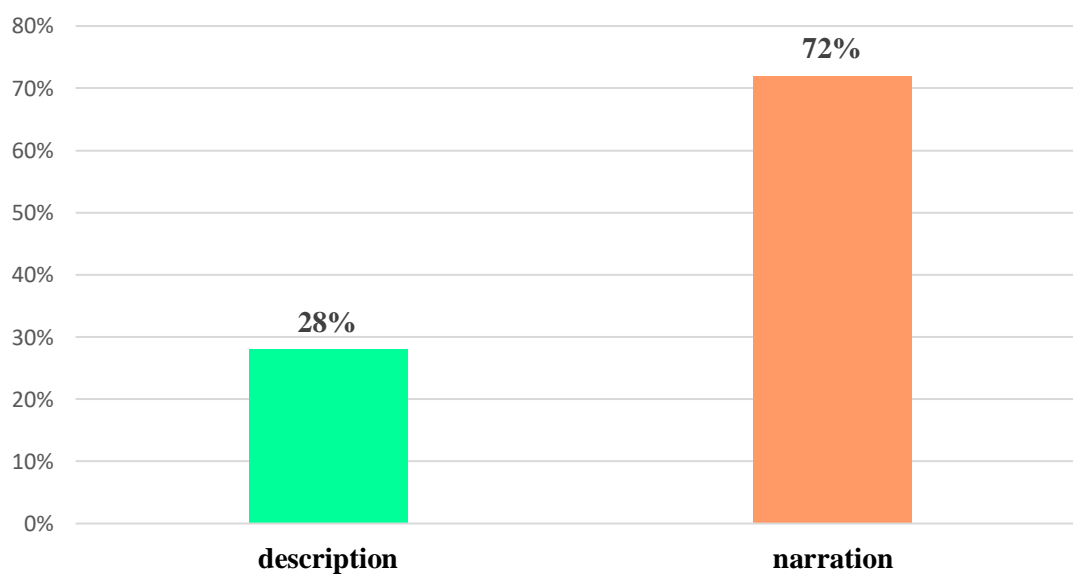


Figure 28. Mean Frequencies of Description-Mediated and Narration-Mediated Worldbuilding.

alongside description but that more than two thirds of storyworld information is provided within narrative passages. What is more, it turns out that the ration of 1-2 for description and narration is the same for the three texts of the corpus which suggests the existence of a pattern or a formula of worldbuilding for the two discourse modes.

If we compare the trend curves of the distribution of descriptive and narrative worldbuilding segments throughout the three novels, we can notice a marked difference between the *Discworld* novel and the *Harry Potter* books (Figure 29). The most striking feature in the graph is that Pratchett does much more worldbuilding in his novel than Rowling in the first two books of her series. What is more, most of the worldbuilding in *The Colour of Magic* is done right at the beginning of the book while in *Harry Potter* storyworld information is delivered more gradually and consistently. The curves of the *Harry Potter* books are quite similar as they both have a downward tendency and peak three times each. We must remain cautious in our comparison because *The Colour of Magic* is divided into only four parts while the *Harry Potter* novels have the usual chapter division.

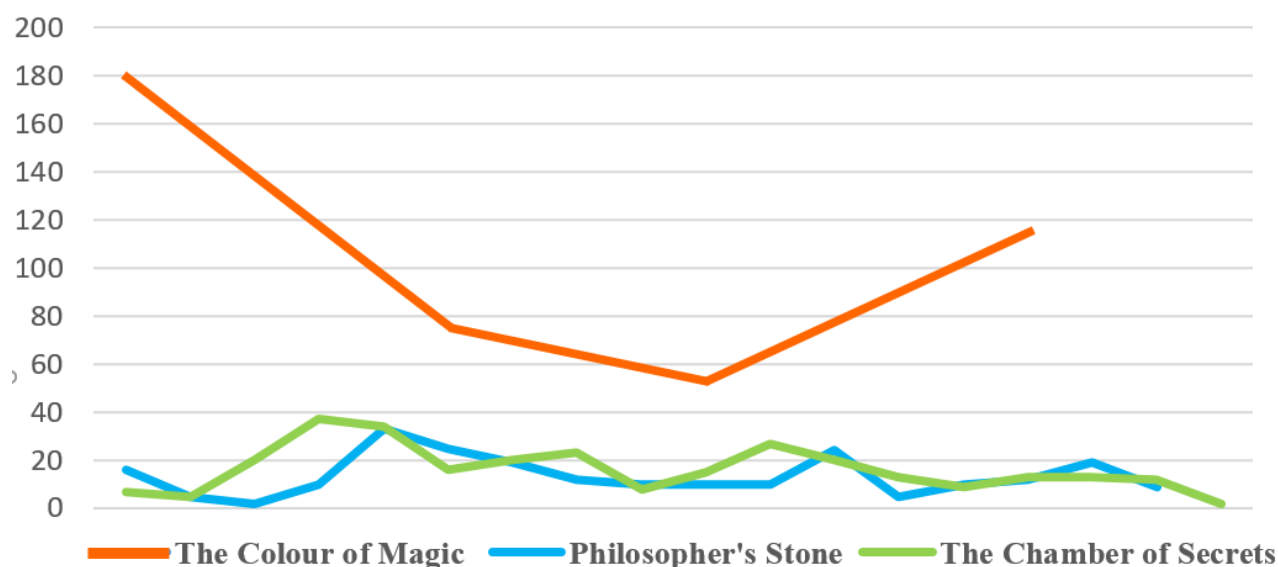


Figure 29. Distribution of Worldbuilding Segments Across Parts and Chapters in the Three Novels.

The summary chart for the specific types of segments below shows that they represent a considerable portion (24%) of all the 773 segments that were coded for this study (Figure 30). Embedded (16%) and split segments (6%) have a similar mean frequency within descriptive as well as narrative passages. Compound segments are on the whole the least commonly found type of special segments.

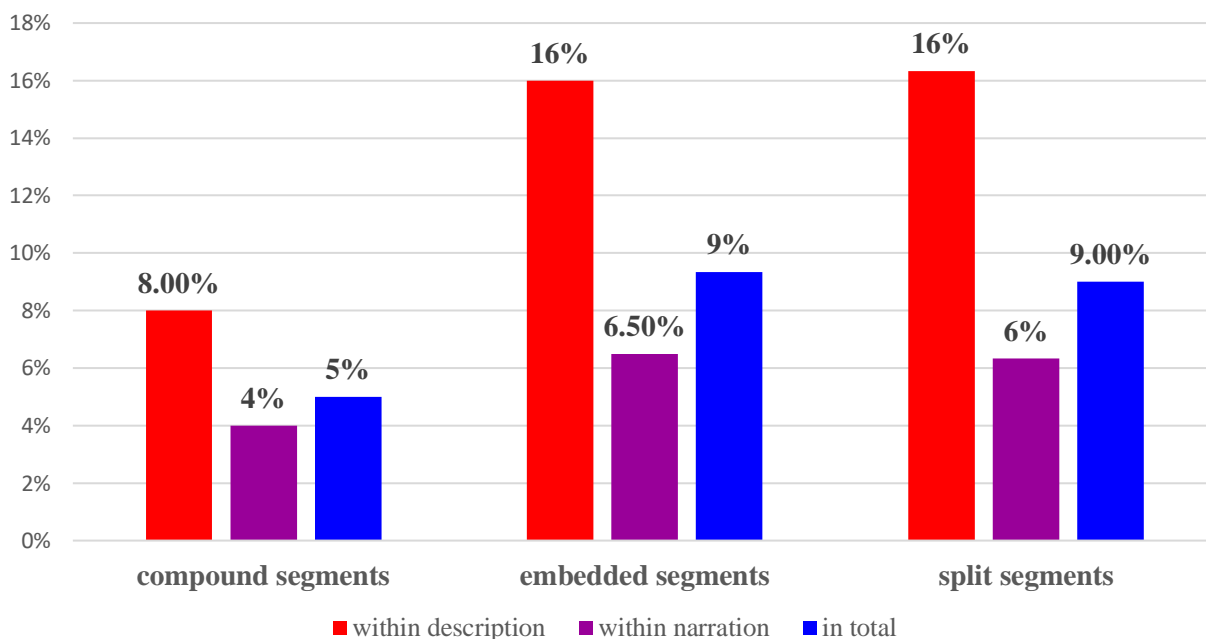


Figure 30. Mean Frequencies of Special Types of Worldbuilding Segments.

We can summarize the statistics in Figure 31 by giving a description of the typical description-mediated worldbuilding segment found in the corpus. The typical description-mediated worldbuilding segments is a sentence-long passage presented by

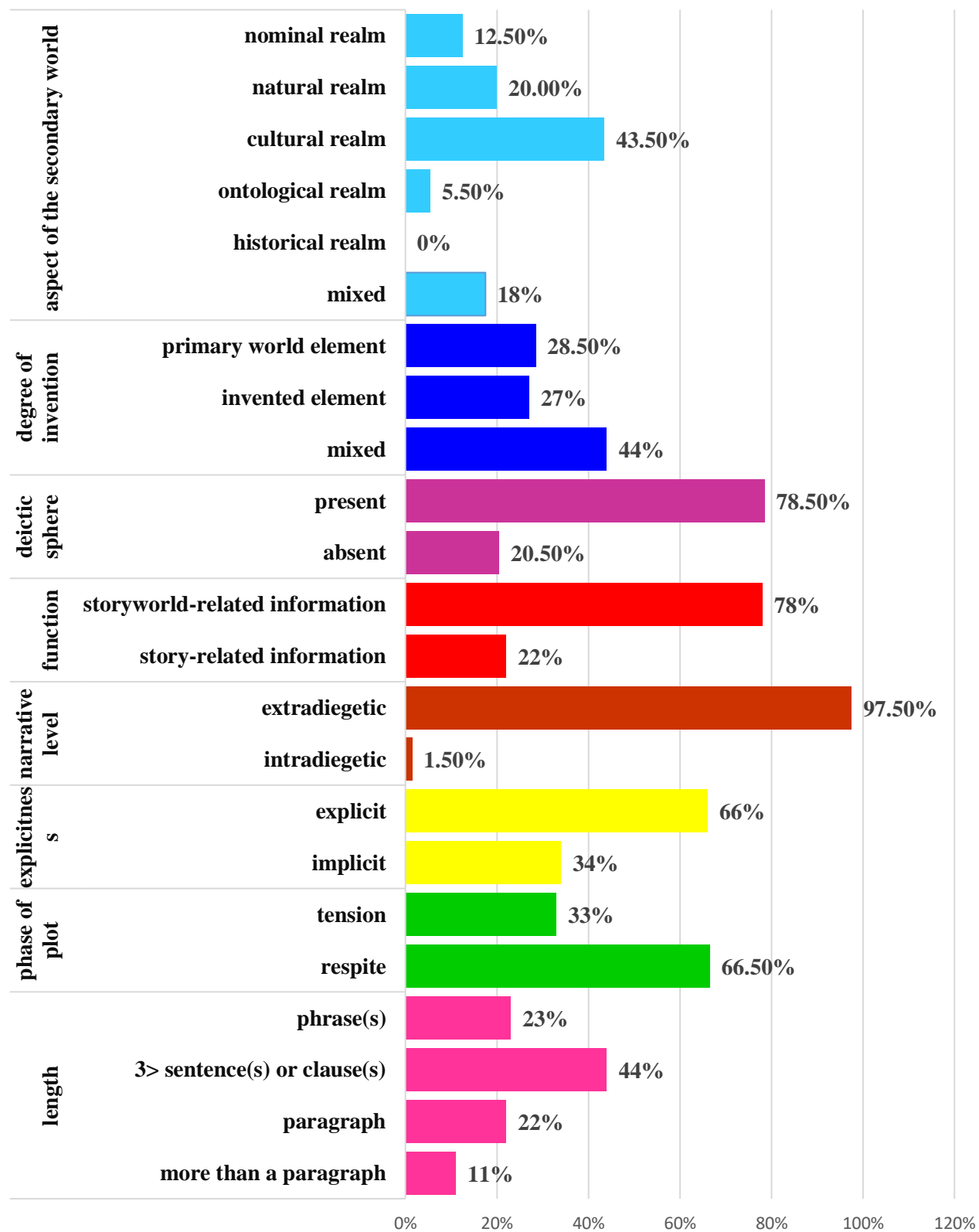


Figure 31. Mean Frequencies of Variables in Description-Mediated Worldbuilding.

the omniscient narrator in an explicit style during a time of respite in the story to provide worldbuilding information pertaining to the cultural realm of the storyworld by directly showing the reader a practice or an artefact that has some commonalities with the real world but with an added creative spin. As for the typical narration mediated segments, the values in Figure 32 indicate that it is a phrase-length passage through which the extradiegetic narrator directly shows an invented cultural element in an implicit style during a downtime in the story's pace with the purpose of supplying storyworld knowledge.

The inspection of the mean percentages in Figure 33 gives us the most global picture of this study about the distribution of the characteristics of worldbuilding in the corpus. Most importantly, it reveals the most frequently occurring variable for each subcategory across description-mediated and narration-mediated worldbuilding, namely cultural realm, mixed invention, present deictic sphere, storyworld-related information, extradiegetic worldbuilding, implicit style, respite, phrase.

My cross-analysis of the three cases/novels of the study revealed a surprising pattern: many of the variables of the coding frame maintain a similar value throughout the corpus, with a margin of difference of about 5%. The most stable values within description-mediated worldbuilding are the natural realm (19.5%-21), storyworld-related information (75%-80.5%), extradiegetic worldbuilding (96.5%-98.25%) (Figures 13, 19, 25). In narration-mediated worldbuilding, we observe the following values among others: the natural realm (13%-15%), present deictic sphere (56.5%-60.5%), extradiegetic worldbuilding (88%-91.5%) (Figures 14, 20, 26).

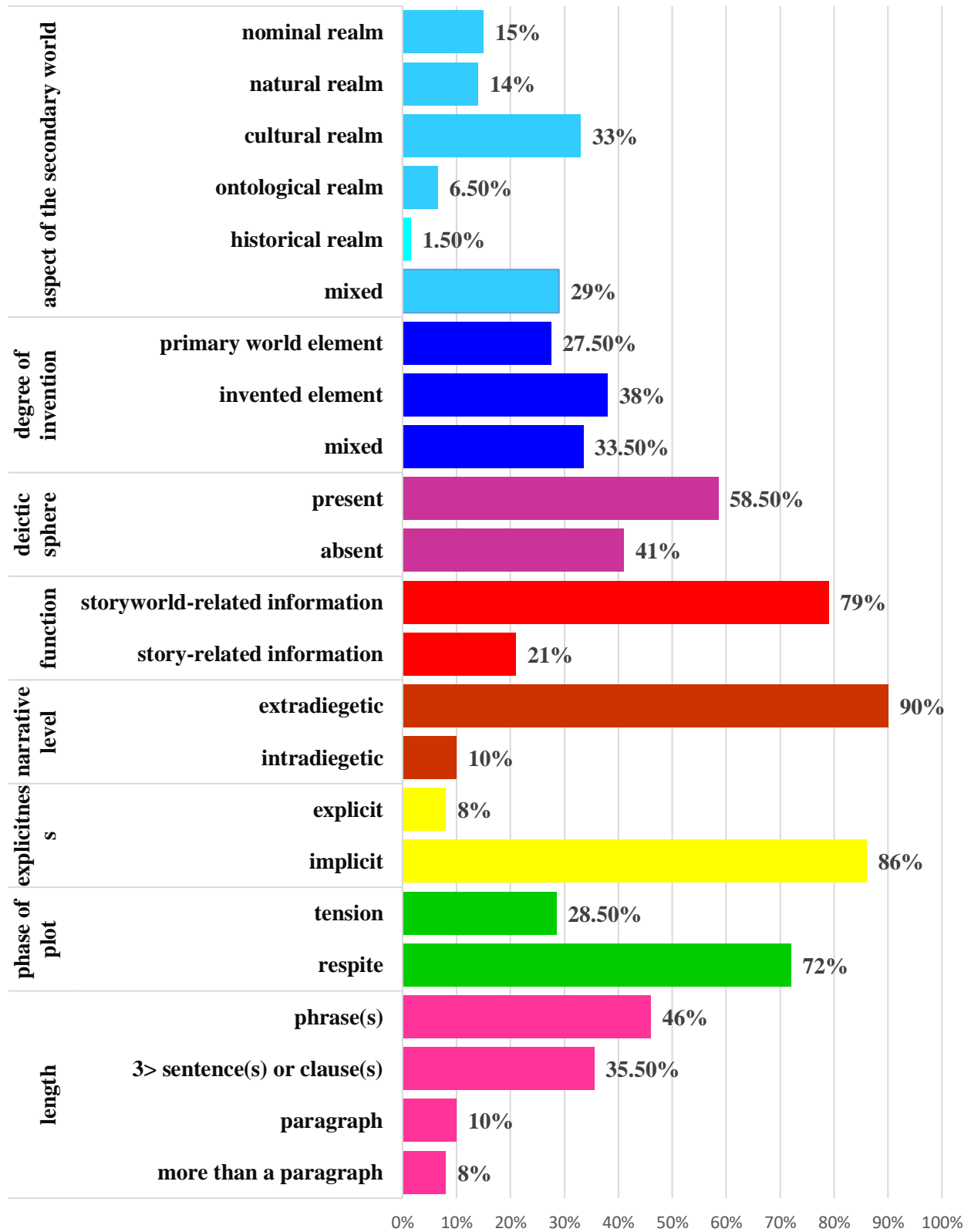


Figure 32. Mean Frequencies of Variables in Narration-Mediated Worldbuilding.

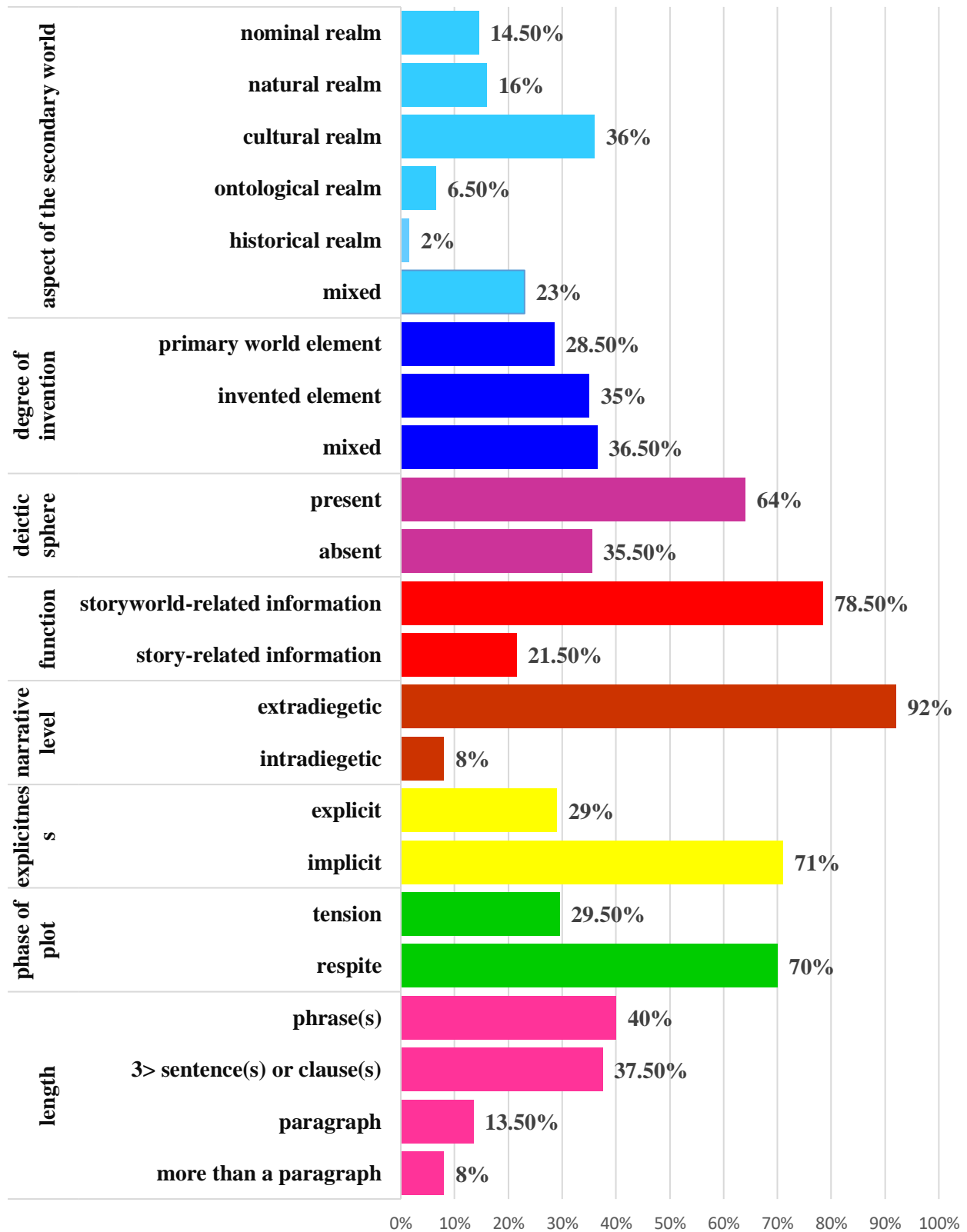


Figure 33. Mean Frequencies of Variables in Description-Mediated and Narration-Mediated Worldbuilding.

My analysis of the entire journal entries uncovered the existence of a number of topics common to the three novels. These shared commentaries on worldbuilding are rounded up below.

- **Animism:** This aspect is manifest in the present of sentient objects and vegetal forms. I can mention the anthropomorphic travel chest, the Luggage, the talking sword, Kring, as well as natural elements such as the hamadryad trees in *The Colour of Magic* and the animate pictures and painting, the moving staircases at Hogwarts (Rowling, *Philosopher*) as well as the flying car and the Whomping Willow tree in *The Chamber of Secrets*.
- **Fantasy tropes:** Unsurprisingly, the three novels incorporate several tropes found in most high fantasy works such as wizard and spells, swords, dragons, medieval castles and their dungeons, and supernatural beasts.
- **Myths:** Myths have always been a source of inspiration for fantasy literature and *Discworld* and *Harry Potter* are no exceptions. The books contain direct and indirect references to myths such as the dryads and the Egyptian and Greco-Roman pantheon (Pratchett, *Colour*), the three-headed dog Cerberus, centaurs, Janus, and the philosopher stone (Rowling, *Philosopher*), kelpies, the phoenix, and the basilisk (*The Chamber of Secrets*).
- **Period aesthetics:** The return to settings typical of previous centuries is quite common in high fantasy. A distinctly early-modern period ambiance emanates from the cobblestone streets, dirt floor inns, and guilds of the city-state of Ankh-Morpork

(Pratchett, *Colour*) while the merchant street of Diagon Alley and the steam-powered Hogwarts Express train with its shining red locomotive come across as quaint Victorian relics. Hogwarts castle, home to the wizards' school, with its stone building, tapestries and armors seems to be suspended in medieval times (Rowling, *Philosopher; Chamber*). In *Harry Potter* in particular, this interest with the past seems to be characterized by yearning and nostalgia.

- **Magic as part of the natural world:** In *The Colour of Magic*, raw magic originates in nature as remnants from the times of the creation of the Disc that dwindled through the millennia and was subsequently harnessed by men. Magic then is embedded in the very fabric of the natural and physical world. This is the case of octarine, the titular colour of magic, an optical phenomenon that radiates from strong magical manifestations and is only visible to wizards. There is also mention of an acoustic phenomenon in the form of harmonics—soundwaves or vibrations that accompany the fundamental audible frequency of a sound—resulting from spells. In *Harry Potter*, the link between nature and magic is mainly expressed through the presence of magical plants and creatures such as Devil's Snare (Rowling, *Philosopher* 201-02), centaurs (184), dragons (ch. 14), mandrakes (*Chamber* 91-94), phoenix (206-07), and basilisk (290) to mention a few.
- **Synechdochic and metonymic worldbuilding:** Sometimes the reader can extrapolate the existence of larger structures from individual storyworld items or people associated with them. In way of example, I can evoke how it is possible to infer the presence of a financial system from the characters' dealing with coins and the existence of some sort of government institution through the existence of the Patriarch of Ankh-Morpork

(Pratchett, *Colour*). Similarly in *Harry Potter*, the mention of the law against the breeding of dragons (Rowling, *Philosopher* 169) implies the existence of a legal system while the frequent references to book titles suggest the existence of different fields and their academic specializations.

- **Density of worldbuilding:** In *The Colour of Magic* the reader is confronted with an overwhelming amount of data on the secondary world right from the onset. A specially challenging issue is that most of the information provided is in the form of the mention of the names of storyworld elements without much explanation of detail. That is, the text informs us about what exists on the Disc without necessarily elaborating on it. Worldbuilding in digressive scenes that deviate from the plot is also distracting. In *Harry Potter* on the other hand, information about the magic world is for the most part handed out gradually and in small amounts within a context that makes it meaningful.
- **Representation of themes through storyworld elements:** Both Pratchett and Rowling use certain components of their secondary worlds to embody ideas embedded in their works. As an illustration, I can cite the Wyrms, illusory dragons conjured up by the creative thought of gifted individuals, that are a concretization of the theme of the creative power of imagination that runs throughout the novel (Pratchett, *Colour*). Also of interest is the Sorting Hat, a sentient artefact that places students into the different Houses of Hogwart's School of Wizardry according to their character traits, which exemplifies the theme of free will vs. determinism (Rowling, *Philosopher*), and Harry's magic wand, a twin of that of the story's villain Lord Voldemort as well as the juxtaposition of Diagon Alley and Knockturn Alley which represents the duality of Good

vs. Evil central to the book (*Chamber*).

- **Insertion of primary world elements:** Both Discworld and the Wizarding World are punctuated with relatable and familiar elements from the real world. However, this connection is a two-way bridge that it used to very different effects by the two authors. In *The Colour of Magic*, the tourist Twoflower with his colourful shirt, shorts, hat, glasses, neck strap camera, and tedious office job as an insurance clerk could have walked straight out of our world. What these and other commonalities do, however, is take the reader's thoughts 'back to reality' instead of focalizing them on the storyworld. In *Harry Potter*, most primary world elements come with a spin: there are homing owls instead of homing pigeons, photographs and paintings have moving and talking people in them, chess is played with animate pieces, and instead of cars and football young people are all about flying brooms and Quidditch. These ordinary primary world elements with an added magical twist help to usher the reader from the real world and into the storyworld and from the familiar to the imaginary.
- **Planned vs improvised worldbuilding:** Pratchett and Rowling seem to have two fundamentally different approaches to worldbuilding. In *The Colour of Magic*, many storyworld components seem to be the result of last minute decisions on the part of the author. When the gods decide to hinder the two protagonists' journey after a throw of dice, for instance, a giant troll literally pops out of the blue to block their way. Later, a side character has a glimpse into a parallel universe, most likely ours, mere instants before the protagonists find themselves momentarily transported to it. This major ontological rule—that the Discworld is in fact a world parallel to ours—is inserted at

the last moment and feels improvised. In *Harry Potter* on the contrary, items that play a role in the story are usually installed in advance as is the case with the Mirror of the Erised that allows Harry to secure the Philosopher's Stone and the phoenix that help save his life in *The Chamber of Secrets*. Moreover, although it is not always easy to know the degree of planning and forethought from the text alone, it is not rare for Rowling to implant some artefacts that are revisited several books later. When Harry accidentally finds himself in the shady antique dealer's Borgin and Burkes, he notices a number of dark magic artefacts, such as the Opal Necklace (*Chamber*, 52) and the Hand of Glory (50), that along with the magical diary of young Voldemort play a role in later books of the series.

3.2. Discussion of Results

This study was conducted in order to verify the extent of the contribution of narration to the construction of secondary worlds in selected works of English fantasy fiction and to uncover a number of characteristics of description-mediated and narration-mediated worldbuilding. Following the description of the results of the qualitative content analysis of *Discworld's The Colour of Magic*, *Harry Potter and the Philosopher's Stone*, and *Harry Potter and the Chamber of Secrets*, as well as the description of the topics that emerged from the journaling that accompanied the main coding, this last section of the study highlights the overall key findings in relation to the research questions. It discusses,

evaluates, interprets, and elaborates on the findings in more depth while trying to answer my four research questions.

Since this study is exploratory in both methodology and corpus, outcomes could not be guaranteed from the onset. However, my coding and journaling were productive and rewarding as they yielded sufficient and pertinent quantitative and qualitative data to enable me to answer my research questions and confirm my hypothesis. In order to unpack these findings, I organize the discussion into four parts and devoted each of these to one research question.

The first part answers the main research question—Are instances of worldbuilding in the novels conveyed through description or narration?—through the results of the coding of the two main categories of the coding frame, description-mediated worldbuilding and narration-mediated worldbuilding as well as some of the features of split segments. The second part considers the secondary research question—What are the content-related characteristics of each worldbuilding episode?—by looking at the figures for subcategories 1-4. Part three examines the third research question —What are the stylistic characteristics of each worldbuilding episode?—in light of the coding frequencies of subcategories 5-8 along with segmentation figures of the special types of segments and distribution of worldbuilding episodes within each novel. The last part of the discussion answers the fourth research question—What additional information and aesthetic responses do entries in the researcher’s journal provide in respect to the narration-mediated and description-mediated worldbuilding in the novels?—by focusing on aspects not covered by the categories of the

coding frame. The journal, however, also brought in some observations related to questions 1-3 as well. These points were included in the discussion of their respective research question. The scheme adopted to answer the research questions is recapitulated in Figure 34 below.

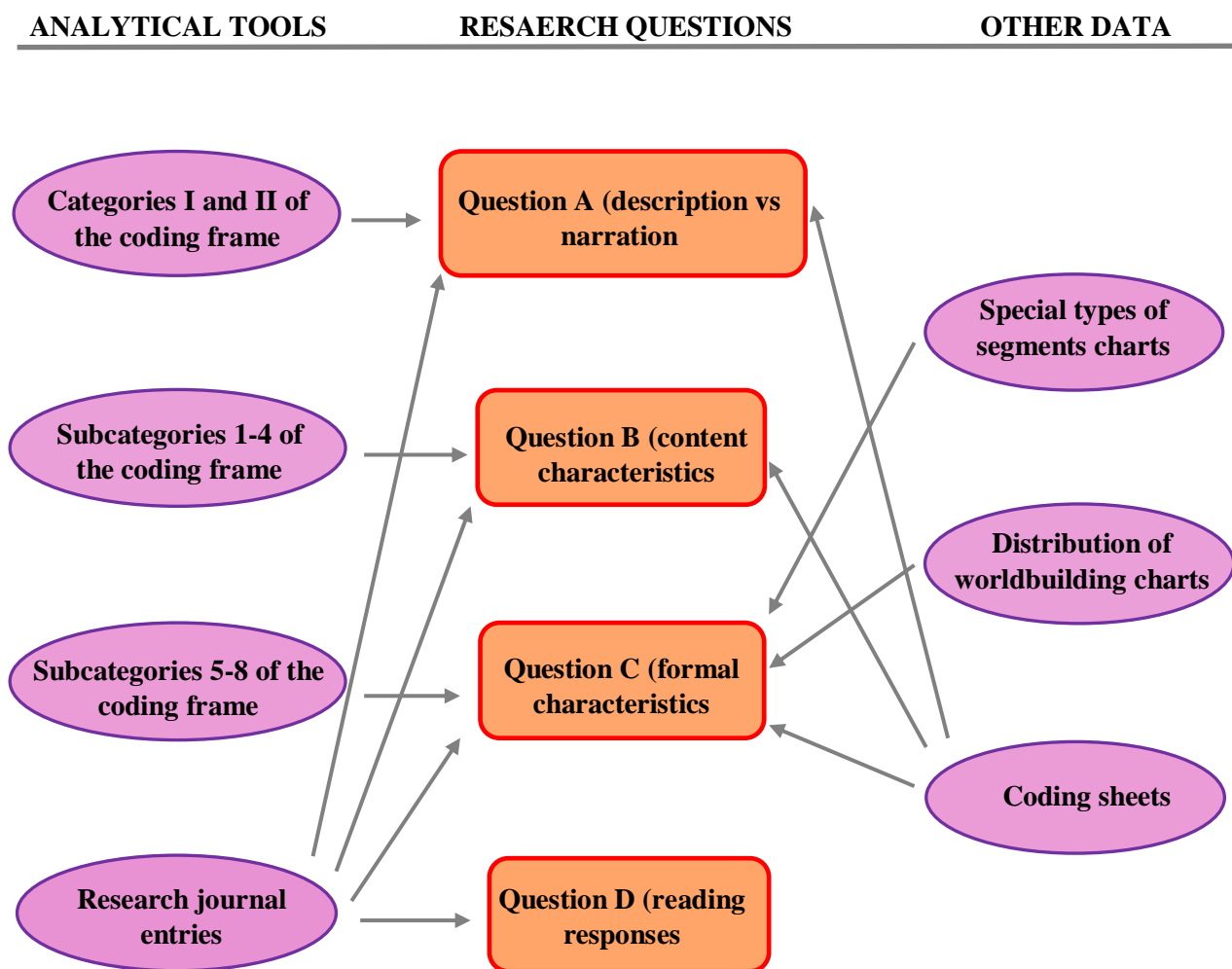


Figure 34. Answer Scheme.

3.2.1. Research Question A

This section discusses the main research question relative to the contribution of description and narration to the construction of the storyworlds of Discworld and the Wizarding World in light of the results yielded by my analysis. Any reader can reasonably be expected to assume that the creation of a fictional world is done through description. After all, does not a secondary world consist of human, or anthropomorphic beings, and the environment they occupy? And are not these elements presented to the reader through description? However, if we look at this with a keener eye, we are bound to notice that information about a storyworld abounds in narrative parts of the text as well. It is this reflection that gave the impetus for this study.

I reasoned that although fantasy fiction authors often describe storyworld elements such as castles, medieval towns, magical objects, warriors, wizards, and monsters of all kind there must be other ways in which they are introduced to the reader. To be precise: through narration. While we can readily conceive of a description as being a paragraph or even a sentence long, our prototypical conception of narrative makes us expect a much longer text, with a beginning, middle, and end. However, my segmentation confirms that even short texts or passages that do not possess these three stages can be identified as narrative in accordance with Altman (17). These action units or narremes that represent distinct points or small segments on the story line (Dorfman in Jahn 58) are permeated with storyworld data.

This passage from *The Colour of Magic* illustrates this point perfectly:

Unbidden, the Spell welled up in his mind. It was perhaps untrue to say that he had learned it; it had learned him. The episode had led to his expulsion from Unseen University, because, for a bet, he had dared to open the pages of the last remaining copy of the Creator's own grimoire, the Octavo (while the University librarian was otherwise engaged). The spell had leapt out of the page and instantly burrowed deeply into his mind, whence even the combined talents of the Faculty of Medicine had been unable to coax it. (Pratchett "The Colour of Magic")

The excerpt is obviously narrative in nature, yet it does a non-negligible amount of worldbuilding. Thanks to this narration, we get to know for the first time about the existence on the Disc of a university with a faculty of medicine and a library that holds a magic book that is normally inaccessible to students, probably because it poses a threat. We also learn that the Disc has a creator who possesses grimoires of which some copies are still available to humans to this day. In addition, we find out that these books contain sentient spells that can inhabit, as it were, someone's mind.

In *Harry Potter* too, there is no shortage of narrative passages that provide information about the secondary world. The excerpt below is a good example of narration-mediated worldbuilding:

...he pulled an owl – a real, live, rather ruffled-looking owl – a long quill and a roll of parchment. With his tongue between his teeth he scribbled a note...Hagrid rolled up the note, gave it to the owl, which clamped it in its beak, went to the door and threw the owl out into the storm. (Rowling, *Chamber* 43)

This passage informs the reader that the Wizarding World, although part of contemporary Britain, still uses quills and parchment instead of paper and pen for writing and instead of postal services or even electronic messaging relies on homing owls to exchange

correspondence. These quotes go to show that authors do not necessarily have to describe a storyworld element to make it known to readers; they may employ other means, the most notable of which being narration.

Despite being optimistic about the veracity of my hypothesis—that narration plays a role in worldbuilding—I did not expect such clear-cut findings. I assumed that narration would contribute no more than a quarter of the information about the secondary world. The results of the analysis, however, surpassed my predictions by a great deal. **Statistical data from the analysis reveals that narration-mediated worldbuilding occurs twice as much as description-mediated worldbuilding.** This is an astonishing ratio by all accounts. This proves that we still understand very little about worldbuilding and its relation to description and narration and shows that there are, within the field of literary studies, deep-seated misconceptions about what description and narration do in a story.

One rather radical reason for the dominance of narration-mediated worldbuilding would be that the worldbuilding segments that are inserted within narrative passages are actually ‘micro’ descriptions and not narrative in nature at all. This would be consistent with Genettes’s remark that it is easier to describe without narrating than to narrate without describing because even the mere mention and naming of a narrative element is akin to initiating a description (165). This would mean that in the narrative sentence such as “[t]he young woman glanced at the scrying glass” (Pratchett, *Colour*, “The Lure of the Wyrn”), the secondary world artefact (the divination mirror) is not actually part of the narration but

is a micro description in itself since the phrase “screaming glass” consists not only of a noun but of an adjective as well.

I do not, however, endorse this explanation because I consider this grammatical approach to be at odds with the methods and objectives of literature studies. Indeed, in the domain of written fiction, it is not usually very productive to stop at surface structures to the detriment of deeper meanings. The writers coding and the reader’s uncoding of the text according to genre conventions are more useful in determining the descriptive or narrative nature of a given passage than abstract and decontextualized grammatical rules.

A more obvious explanation about the existence of so many worldbuilding segments within narrative passages is that there is simply more narration than description in the novels as a whole and that the frequency of description-mediated and narration-mediated worldbuilding is proportionate to the overall amount of description and narration in a given novel. Logical though it might be, this idea does not explain why authors embed so much worldbuilding into narration in the first place nor does it tell us whether it is a deliberate stylistic choice or not on their part.

If it is a conscious decision, it may be a strategy on the part of the authors to subtly present storyworld data in an organic, diluted, inconspicuous way, and hitting two birds with one stone by advancing the story events and constructing the storyworld at the same time. If on the other hand it is not a calculated maneuver, it could be that constructing a storyworld and narrating the events of a story are not as independent from each other as they

are often made to be. It would therefore be unworkable to do one without the other. I explore this point further in the discussion of research question D below.

Another misconception about the dynamics of description and narration that the study's findings allowed me to dispel is the notion that description disrupts the story. Contrary to what we might expect in high fantasy novels, the descriptions in the novels are for the most part concise, not very detailed, and at times, barely noticeable. In *Harry Potter* in particular, descriptions of storyworld components are impressionistic and minimalistic, and some are so parsimonious that they almost feel like stage directions that merely specify the background and props of a given scene. This quote from the climax of *The Chamber of Secrets* describes the titular and most important setting of the book:

He was standing at the end of a very long, dimly lit chamber. Towering stone pillars entwined with more carved serpents rose to support a ceiling lost in darkness, casting long, black shadows through the odd, greenish gloom that filled the place.

... a statue high as the Chamber itself loomed into view, standing against the back wall.
(Rowling 306)

Although the mysterious room is central to the story and is revealed after a long buildup, the author does not really dwell much on its description. We are given very little worldbuilding details, and the author does not really need to put the events on hold to devote a lot of time to depict the setting.

This kind of impressionistic descriptions has the advantage of leaving plenty of room for the reader's imagination to take over, fill in the empty spaces, and form a fuller picture. In other words, there is scope for the aesthetic pole—the text as perceived by the reader

(Iser 274)—to take effect. The reader supplies the ‘missing’ information by inferring from and elaborating on textual clues thanks to his schemas (Whitney 13524) and the principles of gestalt in order to see what is not in the text as explained by Abrantes (188) and M. Wolf. These descriptions make a parsimonious use of textual resources in order to suggest and hint rather than going into specifics and laying out every detail.

However, less is not always more; descriptions should not be so unsubstantial that they frustrate the reader’s engagement with the storyworld. While Rowling judiciously gives a few light brushes to paint her scenes, Pratchett at times barely provides a flimsy sketch of some of his settings. For instance, he gives this ‘description’ of the room where the protagonist meets with the ruler of the city and receives the ‘call to adventure’: “He indicated a bowl of savories on a low onyx table by the throne.” Here, the reader is not really given any signposts, so to speak, to situate themselves in the scene. The setting is too bare and there are not enough clues to stimulate the imagination to take over and elaborate on the textual data. The characters and the events come across as disembodied and occurring in a vacuum as there is no strong sense of place to anchor them.

The fact remains, nonetheless, that description does not necessarily disrupt the flow of narrative as claimed by some narratologists (Genette 158; Chatman 9, 22-3; Hamon 309, 311; Jahn 66). I found out that when it is skillfully written, description organically fits into and interacts with the narrative. Therefore, there is no need to erect rigid boundaries between the two. This observation is in accord with Koopman’s (31-2), Schmid’s (5), and Bal’s (“Over-writing” 341-2) view.

Another thought-provoking feature that emerged from my coding is the presence of a few segments in the *Harry Potter* novels which it was very tricky to classify under one or the other of the two main categories. It was not clear which semiotic frame, the descriptive or the narrative, is dominant in these segments since they possess both narrativity and descriptivity at the same time. This finding aligns with Koopman's explanation about the hybrid nature of some text that oscillate between the descriptive and the narrative (31). Even though these ambiguous passages were left uncoded during the analysis, they are very valuable to the study since they are a fertile ground for the exploration of the relationship worldbuilding has with description and narration.

The quotes below illustrate this point well.

Harry's eyes stung as the cold air rushed past them, but he kept them wide open. Once, he thought he saw a burst of fire at the end of a passage and twisted around to see if it was a dragon, but too late – they plunged even deeper, passing an underground lake where huge stalactites and stalagmites grew from the ceiling and floor. (Rowling, *Philosopher* 58)

It was like rushing down an endless, slimy, dark slide. He could see more pipes branching off in all directions, but none as large as theirs, which twisted and turned, sloping steeply downward, and he knew that he was falling deeper below the school than even the dungeons. Behind him he could hear Ron, thudding slightly at the curves. And then, just as he had begun to worry about what would happen when he hit the ground, the pipe leveled out, and he shot out of the end with a wet thud, landing on the damp floor of a dark stone tunnel large enough to stand in. (Rowling, *Chamber* 301)

Because these segments presented a challenge in their coding, and I recognized the ambiguity of these passages, I submitted them to the trial coders as a way of settling the issue.

This step, however, led to even more indecision as no consensus could be reached.

One reason why it may be hard to determine the descriptive/ narrative nature of these texts is because as explained by W. Wolf, the descriptive and the narrative are mental semiotic concepts, cognitive macro-frames, or discursive macro-modes (W. "Description" 5). Similarly to schemas, they are charged with expectations and judgements that strongly influence how we interpret and encode vague or incomplete information (Carlston13527). This means that every coder will be steered by his or her own assumptions and mental constructs and code the passages accordingly. The coding in this case becomes highly subjective despite our best efforts to provide clear definitions of what counts as description and narration. This is because, here, coding decisions are no longer informed by objective textual cues but are influenced by the reader's individual cognitive operations.

If we approach the passages with a narrative drive (Altman 19) we may stop at the surface structure and notice mainly features of narration, like chronological sequences of events or dynamic actions, and overlook the underlying descriptivity of the text with features like the rendering of sensory experiences such as appearance and sound. If, on the other hand, we direct our attention towards worldbuilding, it is the descriptive frame that seems to prevail. This confirms Chatman's claim that description and narration as text-types or underlying structures are not always outwardly reflected in form of individual sentences or passages (21) and W. Wolf's remark that description can still be the dominant macro-frame, even though there are qualities of narrativity ("Narrative" 450).

This ambiguity is also in line with Schmid's explanation of how description can use narrative means to bring particular aspects of a scene into relief and that whether a passage

is descriptive or narrative depends on the function it plays in the overall context of the work (5). The function of an action is narrative if it is linked to the ongoing course of story events and has the capacity to advance plot time (Chatman 31-36). Actions, movement, and dynamic processes can be part of a description if they serve no plot function (Chatman 31; W. Wolf, *Description* 23). Here again, the challenge is to determine whether the actions or movements in question are plot-related or not, which can in itself be a point of contention. In the case of the quotes above for instance, one would need to define criteria to decide when the protagonists' movement from point A to point B is a constitutive part of the plot and when it is not.

The identification of a frame results from the interaction between the characteristics of the text encoded by the writer and the uncoding by recipients, resulting in a more or less suitable frame (W. Wolf, "Narrative" 454). Since description and narration are cognitively stored as prototypes, descriptivity and narrativity—the respective qualities of these frames—are gradable phenomena with a clear center and fuzzy edges ("Narrative" 453, "Description" 8). As explained by Upstone, the context of reading plays a decisive role in such situations where meaning is much less certain and more unstable. The text becomes a dynamic and changing entity that means different things to different readers (Upstone). I acknowledge for instance that the context of my research incites me to read these passages as descriptions of the storyworld rather than narrative instances.

Because it is hard to decide if the quotes above are descriptions or narrations, it would be more practical to work with the concepts narrativity and descriptivity (Koopman

16). Since the segments under discussion seem to possess both descriptivity and narrativity—especially movement and chronological unfolding, but do not depict a major point in the plot I suggest using the phrase *dynamic description* to designate them.

3.2.2. Research Question B

The results yielded by the analysis of subcategories 1 to 4 of the coding frame—aspect of the secondary world, degree of invention, deictic sphere, and function—allowed me to answer my second research question relative to the content characteristics of description-mediated and narration-mediated worldbuilding. Below is the discussion of two overall conclusions followed by the discussion of individual subcategories and their variables.

Once of the most important conclusions that were reached is that the main categories do not affect the distribution of variables within subcategories. That is, whether worldbuilding episodes are embedded within descriptive or narrative passages does not seem to affect their inner composition. This positively indicates that narration and description cover the same type of worldbuilding content. This somewhat thwarts my expectations since I initially assumed that description and narration would be assigned different worldbuilding topics and that narration would mainly deal with aspects that have a storytelling component such as history and mythology. Nevertheless, this finding validates another point that emerged from the study regarding the balanced role description and narration play in both worldbuilding and storytelling (see section 3.2.4).

Another substantial finding is that there appears to be general trends and patterns in the order of variables within their subcategories. The frequency ranking of the codes of each of subcategories 1 to 4 remains more or less stable across descriptive and narrative passages as well as across novels. In other words, it is almost always the same variables that are given more attention during worldbuilding. The reason for this may be that regardless of the discourse mode used there is a preferred content in worldbuilding. Indeed, I can answer my second research question by looking at the most frequently occurring type of storyworld content. **The most prevalent and important worldbuilding content is that which introduces a cultural artefact or practice that shares the same spatial and temporal location as the live events of the story, has similarities with primary world elements mixed with invented aspects, and provides data relative to the construction of the storyworld.**

This description of the nautical city of Krull displays typical worldbuilding content:

To put it bluntly, entire ships had been mortised artfully together and converted into buildings. Triremes, dhows and caravels protruded at strange angles from the general wooden chaos. Painted figureheads and Hublandish dragonprows reminded the citizens of Krull that their good fortune stemmed from the sea; barquentines and carracks lent a distinctive shape to the larger buildings. And so the city rose tier on tier between the blue-green ocean of the Disc and the soft cloud sea of the Edge, the eight colors of the Rimbow reflected in every window and in the many telescope lenses of the city's multitude of astronomers. (Partchette, *Colour*, "Close to the Edge")

This passage touches on the cultural aspect of the Disc as it describes the architecture of the city and mentions cultural practices. The setting of Krull mixes between familiarity and

creativity. Although most of the vessels mentioned do exist in the primary world, they are not usually used as building blocks the way they are here. Besides, astronomical observatories in our world are generally situated on mountaintops while here they are on the Edge of the Disc, where outer space is closer. The reader is shown the storyworld element and experiences it at the same time as the protagonists rather than being told about it in the form of a report or summary. Lastly, the information provided here primarily serves worldbuilding purposes and does not impact the plot immediately.

If we now look at the ‘aspect of the secondary world’ subcategory in particular, we can note a number of points regarding ‘what’ type of storyworld content can be found in the segments. For instance, the fact that the frequency of the nominal realm is not negligible attests that naming and inventing concepts is an important aspect of worldbuilding. Devising special vocabulary creates epistemic and linguistic grounding that act as a gateway into a specific storyworld. Secondly, the dominance of the cultural realm is consistent with M. Wolf’s statement that most changes brought by authors concern culture. This can be explained by pointing out that it is the aspect most directly concerned with the characters’ experiences and activities and thus warrants more attention than other aspects. Thirdly, the fact that the ontological realm is not very present is likely due to the fact that there can only be so many rules of physics and ways to break them.

Next and contrary to my expectations, the historical aspect is nearly non-existent in *The Colour of Magic* and *Harry Potter*. However, my background reading reveals that this is not always the case in worldbuilding fantasy. Works like *The Lord of the Rings* (Tolkien)

and *The Queen's Thief* cycle (Whalen Turner) for instance pay particular attention to the historical background of their storyworlds. Finally, I noted that the addition of the 'mixed' variable proved very helpful as it helped code and explain a significant portion of segments especially those that deal with humans practicing magic since this aspect in particular straddles both the cultural and ontological realm as explained in the codebook (see section 1.2.1).

The coding of the second content-related subcategory (degree of invention) answers the question 'how similar' the secondary world element is to the primary world. This subcategory has the most significant change in the frequency of variables across descriptive and narrative passages as well as across novels. Because the proportion of similarities with the primary world and the degree of creativity involved in the elaboration of the Discworld and the Wizarding World varies, no obvious pattern has emerged regarding the secondariness or distance of the storyworlds.

Even though neither similarity nor invention dominates the coding, we should bear in mind the effects of the principle of minimal departure (Ryan "Fiction"), "reality principle" (Walton, *Mimesis*), or default parameters (M. Wolf) whereby readers assume that the various aspects of the secondary world are similar to those of the primary world unless the text explicitly indicates the contrary. For instance, the reader takes it for granted that Hogwarts looks like any other medieval gothic castle even if its architecture is not presented in detail. As way of example, it takes direct indications in the text to integrate the fact that some objects in the castle—armors, stairs, portraits—are in fact animate. If we take

into consideration storyworld components that are not explicitly described and considered similar to the primary world by default, then there would be much more similarity than invention in both the Disc and the Wizarding World.

The deictic sphere subcategory indicates ‘where’ the element is situated relative to the spacio-temporal coordinates of live scenes. The variable ‘present’ is on average twice as frequent as the variable ‘absent’. In other words, most secondary world components that are introduced share the same spatial and temporal points of reference as those of the live events of the story. This suggests that worldbuilding is predominantly a mode of showing rather than telling. The fact that the reader experiences the storyworld element firsthand, in a fictional sense, makes it more memorable. The reader is more involved and takes on the role of an explorer, as it were, of the storyworld.

However, reporting about absent components of the secondary world also has its advantages. This technique helps suggest that there is more to the world ‘out there’ than what exists in the immediate environment of a scene. We can imagine the bizarre effect produced if all the information we get about the world comes from the present deictic sphere: there would be no deictic differentiation, no sense of here and there, now and then while these are fundamental ways in which humans make sense of their experience of reality. The mention of remote—in time or space—aspects of the world helps reinforce the impression of completeness, which M. Wolf lists as one of the criteria for successful worldbuilding.

The fourth subcategory tells us ‘why’ a given storyworld element is being introduced. The analysis of the fourth subcategory relative to the content characteristics of worldbuilding (function) indicates that more than a fifth of description and narration mediated worldbuilding is used to provide information directly linked to the story by either facilitating or hindering the unfolding of events. This is one aspect in which the strong connection between storytelling and worldbuilding is apparent (see section 3.2.4).

The introduction of a storyworld element that plays an active role in the story can be done either beforehand, by installing the element before it actually comes into play like the animate chess game in *The Philosopher’s Stone* which turns out to be instrumental in procuring the titular artefact (Rowling 146-47) or subsequently, as way of providing an explanation or justification for previous events such as the revelation that the sword Harry uses to save the day in *The Chamber of Secrets* materialized for him because it belonged to Griffindor himself, the founder of the House Harry belongs to (Rowling 333). Nonetheless, it can be argued that even the worldbuilding episodes that do not explicitly provide data for the advancement of the plot do in fact contribute to the narrative by providing an environment for the characters to evolve in and a context for the events to take place within.

3.2.3. Research Question C

The discussion of the third research question, which is concerned with the formal and stylistic features of description-mediated and narration-mediated worldbuilding, can be

broken down into two parts. First, there is the matter of the external organization of segments i.e. the location of the segments relative to one another, relative to the plot, and throughout the text as a whole. These are tackled through the data yielded by the analysis of the different types of specific segments, the analysis of the distribution of worldbuilding across the four parts of *The Colour of Magic* and the chapters of the two *Harry Potter* novels as well as subcategory 7 of the coding frame (phase of plot) respectively. Second comes the inner stylistic organization of the segments which is examined through the results of the coding of subcategories 5, 6, and 8 of the coding frame.

Put in a nutshell, **the prototypical formal characteristics of the worldbuilding segments found in the three novels of the corpus are those of a simple sentence or clause-length segment that may occur anywhere throughout the novel and within chapters, usually during a time of respite in the plot and is presented by an extradiegetic agent (the omniscient narrator) in an implicit style.** We can take the segment “...she had conjured them up a bright blue fire which could be carried around in a jam jar” (Rowling, *Philosopher* 134) as an illustration that fits these features. This is a simple implicit clause-length worldbuilding segment located at the beginning of the eleventh chapter, more than halfway through the novel, where the secondary world element is introduced by an extradiegetic agent in a moment of respite in the story. These stylistic characteristics and others are explored in more detail below.

The scrutiny of the external organization of worldbuilding segments contributes a number of insights to the study. For one, **the fact that the distribution of description-**

mediated and narration-mediated worldbuilding segments follow more or less the same curve is another proof that both categories play the same role and are not resorted to at different stages of the story for different purposes. I should acknowledge, however, that the lack of chapter division in *The Colour of Magic* means that some of the conclusions I reached should be considered with caution.

Secondly, the worldbuilding distribution charts show that even though the density of worldbuilding is generally slightly higher in the first third or so of the novels, the fact remains that worldbuilding does not stop nor dramatically decrease in the middle and end of the books. Added to this is the trend revealed by the coding sheets that indicates that worldbuilding segments can occur in the beginning, middle, and end of each part or chapter indiscriminately. **This regular presence of worldbuilding throughout the length of each novel goes to show how important this process is in fantasy literature.** Indeed, were worldbuilding used only to provide a backdrop for the action, it would mainly appear at the beginning of the book or chapters which is not the case in the three novels of the corpus.

Another interesting and surprising feature concerning the distribution of segments is the presence of a considerable amount of worldbuilding even at the very end of the novels. This gives the reader the impression that the storyworld is still very vast and that there is plenty more to explore and discover. This is a characteristic I had already noticed during the pilot coding. Even in *The Colour of Magic* where the last adventure literally takes place at the edge of the Disc, there is mention of other planets some time before the protagonists make a final escape by stealing and launching a space craft.

The 'phase of plot' subcategory indicates when a worldbuilding passage occurs in relation to the rising and falling tension of the story. What transpires from the analysis is that this subcategory is not affected by the use of the descriptive and narrative modes and that a majority of storyworld components are introduced during a phase of respite. This latter finding was predictable and logical since the readers' attention is not engaged with heightened action and suspenseful events during phases of respite and so can more readily process storyworld data.

However, if periods of respite are ideal to present certain items, moments of tension are not devoid of worldbuilding for all that. On the contrary, I encountered a fair amount of worldbuilding during moments of constriction or danger either to describe the setting of the scene or to introduce a, usually magical, item or phenomenon directly needed for the events to unfold. In *The Colour of Magic*, there is as much worldbuilding during moments of tension as there are during respite. This is because during most of parts two, three, and four the protagonists are in a situation of peril or held hostage. So rather than there being a lot of worldbuilding during tension, there are simply a lot of moments of tension in the novel. I also suspect a correlation between the rise and fall of worldbuilding density and the different parts of the plot. This constitutes an interesting venue for exploration in future research.

Special types of segments appear to be influenced by the use of the descriptive and narrative discourse modes. **We should recall here that embedded segments are those inserted within larger segments that deals with a different aspect of the storyworld.**

Compound segments, for their part, consist of two or three entwined segments that introduce different aspects and which would cause too much fragmentation if formally separated. Split segments are those that are made up of a narrative passage and a descriptive passage dealing with the same topic.

Embedded and compound segments seem to be more frequent in descriptive passages than narrative ones. This may be due to the fact that description unlike narration tends to be more explicit and detailed in its worldbuilding, and so there is likely to be a more intricate structure in description-mediated worldbuilding where it is more probable to find passages dealing with multiple interrelated aspects of the storyworld.

The three types of special segments—split, embedded, and compound—create two principle effects. Embedded and compound segments allow authors to deal with two or more realms of their secondary world at the same time. The textual proximity or entanglement of these two types of segments reflects on a formal level the integration of storyworld aspects. Split segments for their part have the advantage of introducing elements gradually and through two different channels. The reader sees the element through description and experiences it through narration usually in this order.

This is illustrated in the following quote where Harry Potter discovers the invisibility cloak he inherited:

Something fluid and silvery grey went slithering to the floor, where it lay in gleaming folds...Harry picked the shining, silvery cloth off the floor. It was strange to the touch, like water woven into material...Harry looked down at his feet, but they had gone. He dashed to the mirror. Sure enough, his reflection looked back at him, just his head

suspended in mid-air, his body completely invisible. He pulled the Cloak over his head and his reflection vanished completely. (Rowling, *Philosopher* 148)

While the first three sentences of the segment are descriptive and focus on sensory impressions such as appearance and texture, the rest of the information about the artefact is conveyed through narrated actions that render the hero's experience of the cloak's powers. In this manner, split segments allow the reader to receive information in two stages.

I now move to the internal stylistic and formal organization of worldbuilding segments through the discussion of the results of the coding of subcategories 5, 6, and 8 of the coding frame, namely: narrative level, explicitness, and length of passage. Contrary to the content features of worldbuilding episodes, the use of description or narration does appear to impact to a degree some of the stylistic characteristics of storyworld construction by determining which variable is more frequent. If some of the subcategories are affected by the descriptive/ narrative nature of the passage, there appears to be, nonetheless, patterns repeated across the three novels. These trends and variations are explored in more detail below.

The subcategory 'narrative level' informs us 'who' is doing the worldbuilding. To be precise, it tells us whether the information about the storyworld comes from someone inside or outside it. This aspect is not affected by the discourse mode and is on average 92% extradiegetic, i.e. done by the omniscient narrator. The fact that most of the world construction is extradiegetic emphasizes the status of the writer, embodied in the narratorial voice, as sub-creator as postulated by Tolkien ("Fairy-Stories" 122). Moreover, the occasion does not usually present itself for characters to give a detailed account of, say, a setting or

an object. This situation rarely arises spontaneously and naturally in a scene. The omniscient narrator needs to step in to fill in this role.

Still, the less common intradiegetic worldbuilding episodes, where it is the characters that dispense world data, have the interesting effect of presenting a world-internal perspective on the storyworld. The fact that the information is filtered through the characters' experience allows us to form an idea about what they think and how they feel about some elements and events through their word choice and tone, for instance.

The explicitness subcategory tells us 'how' the worldbuilding episode is presented stylistically, whether in an explicit or an implicit manner. This aspect is the most significantly impacted by the use of the descriptive and narrative modes, as they altogether reverse the trend of results. Indeed, the ratio of explicit to implicit worldbuilding is almost four to one in descriptive passage—with the exception of *The Colour of Magic* in which it is one to one—and becomes one to four in narration. Implicit worldbuilding then works best with narration where it is inconspicuous, integrated, and camouflaged. While narration is used to hint at and suggest information about the storyworld, description is preferred when showing elements clearly in order to establish their features firmly.

The last item of the coding frame covers the length of worldbuilding segments. The effect of the descriptive and narrative modes on this code are not very clear and vary from novel to novel. In *The Colour of Magic* and *The Chamber of Secrets* the majority of descriptive segments are sentence or clause-length, while it is phrase-length segments that prevail in narrative passages. The frequent occurrence of phrase-length segments within

narrative passages can be attributed to the previous item, explicitness, since I established that the worldbuilding within narrative passages is usually implicit and therefore short segments of a few words are better adapted to this style. This pattern, however, does not hold true in *The Philosopher's Stone* where description and narration do not alter the frequency of variables and sentence or clause length segments are dominant in both cases.

On another note, it appears that longer segments—those that are a paragraph long or longer—are typically interspersed with other fictional modes, such as dialogue, and seldom appear in uninterrupted block form. It is interesting to note that worldbuilding segments during moments of tension in the story are often the length of a paragraph or more. This is not what we would intuitively expect during scenes of peril and constrain where the emphasis is on action and events.

One scene that illustrates this point well is where the protagonist of *The Colour of Magic*, Rincewind, is trying to escape from a dangerous situation. At this point, a sizable worldbuilding passage presents the magical book which is both the source of the protagonist's predicament and his potential salvation (Pratchett, *Colour*). Pratchett could have introduced this element previously in the text but chooses to save it for this particular moment. The juxtaposition of this storyworld component with a moment of constrain in the story emphasizes its importance and allows it to be processed and retained better during this phase of tension because the reader's attention is heightened. This finding serves as evidence that the processes of worldbuilding and storytelling are not necessarily at odds (more on this in section 3.2.4).

3.2.4. Research Question D

The last research question probes into the additional information on worldbuilding in *The Colour of Magic*, *The Philosopher's Stone*, and *The Chamber of Secrets* obtained from the entries of the research journal. The latter supplement the quantitative data collected through the segmentation and coding with more qualitative insights derived from the reading experience. Discussion of the items of the research journal roughly falls into three topics: general features of worldbuilding, inadequate worldbuilding procedures, and effective worldbuilding procedures.

The first topic to emerge from the research journal covers general worldbuilding features. During my reading of the three novels, I observed the presence of a number of common characteristics that are present in all three novels. In addition to items such as the fusion of **magic and nature**, the extensive presence of **animism**, the juxtaposition of **magic and technology**, and the use of **fantasy tropes**, I noted that Pratchett and Rowling rely on **intertextuality** to enrich their storyworlds. For instance, the inclusion of numerous **mythological elements** gives the secondary worlds an aura of storytelling authenticity. This confirms Hunt and Lenz's statement that modern fantasy departs from a tradition of myth (8). However, excessive reliance on literary references such as the case with the overdone parody of previous works in *The Colour of Magic* can lead to the storyworld losing its authenticity and distinct character and make it seem like an incoherent patchwork.

I can also mention **the top-down and bottom-up approaches to worldbuilding** in Discworld and Harry Potter respectively which represent two strategies for presenting

storyworld information which have different starting points. Each of these two methods caters to the specific needs and vision of the authors. Another point is the widespread return to **period aesthetics** which is in accord with Hunt and Lenz's comment on fantasy's nostalgia for the simpler and more innocent pre-industrial times (4).

The last general feature is specific to *The Colour of Magic* alone and is arguably the most noteworthy aspect of Pratchett's approach to world construction. The feature in question is **self-reflexivity on worldbuilding and the creative process**. Even before the appearance of the wyrms—dragons that are really illusions summoned by the power of imagination—and the comments about the limited creativity of the gods who made the Disc, readers are introduced in the opening of the novel to a burning Ankh-Morpork, a re-enactment of the Great Fire of London. This is a quite dramatic and attention-grabbing scene but it can also seem pointless and absurd because one of the main settings of the story is destroyed even before it is introduced to the reader.

Starting his secondary creation with a scene of destruction, however, is clearly a conscious choice on the part of Pratchett since this scene is a flash forward and the author deliberately alters the chronological structure of the story to make it open during this precise moment. This is a bold and daring narrative choice and can be seen as a comment on the need to constantly start over during the initial construction of a secondary world. The other explanation is less optimistic. It may be that this scene is an expression of the writer's apprehension and anguish about the possible futility of his work and its eventual collapse.

The second item that summarizes the input of the journal entries can be titled ineffective worldbuilding approaches. Despite having a very interesting premise that would develop over the books to become a successful and unmissable secondary world, the first Discworld novel does not yet display a command of worldbuilding. The notes of the research journal show that the worldbuilding in *The Colour of Magic* is impaired by a number of technical errors that hugely detract from its quality. The next paragraphs briefly discuss some of the inadequate worldbuilding procedures found in the novel.

One of the main shortcomings of Pratchett's worldbuilding is the shape and **range** of the Disc itself. The Disc is not very big. It consists of one main continent and a smaller counter continent that keeps the balance of the Disc stable. However, the limited area is not a problem in itself. Indeed, a look at the maps of most fantasy worlds like Earthsea and Middle Earth confirms that authors do not usually need to provide planet-sized settings; one or two landmasses are usually enough. In Discworld, the limited surface of the Disc is coupled with its shape that necessarily imposes **boundaries**, unlike a spherical planet. The combined effect is that the world feels confined and restricted, its borders limited and limiting.

This is more strongly felt when by the end of the book the protagonists arrive at the very edge of the Disc, the Rim. At this point, it seems there is little chance left for the expansion of the storyworld and no more worldbuilding can take place. To make matters worse, Discworld in *The Colour of Magic* does not consist of one homogeneous environment but of four very **different and disconnected settings**. As a whole the Disc

lacks a distinctive character, atmosphere and aesthetics. This weakness in Pratchett's worldbuilding confirms Gates et al.'s comment on how "a distinct sense of place is often crucial" in effective fantasy (16).

The Colour of Magic also **lacks infrastructures**, especially cultural institutions, that make the world coherent and organize its disparate components. As maintained by M. Wolf, frameworks help contextualize individual bits of information and scaffold knowledge about the secondary world in order to suggest a larger whole and a complete world that extends beyond what is directly presented in the text to account for the various aspects of the characters' lives. However, in *The Colour of Magic*, it is as if Pratchett is filling his storyworld rather than building and consolidating it. Indeed, it is not rare for a passage to simply mention and enumerate a succession of storyworld items out of context.

This lack of frameworks in turn leads to **dense and random worldbuilding**. This type of worldbuilding is distracting and makes for a tedious reading. The onslaught of haphazard storyworld data can quickly become destabilizing and too rapid to process. Even though most of the segments consist of single words or phrases, when they come in succession they are dizzying precisely because they are short and not accompanied by explanations or context. This is frustrating for the reader because it makes them feel they are always behind and are missing the point.

Besides, because the author does not provide frameworks through which the reader can organize all the bits of information it is hard for the reader to compensate for the missing information through gestalt or schemas. The secondary world then collapses into a

collection of disjointed fragments. This lack of organization is in turn responsible for **unexplained gaps** and **inconsistencies** and leaves the reader with the impression that **the worldbuilding is improvised.**

Another weakness in Pratchett's worldbuilding is the excessive reliance on **exposition.** Observations from the research journal indicate that, rather than description, it is exposition that interrupts the flow of the story and shatters the immersive effect of fiction. This is especially true when explanations are done by an extradiegetic agent, namely the omniscient narrator. Unfortunately, Pratchett uses this discourse mode to excess and to a rather unconvincing effect. Although expositional passages are rich in facts about the secondary world, they have the disadvantage of snapping the reader out of the story and the storyworld as they tend to be several paragraphs long and rather boring in storytelling terms.

This is an extract taken from one such passage:

After the first Age of Magic the disposal of grimoires began to become a severe problem on the Discworld. A spell is still a spell even when imprisoned temporarily in parchment and ink. It has potency. This is not a problem while the book's owner still lives, but on his death the spell book becomes a source of uncontrolled power that cannot easily be defused.

In short, spell books leak magic. Various solutions have been tried. Countries near the Rim simply loaded down the books of dead mages with leaden pentalphas and threw them over the Edge. Near the Hub less satisfactory alternatives were available. Inserting the offending books in canisters of negatively polarized octiron and sinking them in the fathomless depths of the sea was one (burial in deep caves on land was earlier ruled out after some districts complained of walking trees and five headed cats) but before long the magic seeped out and eventually fishermen complained of shoals of invisible fish or psychic clams. (Pratchett, *Colour*)

In this sort of explanation, the presence of the omniscient narrator is strongly felt. The reader is told, not shown. The handing out of storyworld knowledge feels artificial and has a didactic and documentary quality to it that is at odds with the desired effect of fiction. For this reason, description and narration are more appropriate modes for the genre and more efficient vehicles for worldbuilding. Pratchett addresses this issue in later *Discworld* novels, such as *Going Postal*, by relegating digressive expositions to footnotes. This allows a better flow of the text and makes for a smoother reading.

All these technical errors, to which I can add the injection of **primary world elements** that keep reminding the reader of their reality, have in sum the same effect: they all lead to **lack of immersion** in the storyworld. Despite its many interesting features, the proto- *Discworld* of this first novel fails to create a strong enough illusion of reality to pull the reader in. *The Colour of Magic* fails to achieve what Tolkien calls the rare and enchanted state of Secondary Belief, i.e. spontaneous and genuine interaction with the story and storyworld (Tolkien, "Fairy" 132). In possible world theory terms, the reader does not re-center and relocate themselves imaginatively in the storyworld; instead, they conceive of it and those who inhabit it as textual constructs because the text keeps shattering the illusion of reality (Ryan, "From Possible Worlds" 75). Rather than a storyworld, it would be more accurate to refer to the world presented in *The Colour of Magic* as an 'imaginary world' because it does not provide an appropriate surrounding environment for the reader to become absorbed and immersed in the scenes of the story (Ryan, "From Possible Worlds" 81).

The final topic in the discussion of Question D and of the study as a whole concerns the techniques and procedures that enhance the quality of worldbuilding and the reader's experience of storyworlds. These techniques are concerned with three main ideas: dispensation of information, accessibility of the storyworld, and the integration of worldbuilding with the elements of fiction.

My reading and journaling makes it clear that what information about the storyworld is revealed and how it is revealed plays a central role in the quality of worldbuilding. When the worldbuilding is **well-planned**, the author is aware of what, when, and why elements of the storyworld will be needed and introduces them accordingly. Besides, the introduction of some key storyworld items should include an element of **suspense** by revealing only partial information to arouse the reader's curiosity and interest.

Closely linked to planned and suspenseful worldbuilding is the **strategic use of omissions**. The unavoidable areas of indeterminacy should be used to the story's advantages and subsequently filled in at the right moment. Another interesting way of introducing secondary world components is **synechdochic and metonymic worldbuilding**. This way of delivering world data requires the reader participation and involvement; the reader plays an active role by extrapolating and making inferences based on textual clues. This ensures a more stimulating reading experience altogether.

The next point tackles the **epistemological and geographical accessibility** of the storyworld. Rowling in particular succeeds in making her secondary world conceptually accessible by using primary world elements to which she creatively adds a magical spin as

springboards, so to speak, into the storyworld. By establishing this link between the two realms she makes it easier for the reader to understand, accept, and relate to the storyworld and its components. The author also makes optimal use of the permeable borders separating the Wizarding World and the real world and their points of entry. The fact that the Wizarding World is magically hidden from the view of non-wizards makes its existence more convincing. Furthermore, the different points of entry make the borders porous and the world more accessible.

Additionally, my reading and analysis revealed that a major way to effectively construct a storyworld is to **integrate worldbuilding with the elements of fiction**, in particular setting, plot, themes, and characters. Worldbuilding is obviously linked to setting since it creates environments that are specifically tailored for the needs of a given story. The results also attest that the phases of plot affect the density of worldbuilding and that some storyworld elements are introduced during key moments of the plot. Authors can also use storyworld objects or places to embody some of the themes of their work. We have also seen how the combination of worldbuilding and characterization can enrich both processes in the form of a feedback loop of information about a character and his or her environment. Last but not least, there is the integration of storytelling and worldbuilding that operates at a higher level,

The dynamic of **worldbuilding and storytelling** is indivisible from the discussion of the role of description and narration in the construction of storyworlds. I regard this point as the most valuable insight obtained from my journaling. Establishing this link allows us

to have a fuller picture of how description, narration, and worldbuilding operate at the level of the narrative or story as a whole.

One of the implications of the findings about the input of narration to the secondary world is that the formula description → worldbuilding and narration → storytelling as implied throughout M. Wolf's *Building Imaginary Worlds*, for instance, is not substantiated by textual evidence at all. In fact, my analysis shows, as discussed in the answer to Question A, that it is narration that is primarily responsible for the creation of the fictional world, not description. My results, however, confirm M. Wolf's position whereby he considers worldbuilding and storytelling to be two complementary processes. My analysis shows that when they are properly designed and executed, story and storyworld form a continuous entity. Stories and adventures of high fantasy need specific settings in order to take place. The secondary worlds enrich the stories by giving them context and background depth and providing tailor-made elements, like magical artefacts and monsters, that allow the events to move forward. On the other hand, stories hold secondary worlds together by giving them structure and coherence and, in a way, justify their existence.

Ironically, the link between storytelling and worldbuilding is more apparent in *The Colour of Magic* precisely because both processes somehow fall short. However, the inadequacy of the two activities brings their interdependency into relief. Indeed, both the story and the storyworld of the novel are deficient to a certain extent, and neither are well planned nor well executed. This creates a negative feedback loop whereby the weakness of each of storytelling and worldbuilding undermines the quality of the other.

In addition to the deficiencies that undermine the quality of the worldbuilding that I mentioned above, the storytelling of *The Colour of Magic* is permeated by a number of technical errors. The most problematic of these is that the events of the story do not really take place according to causality or teleology but are instead the results of a board game played by the gods of the Disc in which they throw dice and move the ‘pieces’ accordingly. The characters are literally pawns being moved around. This storyworld element—the god’s board game- renders the events of story random and takes away agency and free will from the characters. In addition, the characters are mostly flat and poorly constructed. Besides the very obvious scarcity of female characters, the remaining male cast is for the most part composed of criminal, dishonest, greedy, selfish, and stupid characters. These flaws leads to a much less interesting and engaging story.

In *Discworld*, even though the worldbuilding is integrated within narration and narrative passages, the storyworld is not integrated within the story and vice versa. Even though some storyworld elements are clearly instrumental in the advancement of the plot, there is no sense that the story belongs, so to speak, in this particular storyworld nor that the storyworld exists for and through this specific story. However, there is a clear correlation between the qualities of the two processes of worldbuilding and storytelling. Weak and random storytelling amounts to weak and random worldbuilding and conversely, as is apparent in the first part of *The Colour of Magic*. The worldbuilding starts to make sense only when the story actually begins taking shape, when the protagonist is assigned a

mission by the governor of the city and his connection with the magic book, the Octavo, is revealed.

In parts two to four, there is a marked improvement in both story and storyworld. This concurrent amelioration is unlikely to be the product of chance. Indeed, as explained by M. Wolf, story is one of the infrastructures that hold the world together; the narrative both implies the existence of a world and makes it coherent and intelligible (Prince 99). On the other hand, when the storyworld is not convincing or immersive, it becomes hard to take the story seriously and be invested in the characters' fate and stakes of the story.

In *Harry Potter* on the other hand, there is continuity between storytelling and worldbuilding. Even though the worldbuilding is rarely foregrounded, the story is anchored, so to speak, to the storyworld. For instance, my journaling shows how the different settings relate to the characters who are themselves part of the story which in turn is dependent on the conditions, possibilities, and limitations of the storyworld. The reader is interested in exploring the Wizarding World and its individual settings because the characters are likeable and interesting and make the reader want to learn more about the environment they evolve in.

The well-plotted and suspenseful stories too incite the reader to gather more and more information about the fictional world. Past stories, such as the foundation of Hogwarts and Voldemort's reign of terror, crystalize and later become part of the world's history (Rowling, *Philosopher; Chamber*). In this way, one and the same object or event may shift from being an element of storytelling to an element of worldbuilding. This sends us back

to Ryan and Bell's observation that in order to fully understand a narrative, it is necessary to consider alternative scenarios that could have unfolded. This involves reflecting on what might occur if the action is carried out and succeeds, if it is attempted and fails, or if no action is taken and events unfold as expected (18). In this sense, every action that is taken and event that happens result in a different storyworld. We can imagine, as way of example, a version of the story where Harry Potter does not destroy Voldemort's powers as a baby but dies instead; the Wizarding World would certainly not exist as we know it, and we would be reading not only about a different story but about a different storyworld as well. This operation demonstrates that storytelling and worldbuilding are two creative processes in fiction-making—a term used by García-Carpintero as well as Sutrop—that go hand in hand and that story and storyworld are contiguous phenomena with very fuzzy lines of demarcation.

These findings confirm Ryan's argument that fictional worlds, which are descriptive and have no temporal dimension, are different from storyworlds, which need to establish narrativity i.e. individuals undergoing transformative events within a spacio-temporal frame ("From Possible Worlds" 63). Ryan adds that without narrativity a fictional world:

...would not be a storyworld in a phenomenological or experiential sense because it lacks the ability to stimulate the imagination. .. we do not attempt to construct a world in which these propositions hold true. we do not relate emotionally to [it] ...we do not try any interpretation, because there is nothing beyond the text... nor do we derive aesthetic pleasure from our reading. (69)

In this sense, storyworlds are only as engaging as the stories happening in them and conversely. The worldbuilding provides tailor-made conditions—environments, artefacts, creatures, culture—to allow for rich and imaginative storytelling to occur. We can then conceive of storytelling and worldbuilding as two integrated and complementary procedures in fiction writing that both resort to description and narration. Figure 35 can help visualize and sum up these relationship according to the results of this research.

We can conclude from Figures 35 that fiction-making, in our case the making of fantasy worldbuilding fiction, does not come about through two separate processes—storytelling and worldbuilding—but instead depends on the interplay and transactions that take place between the two. On a lower tier, we can observe that storytelling does not depend exclusively on narration nor does worldbuilding operate thanks to description alone. Here again, it is the coaction of narration and description that makes both storytelling and worldbuilding possible.

Summary of Chapter Three

This research is valid within the scope of my corpus, as the coding frame was carefully designed and rigorously tested for validity and reliability during the trial coding phase. It subsequently produced consistent results throughout the main coding process. The research journal, from the outset, was intended as a qualitative tool to capture the my subjective reading experience; thus, its findings are inherently personal and would naturally vary between researchers. The qualitative content analysis conducted in

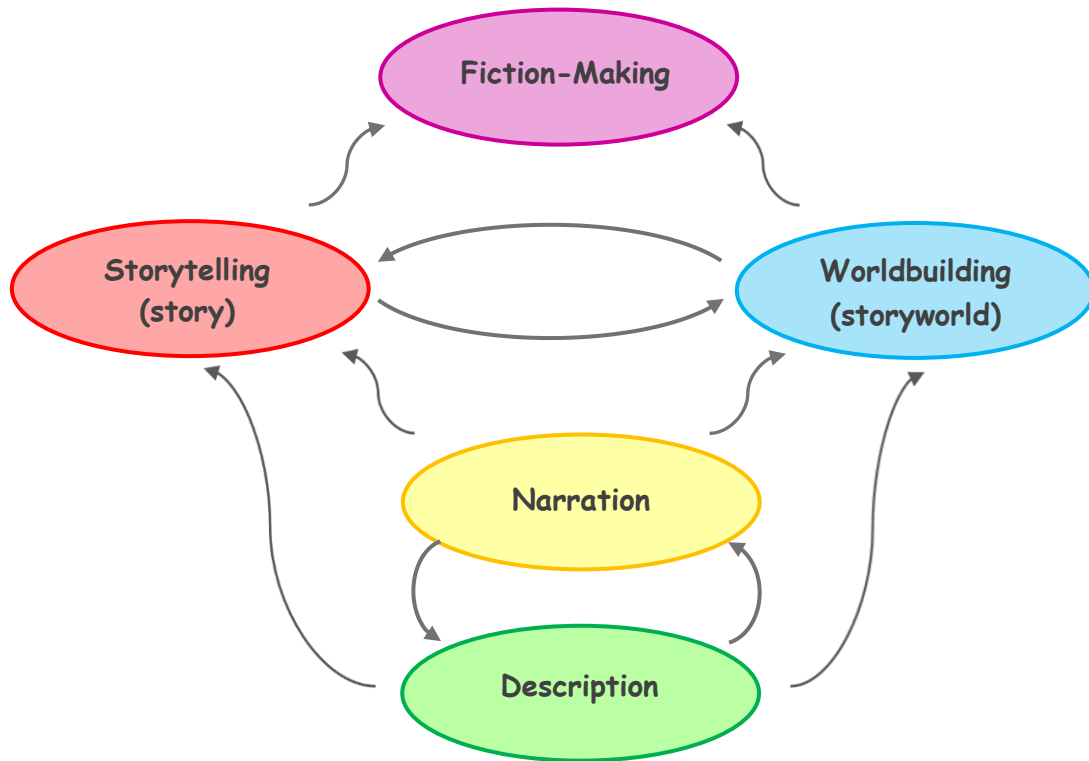


Figure 35. Suggested Representation of the Relationship Between Description, Narration, Worldbuilding, and Storytelling as per the Findings of the Study.

this study was successful in generating meaningful and relevant insights into the frequencies, distributions, and patterns of the identified categories, subcategories, and variables within the coding frame

If some of the content and stylistic characteristics of description-mediated and narration-mediated worldbuilding display consistent values across categories and texts, others change from case to case. Special types of segments play a significant role as they account for nearly a quarter of all segments. There is no definite pattern for their distribution neither across categories nor across books. Perhaps the most significant outcome of the

qualitative content analysis is the ratio of 1 to 2 of description-mediated worldbuilding and narration-mediated worldbuilding. This finding turns the previous understanding of how storyworlds are constructed upside down

The research diary, for its part, was also very valuable, and its entries helped increase our understanding of the worldbuilding processes of the authors and worldbuilding processing by the reader. I was able to identify some topics that are specific to each book or book series such as self-reflexivity on worldbuilding and the creative process, intertextuality and parody, references to primary world history, top-down approach to worldbuilding, juxtaposition of magic and technology, several worlds within one, range of the storyworld, lack of worldbuilding infrastructures, correlation between quality of the storytelling and the quality of the worldbuilding, exposition-mediated worldbuilding, and lack of immersion in *The Colour of Magic*.

In the *Harry Potter* novels, I extracted some topics that are present in both books to a greater or lesser degree. These are suspenseful worldbuilding, bottom-up worldbuilding, secondary world institutions, borders and points of entry, resistance to modern technology, multidimensionality of magic, combination of worldbuilding and characterization, pristine nature, and omissions in worldbuilding. I also observed some ideas that are repeated in all three novels, namely animism, fantasy tropes, myths, period aesthetics, magic as part of the natural world, synecdochic and metonymic worldbuilding, density of worldbuilding, presentation of themes through storyworld elements, insertion of primary world elements,

and planned vs improvised worldbuilding. How the results above helped answer my four research questions is summed up in the general conclusion.

Conclusion

This study was designed to examine the relationship between description, narration, and worldbuilding and to provide a systematic account of the characteristics of description-mediated and narration-mediated worldbuilding in the selected English fantasy novels through qualitative content analysis. This thesis has consisted of three parts. Chapter One established the theoretical and academic context of the study in and examined key concepts such as fantasy, description, and narration, revealing their complexity and the challenges in defining them clearly. The chapter proposed a definition of fantasy fiction, emphasizing its capacity to highlight aspects of human existence through the strange and unreal. It also explored secondary creation as an extension of divine creation, and delved into the philosophical basis of worldbuilding through possible worlds theory, which redefines reality as the sum of the imaginable rather than the sum of real. Chapter One introduced worldbuilding, a relatively new and underexplored topic in literary studies, and provided a theoretical framework for its analysis. It also provided a historical overview showing how the evolution of fantasy, secondary creation, and worldbuilding have been intertwined across literary history. The chapter also addressed the ongoing debates in narratology, suggesting that description and narration should be understood as gradable qualities rather than binary-opposed discourse modes. Finally, insights from cognitive narratology were incorporated, explaining how readers mentally identify the modes of description and narration as well as construct and interpret narrative worlds through cognitive processes and media-specific cues.

Chapter Two, Analytical Procedures, laid the methodological groundwork of the study, focusing on how qualitative content analysis ensured a transparent, systematic, and objective analysis. QCA involved the segmentation, coding, and classification of relevant sections from the novels of the corpus according to a predefined coding frame. The study aimed to test the hypothesis that narration, in addition to description, contributes to worldbuilding in English fantasy literature. A set of research questions guided the analysis, exploring whether worldbuilding instances are conveyed through description or narration, their content and stylistic characteristics, and the insights provided by the researcher's journal. The chapter also discussed the selection of novels, *The Colour of Magic* and the two *Harry Potter* books, and described the pilot phase used to refine the coding frame. The research journal was introduced to capture additional insights, and the data collected through coding and journaling formed the basis for the analysis presented in the next chapter.

The first section of Chapter Three, Presentation and Discussion of Findings, presented the quantified data obtained through the application of the coding frame to the selected English fantasy novels. A total of 773 worldbuilding segments was analyzed, and the raw data from the coding sheets was converted into charts to give it visual structure and to facilitate understanding. This transformation involved summarizing the data in a framework matrix, creating frequency graphs for each novel, and calculating mean percentages across all texts. While the coding data initially lacked context, this was addressed through critical interpretation, supported by the insights from the research

journal. The journal entries were systematically coded by identifying recurring themes and by categorizing them to provide a more nuanced understanding of worldbuilding processes. The second section of Chapter Three delved deeper into the results, answering the study's four research questions. Satisfying answers to the four research questions were reached through the discussion of the results of the qualitative content analysis and journaling of Terry Pratchett's opening *Disworld* novel, *The Colour of Magic*, and J.K. Rowling's *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets*. The most important conclusions are recapitulated below.

The answer to Question A—Are instances of worldbuilding in the novels conveyed through description or narration?—was of course the main concern of my analysis. Findings relative to Question A were also the most unexpected of the study. Indeed, the coding of the two main categories of the coding frame, description-mediated and narration-mediated worldbuilding, has revealed that there is twice as much worldbuilding within narrative passages than there is within descriptive ones. This finding turns over the previous understanding of the functions of description and narration in worldbuilding. Another surprising aspect of the findings is the stable ratio between narration-mediated worldbuilding and description-mediated worldbuilding. My coding has attested that the ratio of two to one is present consistently across the three novels. This strongly suggests the existence of a pattern in the contribution of these two discourse modes to worldbuilding.

I answered Question B—What are the content-related characteristics of each worldbuilding episode?—by defining the most prevailing type of worldbuilding content as

found in the segments of the three novels. This study has shown that the average worldbuilding segment introduces a cultural artefact or practice that is present in the same spatial and temporal location as the live events of the story, has similarities with primary world elements with which the author mixes invented aspects, and provides data relative to the construction of the storyworld rather than the advancement of the story.

Question C—What are the formal and stylistic characteristics of each worldbuilding episode?—was answered in two parts: the first aspect covered the external organization of segments—their types and their distribution throughout each novel—and the second aspect dealt with their inner stylistic features. I have found out that worldbuilding passages are consistently present from the beginning to the end of the novels with some variations in frequency. I have also uncovered the existence of three types of special segments—embedded, compound, and split segments—that jointly represent about a quarter of all segments. As for the internal stylistic characteristics of worldbuilding passages, I have determined that the typical segment is sentence or clause-length, usually occurs during a time of respite in the plot, and is presented by an extradiegetic agent (the omniscient narrator) in an implicit style.

Finally, Question D—What additional information and aesthetic responses do entries in the researcher’s journal provide in respect to the narration-mediated and description-mediated worldbuilding in the novels?—was answered by grouping the input of my journaling under three main topics: general worldbuilding features, inadequate worldbuilding procedures, and effective worldbuilding procedures. Under the first topic, I

have identified a number of common characteristics such as intertextuality, mythological references, top-down and bottom-up approaches to worldbuilding, fantasy tropes, and the return to period aesthetics. In addition, I have noted certain recurring ideas and themes, principally magic vs nature, magic vs technology, and animism. Pratchett's novel is also marked by self-reflexivity on worldbuilding and the creative process.

Among the observations of the research journal, I have also noted a number of practices that significantly detract from the quality of worldbuilding and lead to a laborious reading experience. Most if not all of these observations concern Pratchett's *The Colour of Magic*. Many of these inadequate worldbuilding procedures cause and reinforce one another in a negative feedback loop. They are: restricted and confined range of the storyworld, different and disconnected settings, lack of secondary world infrastructures, dense and random worldbuilding, unexplained gaps and inconsistencies, improvised worldbuilding, exposition-mediated worldbuilding, and the injection of primary world reminders. What these characteristics have in common is that they unfortunately lead to a lack of immersion and loss of the aesthetic pleasure that usually accompanies well-crafted secondary world fantasy fiction.

On the other hand, Rowling's first two *Harry Potter* novels display more effective storyworld construction. Although the following worldbuilding procedures are most widely used in the *Harry Potter* books, some of them are found in *The Colour of Magic* as well although to a lesser extent. The most significant of these techniques are: planned worldbuilding, suspenseful worldbuilding, strategic use of omissions and gaps in secondary

world data, synechdochic and metonymic worldbuilding, epistemological and geographical accessibility of the secondary world, the integration of worldbuilding with the elements of fiction—in particular setting, plot, themes, and characters—and the combination of worldbuilding and storytelling. The joined effect of these procedures is that they make both the story and the storyworld more appealing, engrossing, and immersive.

This study aimed to establish the complex and creative process of worldbuilding in fantasy literature as a significant subject for academic research and literature teaching. It challenged the assumption that popularity diminishes literary value and sought to demonstrate that worldbuilding is a highly technical aspect of fiction-making, intricately linked with elements such as plot, characters, setting, themes, and style. By focusing on medium-specific techniques, rather than approaching worldbuilding as a transmedial concept, this research has emphasized the importance of understanding how literary features contribute to the creation of immersive worlds. The study investigated the specific features and techniques involved in worldbuilding and offered a systematic analysis of description-mediated and narration-mediated worldbuilding. Prior to this study, there was limited exploration of the mechanics of worldbuilding in English fantasy literature, and this thesis undertook filling that gap by providing new insights into these processes. It is hoped that the findings will encourage deeper engagement with the formal aspects of worldbuilding, benefiting literature teachers, students, and researchers in their exploration of this creative and technical craft.

This study sought to bring attention to two essential concepts in narratology (narration and description) which to the best of my knowledge, have not been used as analytical concepts in a literature thesis so far, and certainly not in combination. After an extensive survey of the literature about description and narration, a synthesis of their definitions and defining features was reached. The proposed definition of description is the verbal representation, referencing, identifying, and experiencing of phenomena that are usually concrete, existential, static, spatial, and external (focus on surfaces) by means of the expansion of a single element through multiple paradigmatic attributions of mostly predictable qualities and details and metonymic juxtaposition. The suggested definition of narration, by contrast, is the verbal rendering of a chronological sequence of unexpected, impactful, or out of the ordinary events as a lived experience by anthropomorphic beings, with a focus on change, causes and outcomes and vectored by the perspective of (a) particular individual(s).

After considering the two phenomena separately, the study moves towards the reconciliation of description and narration by showing how they work for a common aim rather than in opposition. However, the main contribution of this study resides in the fact that it addresses the previously overlooked role of narration in worldbuilding. Indeed, the present study was motivated by the need to take into consideration the contribution of the narrative parts of novels to the making of storyworlds. The research further aimed to orient the academic discussion on description and narration towards worldbuilding studies as both areas of investigation can benefit by gaining new insights from the other field.

In more specific terms, this study has examined features of literary worldbuilding that, as far as I know, have not received academic attention yet. Since I elaborated the coding frame from the ground up, all the categories and subcategories of the QCA are exclusive to this study. Even though the subcategories ‘aspect of the secondary world’, ‘degree of invention’, and ‘function’ are ideas mentioned in general terms by M. Wolf, they were never the object of a systematic textual analysis either. Furthermore, I attempted to study narratological concepts, namely deictic sphere, narrative level, explicitness, and phase of plot, in relation to worldbuilding.

I also looked into the external organization of worldbuilding segments. This was done through the study of the distribution of worldbuilding passages throughout each text and within chapters. In addition, I identified and coined the names of specific types of worldbuilding segments—compound (that present entwined information about different aspects of the storyworld), embedded (that insert information about one aspect of the storyworld into a segment about a different aspect), and split segments (that consist of both a descriptive and narrative part)—and studied their respective effects on the text.

On another note, the comments and observations in the research journal offer some general guidelines for effective worldbuilding. While this was not the original intent of the study, the flawed worldbuilding in Terry Pratchett’s opening *Discworld* novel inadvertently provides a useful counterexample to the more carefully crafted storyworld of J.K. Rowling’s *Harry Potter*. By comparing the worldbuilding techniques employed by both authors, this study highlighted key differences that can be seen as basic dos and don’ts of

worldbuilding. The contrast between Pratchett's and Rowling's approaches not only illustrates the importance of thoughtful world construction but also provides practical lessons for both writers and readers interested in understanding the complexities of creating immersive and believable fantasy worlds.

This study was subject to a number of methodological shortcomings. For one thing, it is important to bear in mind that the dataset was limited to the three novels of the corpus. Therefore, the findings are not generalizable beyond these texts. The results merely suggest the existence of certain trends and patterns regarding the techniques and characteristics of worldbuilding in English fantasy literature. I valued quality over quantity in the design of the study and therefore opted for a limited corpus which also accommodated time and length constraints. Furthermore, this study, especially the coding frame, was experimental and had no antecedent to build upon. Therefore, my inquiry can only qualify as a prototype or template that will hopefully be reprised and enhanced by future research.

Moreover, the requirements and constraints of this study meant that I had to take segmentation decisions and exclude certain worldbuilding passages from my analysis. I opted for disregarding repeated reference to the same storyworld element when these did not contribute any new information. I also considered character information to fall within the purview of characterization rather than worldbuilding and therefore did not include personal data about the characters in my coding. These segmentation criteria undoubtedly influenced the outcomes of my qualitative content analysis and journaling. A different segmentation would surely lead to different results.

Another challenge encountered during my analysis is the sometimes subjective nature of the two key concepts, description and narration, which lead to some ambiguity in the coding of some segments. I have explained and illustrated how the identification of these two discursive modes depends on the reading intent and the reader's mental representation of them. Another subjective concept was that of 'explicitness', which was the most challenging subcategory to code. This is due to the fact that identifying the degree of explicitness of a passage or lack thereof requires some interpretation and may be coded differently from one coder to another. These two items then may constitute areas of contention among coders despite my best efforts to provide straightforward definitions.

Additional studies are needed in order to develop a fuller picture of literary worldbuilding. Even though I inevitably touched upon some very interesting tangential topics, the scope of this study did not allow me to elaborate on them. The volume and time allotted to the research only admitted the exploration of one main subject matter. Moreover, a study is likely to lose focus if it tries to address multiple topics at once. Therefore, it is recommended that further work be conducted to continue exploring the link between storytelling and worldbuilding, as well as that between characterization and worldbuilding. Future studies will also have to address exposition-mediated worldbuilding since the expository mode was not properly explored in this analysis.

In order to further our understanding of literary worldbuilding, I suggest the application of the coding frame on a different corpus. It would be interesting, for instance, to analyze later novels of the *Discworld* and *Harry Potter* series to evaluate how the

authors' worldbuilding evolves over the years. In addition, my brief study of other fantasy novels—namely *The Fellowship of the Ring* and *A Wizard of Earthsea*—for the pilot phase as well as the survey for the selection of the shortlist which included *His Dark Materials* and *The Chronicles of Narnia* revealed a wealth of literary material as yet untapped into.

Another potentially fruitful avenue for the study of worldbuilding is science fiction, with notable book series such as Frank Herbert's *Dune* (1965-85) and Douglas Adams' *The Hitchhiker's Guide to the Galaxy* (1979-2009). Further research can also pour over the dystopian genre, the speculative nature of which makes it a favourable breeding ground for the development of secondary worlds. By way of example, researchers can consider Aldous Huxley's *Brave New World* (1932) and Suzanne Collins' *The Hunger Games* trilogy (2008-10).

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Appendices

Appendix 1: The Provisional Codebook

Main Categories

- I. Description: The verbal **representation, referencing, identifying,** and **experiencing** of phenomena that are usually **concrete, existential, static, spatial,** and **external** (focus on surfaces) by means of the **expansion** of a single element through **multiple paradigmatic attributions** of **predictable qualities** and **details** and **metonymic juxtaposition**.

- II. Narration: The verbal rendering of a **chronological sequence of unexpected, impactful, out of the ordinary events** as a **lived experience** by **anthropomorphic beings**, with a focus on **change, causes** and **outcomes** and vectored by the **perspective** of (a) **particular** individual(s).

Subcategories and Variables

1. **aspect of the secondary world/parameter of invention** :
 - a. The nominal realm: It includes new names given to things already existing in the real world, invented names, and newly defined concepts.

 - b. The cultural realm: It englobes things made by humans or other creatures such as new objects, technologies, customs, institutions, ideas, countries, orders, and so forth. In other words: all artefacts and practices.

- c. The natural realm: It encompasses new landmasses, regions, planetary forms, new fauna and flora, new ecosystems, races and the like.
- d. The ontological realm: It is the most fundamental one as it defines the laws of physics, space, time, and dimensions that structure the storyworld and the ways they can be bent.
- e. The historical realm: It covers major defining events such as wars, origin stories, conflicts, founding myths, individual and collective histories (M. Wolf).

2. Deictic Sphere

- a. Present: The element discussed is present in the scene and shown directly to the reader who witnesses it first hand as the story events unfold.
- b. Absent: The reader is told about a remote secondary world element, usually in a condensed and shortened exposition or report.

3. Function/ purpose

- a. Provide information about the storyworld at large to construct the setting, and supply background information that helps the reader understand and situate themselves in the secondary world.
- b. Provide information that is directly linked to the story and impacts the advancement of the plot and unfolding of events such as foreshadowing, creating suspense, or introducing a plot device.

4. Narrative Level: The worldbuilding episode then can be one of two things:

- a. Intradiegetic: the person doing the worldbuilding (narrator or character) is part of the storyworld.

- b. Extradiegetic: the person doing the worldbuilding is not part of the storyworld. Omniscient narrators are considered extradiegetic but default unless specified otherwise by the text.

5. Explicitness:

- a. Explicit: The worldbuilding episode is conspicuous, overt, direct, and elaborated.
- b. Implicit: The worldbuilding episode is covert and inconspicuous, camouflaged and organically integrated in the story, mentioned in passing. The information is indirectly deduced by the reader, not explicitly stated.

6. Phase of plot:

- a. Tension: Any dangerous, terrible, or threatening event involving confrontation and difficulty including: hostile terrain, alien and unfriendly lands monsters, deceptive and treacherous temptations.
- b. Respite: periods of respite and calm when the heroes regain their strength or receive help, hospitality and guidance from friendly helpers.

7. Length of worlbuilding episode

- a. A phrase
- b. A sentence
- c. 2 to 5 sentences
- d. More than 5 sentences

Appendix 2: Comparative Spreadsheet of the Pilot Coding for Main Category I (Description-Mediated Worldbuilding) in *The Fellowship of the Ring*

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
1.1.33.42	1	c	a	a	a	a	b	c
	2	c	b	a	a	b	b	c
	3	b	b	a	a	a	b	a
1.1.33.42.a	1	B or c?	A or b?	a	a	b	b	a
	2	a	a	a	b	b	b	a
	3	b	b	b	a	b	a	a
1.1.33.42.b	1	b	a	a	a	a	b	b
	2	b	a	a	b	b	b	b
	3	b	b	a	a	a	b	b
1.1.35.57	1	c	b	a	a	a	b	c
	2	c	b	a	b	a	b	c
	3	f	b	a	a	a	b	d
1.1.35-6.58	1	c	b	a	a	a	b	d
	2	c	b	a	a	a	b	d
	3	f	b	a	a	a	b	d
1.1*.293.75	1	c	a	a	a	a	b	c
	2	c	a	a	a	a	b	c
	3	f	a	b	a	a	b	c
1.10*.515.76	1	b	a	a	a	a	b	c
	2	b	a	b	a	a	b	c
	3	b	a	b	a	a	a	c
1.10*.515.77	1	b	a	a	a	a	b	c
	2	b	a	a	a	a	b	c
	3	b	a	a	a	a	a	c
1.10*.517.78	1	e	a	a	a	b	a	b
	2	e	a	a	a	b	a	b
	3	c	a	b	a	a	a	c
1.10*.517.79	1	b	a	a	a	a	a	c
	2	b	a	a	a	a	a	c
	3	b	a	b	a	a	a	b
1.1*.521.80	1	e	a	a	a	a	a	b
	2	e	a	a	a	a	a	c
	3	c	a	b	a	a	a	c
1.1*.521.81	1	b	a	a	a	a	a	c
	2	b	a	a	a	a	a	c
	3	f	a	b	a	a	a	c
1.1*.522-3.82	1	c	a	b	a	a	a	d
	2	c	a	b	a	a	a	d
	3	f	a	b	a	a	a	d

Appendix 3: Comparative Spreadsheet of the Pilot Coding for Main Category II (Narration-Mediated Worldbuilding) in *The Fellowship of the Ring*

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
1.1.27.1	1	a	b	a	a	b	b	a
	2(des.)	a	b	a	a	a	b	a
	3	a	b	a	a	a	b	a
1.1.27.2	1	c	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	b	a	a	a	b	b
1.1.27.3	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	a	a	a	a	b	a
1.1.27.4	1	c	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	c	a	a	a	a	b	a
1.1.27.5	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	b	a	a	a	b	a
1.1.27.6	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	f	b	a	a	a	b	a
1.1.27.7	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
1.1.27.8	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	b	a	a	a	b	a
1.1.27.9	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
1.1.28.10	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	b
	3	c	b	b	a	b	b	b
1.1.28.11	1							
	2	a	b	a	a	b	b	a
	3	f	b	a	a	a	b	a
1.1.28.12	1	c	b	a	a	b	b	b
	2	c	b	a	a	a	b	b
	3	c	b	a	a	a	b	b
1.1.28.13	1	b	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	b	b	b	a	a	b	a
1.1.28.14	1	b	b	a	a	b	b	b
	2	b	b	a	a	a	b	b
	3	c	b	a	a	a	b	b
1.1.28.15	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
	3	a	b	a	a	a	b	a
1.1.28.16	1	c	b	a	a	b	b	a
	2	c	b	a	a	a	b	a
	3	b	b	a	a	a	b	b
1.1.28.17	1	c	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
1.1.28.18	1	c	b	a	a	b	b	a
	2	c	b	a	a	a	b	a
	3	a	b	a	a	a	b	a
1.1.28.19	1	a	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	a	b	a	a	a	b	a
1.1.29.20	1	c	b	a	a	a	b	a
	2							
	3	f	b	a	a	a	b	b
1.1.29.21	1	c	a	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3							
1.1.29.22	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	b
1.1.30.23	1	b	b	a	b	b	b	a
	2	b	a	a	b	b	b	a
	3	b	a	b	b	b	b	a
1.1.30.24	1	c	b	a	b	b	b	a
	2	c	b	a	b	b	b	a
	3	c	a	a	b	b	b	a
1.1.30.25	1	c	b	a	b	b	b	a
	2	c	b	a	b	b	b	a
	3	a	b	b	b	b	b	a
1.1.30.26	1	c	b	a	b	b	b	a
	2	c	b	a	b	a	b	a
	3	c	a	a	b	b	b	a
1.1.30.27	1	b	b	a	b	b	b	a
	2	b	b	a	b	b	b	a
	3	b	a	b	b	b	b	a
1.1.30.28	1	c	b	a	b	b	b	a
	2	c	b	a	b	b	b	a
	3	c	a	a	b	b	b	a
1.1.31.29	1	c	b	a	b	b	b	a
	2	c	b	a	b	b	b	a
	3	c	a	b	b	b	b	a
1.1.31.30	1	c	b	a	b	b	b	b
	2	c	b	a	b	b	b	b
	3							
	1	c	b	a	a	b	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
1.1.32.31	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
1.1.32.32	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
1.1.32.33	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
1.1.32.34	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a

Appendix 4: Comparative Spreadsheet of the Pilot Coding for Main Category I (Description-Mediated Worldbuilding) in *A Wizard of Earthsea*

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.1.17.4	1	c	b	a	a	a	b	b
	2	c	b	a	a	a	b	c
	3	c	b	a	a	a	b	c
2.1.17.4.a	1	a	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	f	b	a	a	b	b	a
2.1.17.4.b	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.17.4.c	1	b	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	f/b	a	a	a	b	b	a
2.1.17.4.d	1	b	b	a	a	a	b	b
	2	b	b	a	a	b	b	b
	3	b	b	a	a	a	b	a
2.1.18.11	1	c	a	a	a	b	b	b
	2	c	a	a	a	b	b	b
	3	f/c	b	a	a	b	b	b
2.1.18.11.a	1	b	a	a	a	b	b	a
	2	b	a	a	a	b	b	b
	3	b	b	a	a	b	b	a
2.1.22.21	1	c	b	a	a	a	b	b
	2	c	b	a	a	a	b	c
	3	c	b	a	a	b	b	c
2.1.22.21.a	1	b	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.1.23.36	1	c	a	a	a	b	a	b
	2	c	a	a	a	b	a	b
	3	c	a	a	a	b	a	b

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.6.89.68	1	a	b	a	a	b	b	b
	2	c	a	a	a	b	b	b
	3	b	b	a	a	a	b	a
2.6.92.78	1	c	b	a	a	a	b	b
	2	c	b	a	a	a	b	b
	3	c	b	a	a	a	b	b
2.6.93.80	1	c	a	a	a	b	b	b
	2	c	a	a	b	a	b	c
	3	c	b	a	a	a	b	c
2.6.93.80.a	1	a	a	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3	f	b	a	a	b	b	a
2.10.145.120	1	b	b	a	a	a	A	b
	2	b	b	a	a	a		
	3	f/b	b	a	a	a	b	c

Appendix 5: Comparative Spreadsheet of the Pilot Coding for Main Category II (Narration-Mediated Worldbuilding) in *A Wizard of Earthsea*

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.1.17.1	1	b	b	a	a	a	b	b
	2	f	b	a	a	a	b	c
	3	f	b	a	a	a	b	c
2.1.17.1.a	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
2.1.17.1.b	1	a	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	c	b	a	a	a	b	b
2.1.17.1.c	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.17.1.d	1	d	b	a	a	b	b	a
	2	d	b	a	a	b	b	b
	3	c	b	a	a	a	b	b
2.1.17.2	1	a	b	w	a	b	b	a
	2	a	b	a	a	a	b	a
	3	c	b	a	a	b	b	a
2.1.17.3	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
2.1.17.5	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
	1	c	b	a	a	b	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.1.17.6	2	c	b	a	b	b	b	a
	3	c	b	a	a	b	b	a
2.1.17.7	1	b	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	a	b	a
2.1.17.8	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
2.1.17-8.9	1	b	b	a	a	a	b	a
	2	c	b	a	a	b	b	a
	3	b	a	a	a	a	b	c
2.1.17-8.9.a	1	a	b	a	a	b	b	a
	2	b	b	a	a	b	b	b
	3	f	b	a	a	b	b	a
2.1.18.10	1	d	b	a	a	a	b	d
	2	d	b	a	a	a	b	d
	3	d	b	a	a	a	b	d
2.1.18.10.a	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	d	b	b	a	a	b	b
2.1.18.12	1	c	a	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.19.13	1	d	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	f	b	b	a	b	b	b
2.1.19.14	1	d	b	a	b	b	b	b
	2	d	b	a	a	b	b	b
	3	f	b	a	a	b	b	b
2.1.19-20.15	1	d	a	b	a	b	b	d
	2	d	a	b	a	a	b	d
	3	d	b	b	a	a	b	d
2.1.20.16	1	b	b	a	a	b	b	a
	2	d	b	a	a	b	b	a
	3	b	b	b	a	b	b	a
2.1.20.17	1	d	b	a	a	b	b	a
	2	d	b	a	a	b	b	a
	3	f	b	b	a	a	b	a
2.1.20.18	1	d	b	a	a	a	b	c
	2	d	b	a	a	a	b	c
	3	f	b	a	a	a	b	c
2.1.20.18.a	1	c	b	a	a	a	b	c
	2	c	b	a	a	b	b	c
	3	e	b	b	a	a	b	c
2.1.22.19	1	a	b	a	a	a	b	a
	2	c	b	a	a	b	b	a
	3	a	b	b	a	a	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.1.22.20	1	d	b	a	a	b	b	c
	2	d	b	a	a	b	b	c
	3	f	b	b	a	a	b	c
2.1.22.20.a	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	a
	3	f	b	b	a	a	b	a
2.1.22.20.b	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	f	b	b	a	a	b	b
2.1.22.20.c	1	c	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.1.22.20.d	1	f	b	b	a	b	b	b
	2							
	3	b	b	a	a	a	b	a
2.1.22.22	1	a	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	e	b	a	a	a	b	c
2.1.22.23	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.22.24	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	a	b	a
2.1.22.25	1	a	b	a	a	b	b	a
	2	c	b	a	a	b	b	b
	3	e	b	a	a	a	b	a
2.1.22.26	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	e	b	a	a	a	b	a
2.1.22.27	1	c	b	a	a	b	a	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.22.28	1	a	b	a	a	b	a	A
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.23.29	1	c	b	a	a	b	a	A
	2	c	b	a	a	b	a	a
	3	b	b	a	a	b	b	a
2.1.23.30	1	c	b	a	a	b	a	a
	2	c	b	a	a	b	a	a
	3	b	b	a	a	b	a	a
2.1.23.31	1	a	b	a	a	b	a	a
	2	c	b	a	a	b	a	a
	3	b	b	a	a	a	a	a
2.1.23.32	1	c	b	a	a	b	a	b
	2	c	b	a	a	a	a	c

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
	3	b	b	a	a	a	a	a
2.1.23.33	1	b	a	a	a	b	a	b
	2	b	b	a	a	b	a	b
	3	f	b	a	a	a	b	c
2.1.23.34	1	c	a	a	a	b	a	a
	2	c	b	a	a	b	a	a
	3	b	b	a	a	a	b	b
2.1.23.35	1	c	b	a	a	b	a	a
	2	c	b	a	a	b	a	a
	3	c	b	a	a	a	b	a
2.1.24.37	1	d	b	b	a	a	a	b
	2	c	b	a	a	b	b	a
	3	f	b	b	a	a	b	c
2.1.24.38	1	d	a	b	a	a	a	a
	2	d	a	b	a	a	a	b
	3	d	a	b	a	a	b	c
2.1.24.39	1	b	a	a	a	b	a	a
	2	b	a	a	a	b	z	a
	3	b	b	a	a	b	b	a
2.1.24.40	1	c	a	a	a	b	a	a
	2	c	a	a	a	b	a	a
	3	c	b	a	a	b	a	a
2.1.24.41	1	c	a	a	a	b	a	a
	2	c	a	a	a	b	a	a
	3	c	b	a	a	b	a	a
2.1.24.42	1	d	a	b	a	a	a	b
	2	d	a	a	a	a	a	b
	3	d	a	a	a	a	a	b
2.1.24.43	1	c	a	a	a	b	a	a
	2	c	a	a	a	b	a	a
	3	f	a	a	a	a	a	a
2.1.24.44	1	c	a	a	a	a	b	a
	2	c	a	a	a	b	a	a
	3	c	a	a	a	a	b	a
2.1.25.45	1	a	b	a	b	b	a	a
	2	a	a	a	b	b	a	a
	3	f	b	a	b	b	a	a
2.1.25.46	1	b	a	a	a	b	a	a
	2	b	a	a	a	b	a	a
	3	b	b	a	a	a	a	a
2.1.25.47	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	b	a	a	b	b	a
2.1.25.47	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3							
	1	b	b	a	a	b	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.1.26.48	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.1.26.49	1	a	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	a	b	a	a	b	b	a
2.1.26.50	1	b	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.1.26.51	1	d	b	b	c	b	b	b
	2	d	a	b	c	b	b	b
	3	d	b	b	c	b	b	b
2.1.26.52	1	a	b	a	a	b	b	a
	2							
	3	a	b	a	a	b	b	a
2.1.26.53	1	b	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.1.26.54	1	a	b	a	b	b	b	b
	2	d	b	a	a	b	b	a
	3	a	b	a	a	b	b	a
2.1.26.55	1	c	b	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.1.26.56	1	d	b	b	a	b	b	a
	2	d	a	b	a	b	b	a
	3	f/d	b	b	a	b	b	a
2.1.27.57	1	a	b	a	b	b	b	a
	2	c	a	a	b	b	b	a
	3	a	b	a	b	b	b	a
2.1.27.58	1	c	b	b	b	b	b	b
	2	c	a	b	b	b	b	b
	3	c	a	b	a	a	b	b
2.1.27.59	1	c	b	b	a	a	b	d
	2	c	b	b	a	b	b	v
	3	c	b	b	a	a	b	d
2.1.27.59.a	1	a	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	a	b	a
2.1.27.59.b	1	C or d	b	b	a	b	b	a
	2	d	b	b	a	b	b	b
	3	c/d (f)	b	b	a	b	b	a
2.1.27.59.c	1	a	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	a	b	a
2.1.27.59.d	1	d	b	b	a	b	b	b
	2	d	b	b	a	b	b	b
	3	d/e	b	b	a	b	b	b

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.1.27.60	1	c	b	a	a	b	b	b
	2	c	a	a	a	b	b	b
	3	c/f	b	a	a	b	b	b
2.1.27.61	1	c	b	a	a	b	b	b
	2	c	a	a	a	b	b	b
	3	c/f	b	a	a	b	b	b
2.1.28.62	1	a	b	a	a	b	b	b
	2	a	b	a	a	b	b	b
	3	f/b	b	a	a	b	b	b
2.6.88.63	1	c	b	a	a	b	b	b
	2	c	a	a	a	b	b	b
	3	c	b	a	a	b	b	b
2.6.88-9.64	1	c	b	a	a	b	b	a
	2	c	a	a	a	b	b	b
	3	c	b	a	a	b	b	b
	1							
	2							
	3							
2.6.89.65{	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.6.89.65}	1	b	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3							
2.6.89.66	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	b	a	a	b	b	a
2.6.89.67	1	c	b	a	a	b	b	a
	2	b	b	a	a	b	b	b
	3	c	b	a	a	b	b	a
2.6.89.68	1	c	b	a	a	a	b	b
	2							
	3	c	b	a	a	a	b	b
2.6.89.70	1	d	a	a	a	b	a	b
	2	c	a	b	a	b	a	b
	3	d	a	b	a	b	a	b
2.6.90.71	1	c	a	a	a	a	b	b
	2	c	a	a	a	a	b	b
	3	c	a	a	a	a	b	b
2.6.91.72	1	a	b	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3	a	b	a	a	b	b	a
2.6.91.73	1	c	b	a	a	a	b	B
	2	c	b	a	a	b	b	b
	3	c	b	a	a	b	b	b
2.6.92.74	1	c	b	a	a	b	b	a
	2	c	a	a	a	b	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
	3	c	b	a	a	b	b	a
2.6.92.75	1	b	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.6.92.76	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	b
2.6.92.77	1	c	b	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.6.93.79	1	c	a	a	a	b	b	a
	2	c	a	a	a	b	b	a
	3	c	a	a	a	b	b	a
2.6.94.81	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	c	b	a	a	b	b	b
2.6.94.82	1							
	2							
	3							
2.6.94.83	1	c	a	a	a	a	b	b
	2	c	a	a	a	b	b	b
	3	c/f	a	a	a	a	b	b
2.6.94.84	1	a	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3	a	b	a	a	b	b	a
2.6.95.85	1	c	a	a	a	a	b	b
	2	c	b	a	a	a	b	b
	3	c/f	b	a	a	a	b	b
2.6.95.86	1	c	b	a	a	b	b	a
	2	c	b	b	a	b	b	a
	3	c	b	a	a	b	b	a
2.6.95.87	1	c	b	a	a	b	b	b
	2	b or e?	b	a	a	b	b	b
	3	E (b)	b	a	a	b	b	b
2.6.95.87.a	1	e	b	a	a	b	b	a
	2	e	b	a	a	b	b	a
	3	e	b	a	a	b	b	a
2.6.95.88	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	c	b	a	a	b	b	a
2.6.95.88.a	1	b	b	a	a	b	b	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	b	a
2.6.95.88.b	1	f	b	a	a	b	b	a
	2	a	b	a	a	b	b	a
	3							
	1	a	b	a	a	b	b	a

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.6.95.89	2	b	b	a	a	b	b	b
	3	B(a)	b	a	a	b	b	a
2.6.95.90	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.6.95.91	1	b	b	a	a	b	b	b
	2	c or b?	b	a	c	b	b	b
	3	b	b	a	a	b	b	b
2.6.95.91.a	1	c	c	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	b	a
2.6.95.92	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	c	b	a	a	b	b	b
2.6.96.93	1	b	a	a	a	b	a	b
	2	b	a	a	a	b	b	b
	3	b	a	a	a	b	b	b
2.6.96.94	1	c	a	a	a	b	a	a
	2	c	a	a	a	b	a	a
	3	c	a	a	a	b	a	a
2.6.96.95	1	c	a	a	a	b	a	b
	2	b	a	a	a	b	a	b
	3	c	a	a	a	b	a	b
2.6.96.95.a	1	b	a	a	a	b	a	a
	2	b	a	a	a	b	a	a
	3	b	a	a	a	b	a	a
2.6.96.96	1	c	a	a	a	b	a	a
	2	c	a	a	a	b	a	a
	3	c	a	a	a	b	a	a
2.6.97.97	1	d	a	b	a	b	a	b
	2	d	a	b	c	b	a	b
	3	d	a	b	a	b	a	b
2.6.97.98	1	d	a	b	a	b	a	b
	2	d	a	b	c	b	a	b
	3	d	a	b	a	b	a	b
2.6.97.99	1	d	a	b	a	b	a	b
	2	d	a	b	a	b	a	b
	3	d	a	b	a	b	a	b
2.6.97.100	1	d	a	b	a	b	a	c
	2	d	a	b	c	a	a	c
	3	d	a	b	a	b	a	c
2.6.97.101	1	d	a	b	a	b	a	a
	2	d	a	b	a	b	a	a
	3	d	a	b	a	b	a	a
2.6.97.102	1	d	a	b	a	b	a	b
	2	d	a	b	a	b	a	b
	3	d	a	b	a	b	a	b

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.6.98.103	1	d	a	b	a	b	a	b
	2	d	b	b	c	b	a	b
	3	d	a	b	a	b	a	b
2.10.141.104	1	a	b	a	a	b	a	a
	2	b	b	a	a	b	b	a
	3	a/b	b	a	a	b	b	a
2.10.141.105	1	c	b	a	a	b	a	b
	2	c	b	a	a	b	b	b
	3	c	b	a	a	b	a	b
2.10.141.106	1	d	b	a	a	b	a	b
	2	d	b	a	a	a	b	b
	3	d	b	a	a	b	a	b
2.10.141.107	1	d	b	a	a	b	a	b
	2	d	b	b	a	b	b	b
	3	d	b	b	a	b	a	b
2.10.141.108	1	b	b	a	a	b	a	b
	2	b	b	a	a	v	a	b
	3	b	b	a	a	b	a	b
2.10.142.109	1	c	b	a	a	b	a	b
	2	c	b	a	a	b	b	b
	3	c/d	b	a	a	b	a	b
2.10.143.110	1	b	b	a	a	b	a	a
	2	b	b	a	a	b	b	a
	3	b	b	a	a	b	a	a
2.10.143.111	1	c	b	a	a	b	a	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	a	a
2.10.143.112	1	c	b	a	a	b	a	a
	2	c	b	a	a	b	b	a
	3	c	b	a	a	b	a	a
2.10.143.113	1	f	b	a	a	a	a	b
	2	f (c and e)	b	a	a	a	b	b
	3	f	b	a	a	a	a	b
2.10.143.114	1	c	b	a	a	a	a	c
	2	c	b	a	a	a	b	b
	3	c	b	a	a	a	a	c
2.10.144.115	1	b	b	a	a	b	a	b
	2	b	b	a	a	b	b	b
	3	b	b	a	a	b	a	b
2.10.144.116	1	c	b	a	a	b	b	b
	2	c	b	a	a	b	b	b
	3	c//d	b	a	a			
2.10.144.117	1	f	b	a	a	a	a	b
	2	f	b	a	a	a	a	b
	3							

Segment number	Coder	1. aspect	2. deictic sphere	3. function	4. narrative level	5. explicitness	6. phase of plot	7. length
2.10.144.118	1	d	b	a	a	a	a	b
	2	d	b	a	a	b	b	b
	3							
2.10.144.119	1	c	b	a	a	b	a	a
	2	b	b	a	a	b	b	a
	3							
2.10.145.121	1	c	b	a	a	a	a	c
	2	c	b	a	a	a	a	c
	3							
2.10.145.122	1	c	b	a	a	b	b	a
	2	c	b	a	a	b	b	a
	3							
2.10.146.123	1	d	b	a	a	b	a	a
	2							
	3	d	b	a	a	b	b	a
2.10.147.124	1	d	b	a	a	b	a	b
	2	d	b	a	a	b	a	b
	3							
2.10.149.125	1	d	a	b	a	b	a	c
	2	d	a	b	a	b	a	c
	3							
2.10.149.126	1	d	a	b	a	a	a	c
	2	d	a	b	a	a	a	c
	3							
2.10.149.127	1	d	a	b	a	?	a	b
	2	d	a	b	a	?	a	b
	3							
2.10.149.128	1	d	a	b	a	b	a	b
	2	d	a	b	a	b	a	b
	3							
2.10.150.129	1	d	a	b	a	b	a	c
	2	d	a	b	a	b	a	b
	3							

Appendix 6: Coding Spreadsheet for Main Category I (Description-Mediated Worldbuilding) in *The Colour of Magic*

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.0.6.3	b f	b	a	a	a	a	b	c
cm.0.6.3.a	a	b	a	a	a	a	b	a
cm.0.6.3.b	a	b	b	a	a	b	b	a
cm.0.6.3.c	a	b	a	a	a	b	b	a
cm.1.8.19	f	a	a	a	a	b	b	a
cm.1.8.20	c	a	a	a	a	b	b	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.1.8.21	c	a	b	a	a	b	b	a
cm.1.8.22{	a	b	b	a	a	b	b	a
cm.1.8.22}	b	a	b	a	a	b	b	a
cm.1.8.23	c	a	a	a	a	b	b	a
cm.1.15.51	c	a c	a	a	a	b	b	b
cm.1.16.54/	f	c	a	b	a	b	b	b
cm.1.20.62	c	b	a and b	a	a	b	b	c
cm.1.20.62.a	a	b	b	a	a	b	b	a
cm.1.20.62.b	f	b	b	a	a	b	b	a
cm.1.20.62.c	a	b	b	a	a	b	b	a
cm.1.22.66	c	c	a	a	a	b	b	b
cm.1.22.66.a	b	a	a	a	a	b	b	b
cm.1.23.67/	c	c	a	a	a	a	b	b
cm.1.30-1.87	c	c	b	a	b	a	a	b
cm.1.35.93	f	c	b	a	a	a	a	c
cm.1.38.96	g	c	a	a	a	a	b	b
cm.1.38.98	g	c	a	a	a	b	b	b
cm.1.45.108	c	a	b	a	a	b	a	b
cm.1.47.112	c	a	b	a	b	b	b	b
cm.1.52.119	f	a	a	a	a	b	b	b
cm.1.52.120	c	b	a	a	a	a	b	b
cm.1.52.120.a	a	b	a	a	b	a	b	a
cm.1.56.125	b	b	b	a	a	b	b	a
cm.1.56-7.126/	b	b	a	a	a	a	b	c
cm.1.61.132	c	a	a	a	b	b	a	b
cm.1.61.132.a	a	b	a	a	a	a	a	a
cm.1.64.137	a	c	a	a	a	b	a	a
cm.2*.73.143	b	a	b	a	a	a	b	b
cm.2*.73.143.a	a	b	a	a	a	b	b	a
cm.2*.74.144/	f	c	a	b	a	a	b	c
cm.2.76.145	b	a	b	a	a	a	b	b
cm.2.76.145.a	c	a	b	a	a	b	b	a
cm.2.78.148/	d	b	a	b	a	b	a and b	c
cm.2.80.153	b	a	a	a	a	a	a	b
cm.2.84.159	f	b	a and b	b	a	a	b a	c
cm.2.84-5.160	c	c	a	a	a	a	a	c
cm.2.84-5.161/	b	b	a	a b	a	a	a	c
cm.2.86.162/	f	b	b	b	a	a	a	b
cm.2.86.162/.a	a	b	b	b	a	a	a	a
cm.2.88.163	b	b	a	a b	a	a	a	c
cm.2.89.164	c	c	b	a	a	a	a	b
cm.2.89.165	b	b	a	a	a	a	a	c
cm.2.89.167	f	b	a	a	a	a	a	b
cm.2.90.169	c	c	a	a	a	a	a	b
cm.2.95.177	c	c	a	a	a	a	a	d
cm.2.95.177.a	d	b	a	a	a	a	a	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.2.102.179	f	c	a	a	a	a	a	c
cm.2.109.188	f	c	a	a	a	b	b	b
cm.2.110.189	c	c	a	a	a	b	b	b
cm.2.110.189.a	b	c	a and b a	a	a	b	b	a
cm.3.114.192	b	c	b	b	a	a	b	d
cm.3.114.192.a	a	b	b	b	a	b	b	a
cm.3.114.192.b	c	c	b	b	a	a	b	a
cm.3.118.200	c	c	a	a	a	a	b	b
cm.3.119.202/	c	c	a	b	a	a	b	c
cm.3.119.202/.a	a	b	a	b	a	b	b	a
cm.3.119-20.203/	f	b	a	b	a	a	b	b
cm.3.122.205	c	c	a	a	a	b	a	b
cm.3.132.210	c	c	a	a	a	a	a	c
cm.3.140.215	b	c	a and b	a	a	b	a	b
cm.3.140.215.a	a	b	b	a	a	b	a	a
cm.3.141-2.217/	f	b	a	b	a	a	a	c
cm.3.143-4.218	c	c	a	a	a	a	a	d
cm.3.145.220	c	c	a	a	a	a	a	b
cm.3.154.225	b	a	a	b	a	a b	a	b
cm.3.160.229/	b f	c	a	a	a	a	a	b
cm.3.163-5.231/	d	a	a	b	a	a	a	d
cm.4.168.232/	c	c	a	b	a	b	b	c
cm.4.168.234	c	a	a	a	a	b	b	a
cm.4.168.235	c	a	a	a	a	b	a	a
cm.4.174.247/	b	c	a	b	a	a	a	c
cm.4.175.249	c	c	a	a	a	b	b	a
cm.4.175.249.a	a	c	a	a	a	b	b	a
cm.4.177.251	b	e b	a	a	a	b	b	b
cm.4.178.252/	c	c	a	b	a	a	b	c
cm.4.178-9.253	f	c	a	a	a	a	b	d
cm.4.179.254	b	c	a	a	a	a	b	b
cm.4.179.255	c	c	a	a	a	a	b	d
cm.4.179.256	d	b	a	a	a	a	b	c
cm.4.180-1.257	b	b	a	a	a	a	b	c
cm.4.180.259	c	a	a	a	a	a	b	b
cm.4.183-4.261	b	c	a and b	a	a	b a	b a	b
cm.4.184.262	f	c	a	a	a	a	a	c
cm.4.184.263	f	c	a	a	a	a	a	b
cm.4.184.263.a	a	b	a	a	a	b	a	a
cm.4.187.268	c	a	a	b	a	b	a	a
cm.4.193-4.279	b	c	a	a	a	a	a	c
cm.4.193-4.279.a	a	b	b	a	a	b	a	a
cm.4.195.280	b	c	a	a	a	a	a	c
cm.4.195.280.a	c	a	a	a	a	b	a	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.4.195-6.281	c	c	a	a	a	a	a	d
cm.4.196-7.283/	c	c	a	a	a	a	a	b
cm.4.203.291	d	c	a	b	a	a	a	c
cm.4.207.295	c	a	a	a	a	b a	a	b
cm.4.207.295.a	b	a	a	a	a	b	a	b
cm.4.208.298 /	f	c	a	a	a	a	a	b
cm.4.208.298.b	a	a	b	a	a	b	a	a
cm.4.208.299	a	b	b	a	a	b	a	a
cm.4.210.304	c	c	a	a	a	a	a	d
cm.4.210.305	c	c	a	b	a	a	a	c
cm.4.211.306	c	a	a	a	a	b	a	a
cm.4.211.307	c	a	a	a	a	b	a	a
cm.4.213.309	c	c	a	a	a	a	a	b
cm.4.215.310	c	c	a	a	a	a	a	b
cm.4.220.318/	c	c	a	a b	a	b	a	b
cm.4.223.319/	b	c	a	a	a	a	a	c

Appendix 7: Coding Spreadsheet for Main Category II (Narration-Mediated Worldbuilding) in *The Colour of Magic*

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.0.6.1	d	b	a	a	a	a	b	b
cm.0.6.2	a	b	a	a	a	b	b	a
cm.0.6.4	c	a	b	a	a	b	b	a
cm.0.6.5	a	b	b	a	a	b	b	a
cm.0.6.6	a	c	b	a	a	b	b	a
cm.0.6.7	a	b	b	a	a	b	b	a
cm.0.6.8	c	a	b	a	a	b	b	a
cm.0.6.9	a	b	b	a	a	b	b	a
cm.0.6.10{	b	a	b	a	a	b	b	a
cm.0.6.10}	c	b	b	a	a	b	b	a
cm.0.6.11	c	c	b	a	a	b	b	a
cm.0.6.12	c	a	b	a	a	b	b	a
cm.0.7.13	a	c	b	a	a	b	b	a
cm.0.7.14	a	b	b	a	a	b	b	a
cm.0.7.15	c	a	b	a	a	b	b	a
cm.0.7.16	a	c	b	a	a	b	b	a
cm.0.7.17	c	a	b	a	a	b	b	a
cm.1.8.18{	c	c	b	a	a	a	b	d
cm.1.8.18}	a	b	b	a	a	a	b	a
cm.1.8.18.a	d	b	b	a	a	b	b	a
cm.1.8.18.b	d	a	b	a	a	b	b	a
cm.1.8.18.c	b	a	b	a	a	b	b	a
cm.1.8.18.d	b	a	b	a	a	b	b	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.1.9.24	c	c	b	a	a	b	b	a
cm.1.9.25	c	a	b	a	a	b	b	a
cm.1.9.26	e f	b	b	a	a	b	b	a
cm.1.9.27	b	a	a	a	a	b	b	a
cm.1.9.28	a	c	a	a	a	b	b	a
cm.1.10.29	c	a	a	a	a	b	b	a
cm.1.10.30	c	a	a	a	a	b	b	a
cm.1.12.31	c	a	a	a	a	b	b	a
cm.1.12.32	c	a	a	a	a	b	b	a
cm.1.12.33	c	a	a	a	a	b	b	a
cm.1.13.34	e f	a	b	a	b	b	b	a
cm.1.13.35	a	a	b	a	b	b	b	a
cm.1.13.36	c	c	b	a	b	b	b	a
cm.1.13.37	c	a	b	a	a	b	b	a
cm.1.13.38.a	c	b	b	a	a	a	b	a
cm.1.13.38	e	a	b	a	a	a	b	b
cm.1.13.39	b	a	b	a	a	b	b	a
cm.1.13.40	c	a	b	a	a	b	b	a
cm.1.13.41	f	c	b	a	a	b	b	a
cm.1.13-4.42	c	a	b	a	a	b	b	a
cm.1.14.43	a	c	b	a	a	b	b	a
cm.1.14.44	c	a	a	a	a	b	b	a
cm.1.14.45	a	b	a	a	a	b	b	a
cm.1.14.46	c	a	a	b	a	b	b	a
cm.1.14.47	c	c	a	a	a	b	b	a
cm.1.14.48	c	c	a	a	a	b	b	a
cm.1.14.49	c	a	a	a	a	b	b	a
cm.1.14.50	c	a	a	a	a	b	b	a
cm.1.15.52	f	a	a	a	a	b	b	a
cm.1.15.53	a	b	b	a	a	b	b	a
cm.1.16.54/	f	c	a	b	a	b	b	b
cm.1.16-7.55	f	c	a	a	a	b	b	d
cm.1.17.56	c	c	a	a	a	b	b	a
cm.1.17.57	b	a	b	a	a	b	b	a
cm.1.17.57.a	a	b	b	a	a	b	b	a
cm.1.17.58	d	b	b	a	a	b	b	a
cm.1.17.58.a	a	b	b	a	a	b	b	a
cm.1.18.59	c	a	b	a	a	b	b	a
cm.1.18.60	f	b	a	a	a	b	b	a
cm.1.19.61	c	a	a	a	a	b	b	a
cm.1.20.63	b	b	a	b	a	b	b	a
cm.1.20-1.64	a	b	b	a	a	b	b	a
cm.1.20-1.64.a	c	a	b	a	a	b	b	a
cm.1.21-2.65	f	b	b	a	a	a	b	b
cm.1.21-2.65.a	a	b	b	a	a	b	b	a
cm.1.23.67/	c	c	a	a	a	a	b	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.1.24.68	g	a	a	a	a	b	b	a
cm.1.24.69	c	a	a	a	a	b	b	a
cm.1.24.70	f	a	a	a	a	b	b	b
cm.1.24.71	f	c	a	a	a	b	b	b
cm.1.24.72	c	a	a	a	a	b	b	a
cm.1.24.73	c	c	a	a	a	b	b	a
cm.1.25.74	c	a	b	a	a	b	b	a
cm.1.25.75	f	c	b	b a	a	b	b	b
cm.1.25.76	c	a	b	a	a	b	b	a
cm.1.25.77	c	a	b	a	b	b	b	b
cm.1.26.78	c	a	a	a	a	b	b	a
cm.1.27.79	e f	c	b	a	a	b	b	b
cm.1.28.80	c	a	a	a	a	b	b	a
cm.1.28.81	c	a	b	b	a	b	a	b
cm.1.28.82	b	a	a	a	a	b	a	a
cm.1.28.83	c	a	b	a	a	b	a	a
cm.1.29.84	c	a	a	a	a	b	a	a
cm.1.29.85	f	a	a	a	a	b	a	a
cm.1.29.86	c	a	a	a	a	b	a	a
cm.1.32.88	c	a	a	a	a	b	a	a
cm.1.32.89	c	a	a	a	a	b	a	a
cm.1.33.90	c	a	a	a	a	b	a	a
cm.1.33.91	c	a	a	a	a	b	a	a
cm.1.34.92	c	a	a	a	a	b	a	a
cm.1.36.94	c	a	a	a	a	b	a	a
cm.1.36.94.a	a	c	a	b	a	b	b	a
cm.1.36.94	c	c	b	a	a	b	b	b
cm.1.37.95.a	b	b	a-b	a	a	b	b	a
cm.1.37.95.b	a	b	a b	a	a	b	b	a
cm.1.37.95	d	b	a b	a	a	a	b	c
cm.1.38.97	b	c	a	a	a	b	b	b
cm.1.39.99	c	a	a	a	a	b	b	a
cm.1.39.100	a	b	a	a	a	b	b	a
cm.1.41.101	c	a	b	a	a	b	b	a
cm.1.42.102	c	a	b	a	a	b	b	b
cm.1.42.102.a	a	b	b	a	a	b	b	a
cm.1.42.103	a	b	a	a	a	b	b	a
cm.1.42.104	c	a	a	a	a	b	b	a
cm.1.43.105	f	b	a	a	a	b	b	c
cm.1.43.105.a	a	b	a	a	a	b	b	a
cm.1.44.106	c	c	b	a	a	b	b	a
cm.1.45.107	c	a	b	a	a	b	a	a
cm.1.45.109	d	b	a and b	b	a	a	a	d
cm.1.45.109.a{	d	c	b	b	a	b	a	a
cm.1.45.109.a}	a	c	b	b	a	b	a	a
cm.1.45.109.b	c	a	b	a	a	b	a	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.1.45.109.c	c	a	b	a	a	b	a	a
cm.1.45-6.110	f	b	a	a b	a	b	b	c
cm.1.46.111	b	a	a	a	a	b	b	b
cm.1.48.113	b	a	b	a	a	b	b	b
cm.1.48.114	c	a	b	a	a	b	b	b
cm.1.48.114.a	a	b	b	a	a	b	b	a
cm.1.48.115	f	b	b	a	a	b	b	b
cm.1.49.116	c	a	a	a	a	b	b	a
cm.1.49.117	c	a	a	a	a	b	b	a
cm.1.52.118	c	a	a	a	a	b	b	a
cm.1.52.121	c	a	a	a	a	b	b	b
cm.1.53.122	c	b	b	a	a	b	b	b
cm.1.54.123	c	a	a	a	a	b	b	a
cm.1.55.124	c	c	a	a	a	b	b	b
cm.1.57.126/	b	b	a	a	b	b	b	a
cm.1.57.127	c	a	a	a	b	b	b	a
cm.1.60.128	d	b	a	a	a	b	b	b
cm.1.60.129	c	a	a	a	a	b	a	a
cm.1.61.130	d	b	a	a	a	b	b	b
cm.1.61.131	b f	c	a	b	b	b	b	a
cm.1.61.133	b	b	a	a	a	b	a	b
cm.1.62.134	a	b	b	a	a	b	b a	a
cm.1.62.135	c	a	a	a b	a	b	b a	a
cm.1.63.136	f	c	a	b	a	b	a	b
cm.1.64.138	c	a	a	a	a	b	b a	a
cm.1.69.139	c	a	b	a	a	b	b a	b
cm.1.69.139.a	a	c	b	a	a	b	b a	b
cm.1.70.140	c	a	a	a	a	b	b	a
cm.1.71.141	c	a	a	a	a	b	b	a
cm.1.71-2.142	f	c	a	a	a	b	b	d
cm.1.71-2.142.a	a	a	a	a	a	b	b	a
cm.2*.74.144/	f	c	a	b	a	a	b	d
cm.2.76.146	c	a	b	a	a	b	b	a
cm.2.76.147	b	a	a	a	a	b	b	a
cm.2.78.148/	d	b	a	b	a	b	?	d
cm.2.78.148/.a	b	a	a	a	a	b	a	a
cm.2.79.149	b	b	b	a	a	b	a	a
cm.2.79.150	b	a	b	a	a	b	a	a
cm.2.79-80.151	c	a	a	b	a	a	a	d
cm.2.79-80.151.a	b	a	a	a	a	b	a	a
cm.2.79-80.151.b	a	b	b	b	a	b	a	a
cm.2.79-80.151.c	f	b	a	b	a	b	a	b
cm.2.80.152	f	b	b	b	a	b	a	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.2.80.152.a	b	a	b	a	a	b	a	a
cm.2.80.152.b	b	a	b	a	a	b	a	a
cm.2.81.154	b	a	a	b	a	b	a	a
cm.2.82.155	b	b	a	b	a	b	a	c
cm.2.83.157	d	b	a	a	a	b	ba	a
cm.2.83.158	d	b	b	a	a	a	ba	b
cm.2.83.158.a	a	b	b	a	a	b	ba	a
cm.2.84-5.161/	b	b	a	b	a	a	a	b
cm.2.86.162/	f	b	b	b	a	a	a	d
cm.2.86.162/.b	a	b	b	b	a	b	a	a
cm.2.86.162/.c	a	b	b	b	a	b	a	a
cm.2.89.166	e	b	b	a	a	a	a	c
cm.2.89.166.a	a	b	b	a	a	b	a	a
cm.2.89.166.b	b	b	b	a	a	b	a	a
cm.2.89-90.168	f	b	a	b	a	a	a	d
cm.2.89-90.168.a	a	b	a	b	a	a	a	a
cm.2.91.170{	f	b	a	a	a	b	a	b
cm.2.91.170}	c	c	a	a	a	b	a	b
cm.2.92.171	a	b	b	a	a	b	a	a
cm.2.93.172	f	b	a	b	a	b	a	c
cm.2.93.173	c	c	ab	a	a	b	a	a
cm.2.94.174	f	a	a	a	a	b	a	a
cm.2.94.175	b	a	b	a	a	a	a	a
cm.2.94.175.a	a	b	b	a	a	b	a	a
cm.2.94.176	f	c	a	ab	a	a	a	c
cm.2.94.176.a	a	b	a	a	a	a	a	a
cm.2.94.176.b	a	b	b	a	a	b	a	a
cm.2.96-7.178	f	b	a	b	a	b	a	d
cm.2.102.180	d	b	a	a	a	b	a	c
cm.2.102.181	d	b	a	ab	a	b	a	c
cm.2.102.182	b	b	a	b	a	b	a	b
cm.2.103.183	b	a	a	b	a	b	a	a
cm.2.107.184	d	b	a	b	a	a	a	d
cm.2.107.184.a	a	b	a	a	a	a	a	a
cm.2.108.185	f	b	a	a	a	b	a	b
cm.2.109.186	f	b	a	a	a	b	a	a
cm.2.109.187	d	b	a	a	a	a	a	d
cm.2.110.190	f	c	b	a	b	b	b	a
cm.2.110.191	e	a	b	a	b	b	b	a
cm.2.110.191.a	a	b	b	a	b	b	b	a
cm.3.114.193	b	a	a	a	a	b	b	a
cm.3.114.194	f	a	a	a	a	b	b	b
cm.3.114.195	c	a	a	a	a	b	b	a
cm.3.114.196	a	b	a	a	a	b	b	a
cm.3.117.197	d	b	a	b	a	b	b	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.3.117.198	f	c	a	a	a	b	b	a
cm.3.117.199	c	c	a	a	a	b	b	a
cm.3.118.201	a	c	b	a	a	b	b	a
cm.3.119.202/	c	c	a	b	a	a	b	c
cm.3.119-20.203/	f	b	a	b	a	a	b	c
cm.3.119.204	c	b	a	b	a	a	b	d
cm.3.119.204.a	a	c	a	b	a	b	b	a
cm.3.122.206	b	a	a	a	a	b	a	a
cm.3.123.207	b	a	a-b	a	a	b	a	a
cm.3.129.208	d	b	a	b	a	b	a	b
cm.3.129.208.a	a	b	a	a	a	b	a	a
cm.3.129.209	f	b	a	b	a	b	a	b
cm.3.135.211	c	a	a	a	a	b	a	a
cm.3.135.212	e	b	b	b a	b	b	a	b
cm.3.136.213	a	c	b	a	a	b	a	a
cm.3.137.214	c	a	b	a	a	b	a	a
cm.3.141.216	f	b	a	a	a	b	a	a
cm.3.141-2.217/	f	b	a	b	a	a	a	c
cm.3.144-5.219	d	b	a	a	a	a	a	d
cm.3.144-5.219.a	a	c	b a	a	a	b	a	a
cm.3.149.221	d	b	a	a or b	a	b	a	c
cm.3.150.222	c	a	b	a	a	b	? a	a
cm.3.150.223	c	b	a	a	a	b	? a	a
cm.3.150.223.a	a	b	a	a	a	b	? a	a
cm.3.152.224	c	a	a	a	a	b	a	b
cm.3.155.226	c	a	a	a	a	b	?b	b
cm.3.156.227	c	c	a	a	a	b	? b	a
cm.3.160.228	d	b	a	a and b	a	b	a	b
cm.3.160.229/	b f	c	a	a	a	a	a	b
cm.3.160-1.230	d	b	a	a	a	b	a	b
cm.3.163-5.231/	d	a	a	b	a	a	a	d
cm.4.168.232/	c	c	a	b	a	b	b	b
cm.4.168.233.a	a	c	a	a	a	b	b	a
cm.4.168.233	c	a	a	a	a	b	b	b
cm.4.169.236{	a	b	b	a	b	b	b	b a
cm.4.169.236}	b	a	b	a	b	b	b	b a
cm.4.169.236}}	c	c	b	a	b	b	b	b-a
cm.4.169.237	g	?	b	a	b	b	b	a
cm.4.169.238	c	a	b	a	b	b	b	a
cm.4.169.239	a	c	b	a	b	b	b	a
cm.4.169.240	c	a	b	a	b	b	b	a
cm.4.169.241	f	c	b	a	b	b	b	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.4.170.242	a	c	a	a	a	b	b	a
cm.4.171.243	c	a	b	a	a	b	a	a
cm.4.172.244	b	a	b	a	a	b	a	a
cm.4.172.244.a	a	c	b	a	a	b	a	a
cm.4.173.245	b	a	a	a	b	b	a	a
cm.4.174.246	b	a	a	b	a	b	a	a
cm.4.174.247/	b	c	a	b	a	a	a	c
cm.4.175.248	c	c	a	a	a	b	b	a
cm.4.176.250	c	a	a	a	a	b	b	a
cm.4.178.252/	c	c	a	b	a	a	b	c
cm.4.180.258	c	c	a	a	a	b	b	b
cm.4.182.260	c	c	b	a	b	a	b	c
cm.4.185.264{	a	c	b	a	b	a	b a	a
cm.4.185.264}	b	c	b	a	b	a	b a	c
cm.4.185.264}}	c	c	b	a	b	a	b a	c
cm.4.186.265	b	c	b	a	b	a b	b a	b
cm.4.186.266	b	c	b	a	b	a	b a	b
cm.4.187.267	c	a	a	a	a	b	a	a
cm.4.188.269	b	b	a	b	a	b	a	b
cm.4.189.270	f	c	a	a	a	a	a	c
cm.4.190.271	c	a	a	a	a	b	a	a
cm.4.190-1.272	f	c	a	b	a	a	a	c
cm.4.190-1.272.a	a	b	a	a	a	a	a	a
cm.4.191.273	c	c	a	a	a	b	a	a
cm.4.192.274	b	c	b	a	a	a	a	d
cm.4.192.274.a	a	c	b	b	a	a	a	a
cm.4.192.275	b	c	b	a	a	b	a	a
cm.4.192.276	b	e b	b	a	a	b	a	b
cm.4.193.277	c	a	b	a	a	b	a	a
cm.4.193.277.a	b	c	b	a	a	b	a	a
cm.4.193.278	a	c	b	a	a	b	a	a
cm.4.196.282	c	c	a	a	a	b	a	a
cm.4.196-7.283/	c	c	a	a	a	a	a	b
cm.4.197.284	c	c	a	a	a	b	a	a
cm.4.199.285	f	b	a	b	a	b	a	c
cm.4.200.286	f	b	a	b	a	b	a	b
cm.4.200.287	a	b	b a	a	a	b	a	a
cm.4.200.288	c	a	b	a	a	b	a	b
cm.4.201.289	f	b	a	b	a	a	a	b
cm.4.202-3.290	f	b	a	b	a	b	a	d
cm.4.204.292	c	a	b	a	a	b	a	a
cm.4.204.293{	c	a	b	a	a	b a	a	b
cm.4.204.293}	d	c	b	a	a	b	a	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cm.4.204.293.a	a	c	b	a	a	b	a	a
cm.4.207.294	f	c	a	b	a	a	a	c
cm.4.207.296	c	c	a	a	a	b	a	a
cm.4.207.297	f	b	a	a	a	b	a	b
cm.4.208.298 /	f	c	a	a	a	a	a	b
cm.4.208.298.a	f	c	a	a	a	b a	a	c
cm.4.208.300	b	a	b	a	a	b	a	a
cm.4.209.301	f	e b	a	a	a	b	a	a
cm.4.209.302	f	b	a	a	a	b	a	b
cm.4.209-10.303	f	a	a b	a	a	b	a	a
cm.4.212.308	a	c	a	a	a	a b	a	a
cm.4.215.311	c	a	a	a	a	b	a	b
cm.4.215.312	f	a	a	a	a	b	a	a
cm.4.215-6.313	f	b	a	a	a	b	a	b
cm.4.215-6.313.a	a	b	a	a	a	b	a	a
cm.4.216.314	f	b	a	a	a	b	a	d
cm.4.216.314.a	a	b	a	a	a	b	a	a
cm.4.216.315	b	a	a	a	a	b	a	a
cm.4.217.316	f	b	a	a	a	b	a	b
cm.4.217-8.317	d	c	a	b a	a	a	a	c
cm.4.220.318/	c	c	a	b	a	a b	a	c
cm.4.223.319/	b	c	a	a	a	a	a	c

Appendix 8: Coding Spreadsheet for Main Category I (Description-Mediated Worldbuilding) in *Harry Potter and the Philosopher's Stone*

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
ps.1.1.5.12	e f	c	a	a	a	b a	b	b c
ps.3.30.22	c	c	a	b	a	a	b	c
ps.5.54.41	c	c	a	a	a	a	b	c
ps.5.56.44	c	c	a	a	a	a	b	b c
ps.5.56.45	c	c	a	a	a	a	b	c
ps.5.56.45.a	a	b	a	a	a	b	b	a
ps.5.56.45.b	a	b	a	a	a	b	b	a
ps.5.56-7.46 {	c	c	a	a	a	a	b	d
ps.5.56-7.46 }	b	b	a	a	a	a	b	d
ps.5.58.50	c	c	a	a	a	a	b	c
ps.5.62.55	c	c	b	a	a	a	b	c
ps.5.62.55.a	a	b	b	a	a	a	b	a
ps.5.62.55.b	a	b	b	a	a	b	b	a
ps.5.62.56/	c	c	b	a	a	a	b	b

ps.5.63.57	f b	c	b	a	a	a	b	b
ps.5.63.58	c	a	a	a	a	a	b	d
ps.5.63.58.a	a	b	a	a	a	a	b	a
ps.6.67.64	c	c	b	a	a	b	b	b
ps.6.71.66	c	c	a	a	a	a	b	d
ps.6.71.66.a	a	c	a	a	a	a	b	a
ps.6.71.66.b	a	c	a	a	a	a	b	a
ps.6.77.71	c	c	a	b	a c	a	b	d
ps.6.83.77	b	a	a	a	a	b a	b	b
ps.6.83.78	b	a	a	a	a	a	b	b
ps.6.83.78.a	c	a c	a	a	a	a	b	a
ps.6.84.80 {	b	a	a	a	a	a	b	b
ps.6.84.80 }	c	a	a	a	a	a	b	b
ps.7.85.82	c	a	a	a	a	a	b	c
ps.7.87.85 {	d f	b	a	a	a	a	b	e b
ps.7.87.85 }	c	c	a	a	a	a	b	e b
ps.7.87-8.86/	f	c	a	a	a	a	a b	d
ps.7.91.88	c	a	a	a	a	b	b	a
ps.7.92.89	c	a	a	a	a	a	b	b
ps.7.93.91	c	a	a	a	a	a	b	a
ps.8.98.99	f	c	b	a	a	a	b	c
ps.8.101.105	c	c	b	a	a	a	b	b
ps.8.104.107	c	a	b	a	a	a	b	b
ps.8.104.109	c	a	a	a	a	a	b	b
ps.9.108.111/	e f	b	a	a	a	a	b	b
ps.9.109.112	b f	a	b	a	a	a	b	b
ps.9.117.117	c	a	a	a	a	a	a	b
ps.9.119.118	b	c	a	b	a	a	a	d
ps.10.123.119	c	b	a	a	a	a	b	b
ps.10.123.120	c	c	a	a	a	a	b	c
Ps.10.124. /	c	c	a	a	a	a	b	c
ps.10.127.123{	b	a	a	a	a	a	b	b
ps.10.127.123}	c	a	a	a	a	a	b	b
ps.10.128-9.125	b	b	a	b	a	a	a	d
ps.11.133.126	b	a	b	a	a	a	b	b
ps.11.133.127	c	c	b	a	a	b	b	b
ps.12.143.139{	c	a	b	a	a	a	b	b
ps.12.143.139}	b	a	b	a	a	a	b	b
ps.12.144.140	c	a	a	a	a	a	b	b
ps.12.145.142	c	a	b	a	a	a	b	b
ps.12.146-7.146/	f	c	b	b	a	a	b	b
ps.12.147.149	c	a	a	b	a	b	b	c
ps.12.148.150/	f	c	a	b	a	a	b	c
ps.12.149-50.151{	c	a	b	a	a	a	b	b
ps.12.149-50.151}	f	c	b	a	a	a	b	c

ps.12.152.154/	f	c	a	b	a	a	a	c
ps.14.170.164	b	c	a	b a	b	b	b	a
ps.14.171-2.165/	b	b	a	b a	a	a	b	d c
ps.15.184.177	b	c	a	a	a	a	a	b
ps.15.185.178	b	c	a	a	a	b	a	a
ps.15.186-7.180 des	b	c	a	b	a	b	a	b
ps.16.202.190	c	a	a	a	a	a	a	b
ps.16.202-3.191	c	c	a	b	a	a	a	c
ps.16.204-5.193/	f	c	a	b	a	a	a	b c
ps.16.206.194	c	a	a	b	a	a	a	b
ps.16.206.195/	d f	c	a	b	a	b	a	e b
ps.17.212.200	d f	b	a	b	a	b	a	b
ps.17.220.204	c	a	b	a	a	a	b	b

Appendix 9: Coding Spreadsheet for Main category II (Narration-Mediated Worldbuilding) in *Harry Potter and the Philosopher's Stone*

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
ps.1.8.1	f	c	a	a	a	b	b	b
ps.1.8.2	c	c	a	a	a	b	b	a b
ps.1.8-9.3	b	c	b	a	a	b	b	a b
ps.1.10.4	b	c	b	a	a b	b	b	b
ps.1.10.5	f	c	a b	a	b	b	b	b
ps.1.12.7	d f	b	a	a	a	b	b	b
ps.1.12.8	e f	c	a	a	a	b	b	c
ps.1.13.8.a	a	b	a	a	a	b	b	a
ps.1.13.9	f	b	a	a	a	b	b	b
ps.1.14.10	a	c	a b	a	b	b	b	a
ps.1.15.11	d	b	a b	b	b	b	b	b
ps.1.16.13	d f	c	a	a	a	b	b	b
ps.1.16.14	b	a b	a	a	a	b	b	b
ps.1.18.15	f	c	a	a	a	b a	b	b
ps.2.23.16	f	b	b	a b	a	b	b	d
ps.2.25-6.17	f	c	a	a b	a	b	b	d
ps.2.26.18	f	b	a	a	a	b	b	b
ps.2.27.20	c	c	b	a	a	b	b	a
ps.2.27.21	f	b	b	a	a	b	b	b
ps.3.34-5.23	d f	c	b	a	a	b	b	b
ps.3.36.24	f	c	a	a	a	b	b	b
ps.4.40.25	b	c	a	a	a	b	b	b
ps.4.40.26	f	b	a	a	a	b	b	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
ps.4.42-3.27	c	c	a b	b	b	b	b	c
ps.4.43.28	c	c	a	a	a	b	b	a
ps.4.43.29	c	c	a	a	a	b	b	b
ps.4.44.30	f	b	b	a	b	b	b	a
ps.4.45.31	e	c	b	a	b	a	b	d
ps.4.46-7.32	d	b	b	b	b	b	b	c
ps.4.48.33	f	b	a	a	a	b	b	c
ps.4.48.34	c	c	b	a	b	b	b	b
ps.5.49-50.35	f c	c	a	a	a	a	b	d
ps.5.51.36	f	b	a	a	a	b	b	b
ps.5.51.37	a	c	a	a	a	b	b	a
ps.5.51.38	c	c	b	a	b	b	b	b
ps.5.52-3.39	c	c	a	a	a	b	b	d
ps.5.53-4.40	f	b	a	a	a	b	b	c
ps.5.55.42	b	b	b	a	b	b	b	a
ps.5.55-6.43	f	b	a	a	a	a	b	d
ps.5.58.48	f	b	a	a	a	b	b	b
ps.5.59.51	f	b	a	a	a	b	b	b
ps.5.59.52	a	b	a	a	a	b	b	a
ps.5.59.53	c	a	a	a	a	b	b	b
ps.5.60.54	c	a	a	a	a	a	b	a
ps.5.62.56/	c	c	b	a	a	a	b	c
ps.5.64.59	f	c	a	a	a	b	b	b
ps.5.65.60	d	b	a	b	a	b	b	c
ps.5.65.61	c	c	a	a	a	b	b	b
ps.5.66.62	f	b	a	a	a	b	b	b
ps.6.67.63	a	c	b	b	a	b	b	a
ps.6.70-1.65	f	b	a	a	a	a	b	d
ps.6.71.67	b	?	a	a	a	b	b	b
ps.6.72.68	c	c	a	a	a	b	b	b
ps.6.76.69	f a	c	a	a	a	a	b	b
ps.6.76.70	c	c	a	a	a	b	b	b
ps.6.77.72	f	b	a	a	a	b	b	b
ps.6.78.73	f	c	b	a	a	a	b	c
ps.6.78.74	c	c	b	a	a	a	b	e b
ps.6.81.75	c	c	b	a	b	a	b	b
ps.6.83.76	c	a	a	a	a	b	b	b
ps.6.83.79{	f	c	a	a	a	a	b	b
ps.6.83.79}	b	a	a	a	a	a	b	b
ps.6.84.81 {	b	a	a	a	a	a	b	b
ps.6.84.81 }	c	a	a	a	a	a	b	b
ps.7.86.83	d	b	a	a	a	b	b	c
ps.7.87.84	a	c	a	a	a	b	b	a
ps.7.87-8.86/	f	c	a	a	a	a	a b	d
ps.7.91.87	d	b	a	a	a	b	b	b
ps.7.93.90	f	b	a	a	a	a b	b	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
ps.7.95.92	f	b	a	a	a	a b	b	b
ps.7.95.93	c	c	a	a	a	a	b	c
ps.7.96.94	f	c	a	a	a	b	b	a b
ps.7.96.95	c	c	a	a	a	b	b	a b
ps.7.96.96	e-f	b	a	a	a	b	b	b
ps.7.96.97	c	a	a	a	a	b	b	a
ps.7.96.98	d	c	a	a	a	b	b	b
ps.8.98.100	d	b	b	a	a	a b	b	c
ps.8.99.101	c	a	b	a	a	b	b	a
ps.8.100.102	f	b	b	a	a	b	b	b
ps.8.100.103	c	b	b	a	a	b	b	b
ps.8.101.104	c	c	b	a	a	b	b	a
ps.8.103.106	c	c	b	a	a	b	b	a
ps.8.104.108{	c	a	a	a	a	b	b	a
ps.8.104.108}	b	a	a	a	a	b	b	a
ps.9.108.110	a	c	b	a	b	b	b	a
ps.9.108.111/	f	b	a	a	a	a	b	b
ps.9.109.113	f	b	b	a	b	b	b	b
ps.9.109.114	f	b	a	a	a	b	b	b
ps.9.110.115	f	b	a	a	a	b	b	b
ps.9.117.116	c	a	b	a	a	b	a	a
Ps.10.125. /	c	c	a	a	a	a	b	c
ps.10.126.121	c	a	b	a	a	b	b	b
ps.10.126.122	f	b	a b	a	a	b	b	b
ps.10.128.124	f	c	a	a	a	b	a	a b
ps.11.134.128	d	b	b	b	a	b	b	b
ps.11.136.130	c	a	b	a	a	b	b	a
ps.11.136.131	f	c	b	a	a	b	b	c
ps.11.136.132	c	a	b	a	a	a	b	b
ps.11.136.133	c	a	a	a	a	b	b	a
ps.11.137.134	c	a	a	a	a	b	b	a
ps.11.139.135	f	b	a	b	a	a b	a	d
ps.11.140.136	f	b	a	b	a	b	a	b
ps.12.143.137	c	a	b	a	a	a b	b	b a
ps.12.143.138.a	d	c	b	a	a	b	b	b
ps.12.143.138	b	a	b	a	a	a	b	c
ps.12.145.141	a	b	b	b	a	b	b	b
ps.12.145.143	a	c	b	a	a	a	b	a
ps.12.146.144	c	a	a	a	a	b	b	b
ps.12.146.145	c	a	b	a	a	b	b	b
ps.12.146-7.146/	f	c	b	b	a	a	b	c
ps.12.147.147	c	a	b	a	a	b	b	a
ps.12.147.148	c	a	a	a	a	b	b	b
ps.12.148.150/	f	c	a	b	a	a	b	c
ps.12.151.153	f	c	a	a	a	b	b	c
ps.12.152.154/	f	c	a	b	a	a	a	e d

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
ps.12.155.155	f	b	a	b	a	a	b	b
ps.13.159.156	a	b	a	a	a	b	b	a
ps.13.159.157	f	b	a	a	a	b	b	b
ps.13.162.158	c	c	b	a	a	b	b	a
ps.13.162.158.a	b	b	b	a	a	b	b	a
ps.13.165.159	b	a	b a	a	a	b	a	b
ps.14.167.160	c	a	b	a	a	b	b	a
ps.14.167.161	f	b	b	a	a	b	b	a
ps.14.168.162	a	c	a	a	a	b	b	a
ps.14.169.163	e	c	b	b	b	a b	b	b
ps.14.171-2.165/	b	b	a	b a	a	a	b	b
ps.14.173.166	b	c	b	a	a	b	b	a b
ps.14.174.167	b	c	b	b a	a	b	b	c
ps.14.176.168	c	a	b	a b	a	b	a	a
ps.15.177.169	c	a	a	a	a	b	b	a b
ps.15.178.170	f	c	b	a	a	b	b	a
ps.15.179.172	e	c	b	a	a	b	b	a
ps.15.181.173	c	a	a	a	a	b	b	a
ps.15.183.174	b	a	a	a	a	b	a	b
ps.15.184.175	b	a	a	a	a	b	a	b
ps.15.184.176	b	a	a	a	a	b	a	a
ps.15.186.179	b	a	b	a	a	b	a	b
ps.15.187.181	d	b	a	b	a	a b	a	b
ps.16.191.182	f	c	b	a	a	a b	b	b
ps.16.191.182.a	a	b	b	a	a	b	b	a
ps.16.191.183	c	a	b	a	a	b	b	e b
ps.16.191	f	b	b	a	a	b	b	b
ps.16.191.	a		b	a	a	b	b	a
ps.16.191.184	d	b	b	b	a	b	b	b
ps.16.192.185	e	b	b	a	a	b	b	a
ps.16.192.186	b	c	a	a	a	b	b	b
ps.16.198-9.187	f	b	a	a, b?	a	b	a	d
ps.16.201.188	b	c	a	b	b a	b	a	b d
ps.16.203.192	f	c	a	b	a	b	a	b
ps.16.204-5.193/	f	c	a	b	a	a	a	e d
ps.16.206.195/	f	c	a	b	a	b	a	e b
ps.16.208.196	f	c	a	b	a	a	a	d
ps.17.209.197	f	c	a	b	a	b	a	b
ps.17.212.198	f	b	a	b	a	b	a	c
ps.17.212.199	f	b	a	b	a	b	a	b
ps.17.213.201	d	b	a	b	a	b	a	d
ps.17.213.202	f	b	a	b	a	b	a	a b
ps.17.222.205	f	b	a	a	a	b	b	b
ps.17.223-4.206	c	c	b	a	a	b	b	b

Appendix 10: Coding Spreadsheet for Main Category I (Description-Mediated Worldbuilding) in *Harry Potter and the Chamber of Secrets*

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.1.3.1	f (c, d)	b	a	b	a	b	b	a
cs.1.3.1	a	c	b	a	a	b	b	a
cs.2.12.5/	b	b	a	b	a	a	b	b
cs.3.32.12	f (c, d)	c	a	a	a	a	b	c
cs.3.32.12.a	a	b	a	a	a	a	b	a
cs.3.34.13	c	c	a	a	a	a	b	c
cs.3.34.13.a	a	b	a	a	a	b	b	a
cs.3.34.13	a	b	a	a	a	b	b	b
cs.3.36.16	f	c	a	a	a	a	b	c
cs.3.36.16.a	a	b	a	a	a	a	b	a
cs.3.36.17	f	c	a	a	a	a	b	c
cs.3.37.18/	b	b	a	a	a	a	b	b
cs.3.38-9.19	c	a	a	a	a	b	b	b
cs.3.40.20	c	b	a	a	a	a	b	d
cs.3.40.20.a	b	a	a	a	a	b	b	b
cs.3.40.20.b	a	b	a	a	a	b	b	a
cs.4.45.27	b	a	b	a	a	b	b	b
cs.4.47-9.32/	d g	b	a	b	a	a	b	d
cs.4.49.33	c	a	a	a	a	a	a	d
cs.4.53.36	c	c	a	a	a	a	a	c
cs.4.53.36.a	a	b	a	a	a	a	a	a
cs.5.73.63{	b	a	a	a	a	a	b	a
cs.5.73.63}	c	a	a	a	a	a	b	a
cs.5.76.69{	c	c	a	a	a	a	b	a
cs.5.76.69}	f	b	a	a	a	a	b	b
cs.5.76.69.a	a	a	a	a	a	a	b	a
cs.5.78.73	c	a	a	a	a	a	a	b
cs.6.86.83	c	a	b	a	a	b	b	b
cs.6.92-3.90	b	c	a	b	a	a	b	d
cs.6.101-2.98/	b	b	a	a	a	a	b	b
cs.7.111.105	f	c	a	a	a	a	b	b
cs.7.114.109	c	a	a	a	a	a	b	a
cs.7.117.114	f (b,c,d)	c	a	a	a	a b	b	b
cs.7.119.116	c	a	a	a	a	a	b	c
cs.7.120.117/	d	b	a	b	a	b	b	b
cs.8.123.122	d	b	a	b a	a	a	b	b
cs.8.125.125	c	c	a	a	a	a	b	c
cs.8.126.126	d	b	b	a	a	a	b	b
cs.8.130.130	c	a	a	a	a	a	b	b
cs.8.131.132	c	c	a	a	a	a	b	b
cs.8.131.132.a	b	a	a	a	a	b	b	a
cs.8.131.132.b	d	b	b	a	a	b	b	a

cs.8.131-2.133	c	c	a	a	a	a	b	d
cs.8.133.134	c	c	a	a	a	a	b	c
cs.8.139.137	d	b	a	b	a	b	b	b
cs.9.157.142	c	c	a	a	a	a	b	c
cs.10.164.147	c	c	a	a	a	a	b	c
cs.10.164-5.148	f	b	b	b	a	b	b	b
cs.10.173.152/	f	b	a	b a	a	b	b	d
cs.10.174-6.153	f	c	a	b	a	b	b	c
cs.10.174-6.153.a	a	b	a	b a	a	b	b	a
cs.10.180.156	d	b	a	b	a	b	b	b
cs.11.186.160	f	c	a	a	a	a b	b	b
cs.11.189.164	c	c	a	a	a	a	b	b
cs.11.202.177	d	b	a	b	a	a	a	d
cs.11.204.181	f	c	a	a	a	a	a	d
cs.12.205.182	c	c	a	a	a	a	a	c
cs.12.206.183/	f	c	a	b	a	b	a	b
cs.12.206-7.184/	b	b	a	b	c	a	a	d
cs.12.212-3.189/	c	a	b	a	a	a	b	b
cs.12.212-3.189/.a	f	c	b	a	a	b	b	b
cs.12.215.191	f	b	a	a	a	b	a	c
cs.12.219.195	c	a	b	b	a	b	a	a
cs.12.211.196	c	c	a	a	a	a	a	b
cs.13.231.200/	c	a	a	b	a	b	b	c
cs.13.235-6.203	c	a	a	a	a	a	b	b
cs.13.235-6.203.a	f (c, d)	c	a	a	a	a	b	b
cs.13.247.207	b	a	a	a	a	b	b	b
cs.15.272.222	b	a	a	a	a	b	a	b
cs.15.273.223	b	a	a	a	a	b	a	b
cs.15.275-6.224/	b	c	a	b	a	a	a	d
cs.15.275-6.225	b	a	a	a	a	a	a	b
cs.16.300.229/	c	c	a	b	a	b	a	b
cs.16.302.231	c	a	a	a	a	b	a	b
cs.16.302.232/	b	c	a	b	a	a	a	b
cs.16.304.234	c	a	b	a	a	b	a	b
cs.16.304-5.235/	c	b	a	b	a	b a	a	b
cs.17.306-7.236	c	c	a	a	a	a	a	d

cs.17.307.237	f (c, d)	b	a	b	a	b	a	b
cs.17.315.241/	b	c	a	b	a	a	a	d

Appendix 11: Coding Spreadsheet for Main Category II (Narration-Mediated Worldbuilding) in *Harry Potter and the Chamber of Secrets*

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.1.3-4.3	c	c	b	a	a	a	b	d
cs.1.3-4.3.a	d	b	b	a	a	b	b	a
cs.1.3-4.3.b	a	c	b	a	a	b	b	a
cs.1.4.4	d	b	b	b	a	b	b	c
cs.1.4.4.a	c	b	b	a	a	b	b	a
cs.2.12.5/	b	b	a	b	a	a	b	b
cs.2.19.6	f	b	a	a	a	b	b	b
cs.2.19.7	f	b	a	a	a	b	b	b
cs.2.20-1.8	f	c	a and b	a	a	b	b	d
cs.3.24.9	f	c	a	b	a	b	a b	b
cs.3.25.10	f	c	a	b	a	b	a b	b
cs.3.31.11	f	c	b	a	b	b	b	d
cs.3.31.11.a	a	b	b	a	b	b	b	a
cs.3.34.14	c	a	a	a	a	b	b	b
cs.3.34.15	f	c	a	a	a	b	b	b
cs.3.37.18/	b	b	a	a	a	a	b	c
cs.4.42.22	f	c	b	a	a	b	b	b
cs.4.42.23	b	b	b	a	a	b	b	b
cs.4.43.24	c	c	a	a	a	b	b	a
cs.4.43.25	c	c	b	a	a	b	b	b
cs.4.43-4.26	a	b	b	a	a	b	b	a
cs.4.46.28	a	b	b	a	a	b	b	a
cs.4.46.29	a	b	b	a	b	b	b	a
cs.4.46.30	b	b	b	a	a	b	b	a
cs.4.46.31	c	a	b	a	a	b	b	a
cs.4.46.31.a	a	b	b	a	a	b	b	a
cs.4.47-9.32/	d g	b	a	b	a	a	b	b
cs.4.51.34	c	a	a	a	a	b	a	a
cs.4.52.35	f	c	a	a	a	b	a	b
cs.4.54.37	c	a	a	a	a	b	a	a
cs.4.54.38	c	a	a	a	a	b	b	b
cs.4.54.39	f	c	a	a	a	b	b	a
cs.4.56.40	b	b	a	a	a	b	b	a
cs.4.56.41	c	a	a	a	a	b	b	a
cs.4.57*	c	a	b	a	a	b	b	a
cs.4.57.42	c	c	b	a	a	b	b	a
cs.4.57.43	c	a	b	a	a	b	b	b
cs.4.57.43.a	a	b	b	a	a	b	b	a
cs.4.57.44	c	c	b	a	a	b	b	a
cs.4.58.45	c	a	b	a	a	b	b	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.4.58.46	a	b	b	a	a	b	b	a
cs.4.58.47	c	c	a	a	a	b	b	a
cs.4.58.48	a	b	a	a	a	b	b	a
cs.4.58.49	c	a	a	a	a	b	b	a
cs.4.59.50	c	c	a	a	a	b	b	b
cs.4.62.51	a	b	a	a	a	b	b	a
cs.4.62.52	c	c	a	a	a	b	b	a
cs.4.63.53	a	b	b	a	a	b	b	a
cs.5.65.54	f	b	b	a	a	b	b	b
cs.5.65.55	c	a	b	a	a	b	b	a
cs.5.65.56	c	a	b	a	a	b	b	a
cs.5.66.57	c	a	b	a	a	b	b	a
cs.5.66.58	f	b	b	a	a	b	b	b
cs.5.67.59	f	b	a	a	a	a b	b	c
cs.5.68.60	f	b	a	b	a	b	a	c
cs.5.70.61	f	c	a	a	a	a	a	d
cs.5.71.62	c	c	a	a	a	b	b	b
cs.5.73.64	f	c	a	b	a	b	a	c
cs.5.74.65{	c	a	a	a	a	b	a	a
cs.5.74.65}	b	a	a	a	a	b	a	a
cs.5.74-5.66	b	c	a	b	b	b	a	d
cs.5.75-6.67	d	b	a	b	a	b	a	d
cs.5.76.68{	b	a	a	a	a	b	b	a
cs.5.76.68}	c	a	a	a	a	b	b	a
cs.5.77.70.a	a	b	a	b	a	a	b	a
cs.5.77.70	f	b	a	b	a	a	b	b
cs.5.77.71	c	c	b	a	a	b	b	a
cs.5.78.72?	c	c	b	a	a	b	a	b
cs.5.79.74	a	b	a	a	a	b	a	a
cs.5.79-80.75	g	?	a	a	a	b	a	a
cs.5.83.76	c	c	a	a	a	b	b	b
cs.5.83.77	f	b	b	a	a	b	b	b
cs.5.83.79?	c	c	b	a	a	a	b	b
cs.5.84.80	f	b	a	a	a	b	b	b
cs.5.84.81	c	a	a	a	a	b	b	a
cs.5.85.82	c	a	a	a	a	b	b	a
cs.6.86-7.84	f	c	a	a	a	b	b	b
cs.6.87.85	f	c	a	a	a	b	b	d
cs.6.89.86	c	a	a	a	a	b	b	b
cs.6.89.87	f	c	b	a	a	b	b	a
cs.6.90.88	b	c	a	a	a	b	b	b
cs.6.91.89	c	a	a	a	a	b	b	a
cs.6.93.91	b	b	a	a	a	b	b	b
cs.6.94.92	b	c	b	b	a	b	b	c
cs.6.94.93	f	b	b	a	a	b	b	a
cs.6.95.94	a	c	b	a	a	b	b	a

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.6.96.95	c	a	a	a	a	b	b	a
cs.6.98.96	a	b	b	a	a	b	b	a
cs.6.101-2.98/	b	b	a	a	a	a	b	d
cs.7.104.99	a	c	b	a	a	b	b	a
cs.7.106.100	f	c	a	a	a	b	b	c
cs.7.107.101	f	a	a	a	a	b	b	a
cs.7.107.102	c	a	a	a	a	b	b	a
cs.7.108.103	f	c	a	a	a	b	b	c
cs.7.109.104	c	a	a	a	a	b	b	a
cs.7.112.106	c	c	a	b	a	b	b	a
cs.7.112-3.107	f	b	a	a	a	b	b	c
cs.7.113.108	f	a	a	a	a	b	b	a
cs.7.114.110	c	a	a	a	a	b	b	a
cs.7.114.111	b	a	a	a	a	b	b	a
cs.7.114.112	b	b	b	a	a	b	b	a
cs.7.115.113	c	a	a	a	a	b	b	a
cs.7.119.115	c	a	b	a	a	b	b	a
cs.7.120.117/	d	b	a	b	a	b	b	b
cs.8.122.119	c	a	b	b a	a	b	b	a
cs.8.122.120	b	c	b	a	a	a b	b	b
cs.8.122.121	c	a	b	a	a	b	b	a
cs.8.123.123	d	b	a	a	a	b	b	a
cs.8.124.124	c	a	b	a	a	b	b	a
cs.8.126.127	c	a	a	a	a	b	b	a
cs.8.127.-8.128	c	c	b	a	a	b	b	d
cs.8.129.129	d	b	a	a	a	b	b	b
cs.8.130.131	b	c	a	a	a	b	b	a
cs.8.130.131.a	a	b	b	a	a	b	b	a
cs.8.135-6.135	d	b	a	a	a	b	b	d
cs.8.135-6.135.a	a	c	a	a	a	b	b	a
cs.8.138.136	a	b	b	b	a	b	b	a
cs.9.146.	c	a	a	a	a	b	b	a
cs.9.147.138{	c	b	a	a	a	b	b	b
cs.9.147.138}	a	b	b	a	a	b	b	a
cs.9.150.139	e	b	b	b	b	a	b	d
cs.9.150-1.140	c	b	b	b	b	a	b	d
cs.9.154.141	b	c	a	b	a	b	b	b
cs.9.158.143	a	b	a	a	a	b	b	a
cs.10.161.144	a	b	b	a	a	b	b	a
cs.10.162.145	a	b	b	a	b	b	b	a
cs.10.164.146	c	a	b	a	a	b	b	a
cs.10.167.149	c	c	a	a	a	b	b	a
cs.10.167.150	c	a	a	a	a	b	b	a
cs.10.169.151	f	b	a	b	a	b	a	b d
cs.10.173.152/	f	b	a	b a	a	b	b	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.10.176.154	f	b	b	b	b	b	b	b
cs.10.178.155	e	b	b	a	b	b	b	c
cs.11.183.157	f	c	a	a	a	b	b	b
cs.11.185.158	c	a	b	a	a	b	b	b
cs.11.185.159	c	a	b	a	a	b	b	a
cs.11.187.162	f	b	a	a	a	b	b	b
cs.11.187.162.a	a	b	a	a	a	b	b	a
cs.11.188.163	c	c	a	a	a	b	b	a
cs.11.190.165	c	c	a	a	a	b	b	c
cs.11.190.166	f	b	a	a	a	b	b	b
cs.11.190.166.a	a	b	a	a	b	b	b	a
cs.11.192.168	f	b	a	a	a	b	b	d
cs.11.192.168.a	a	b	a	a	b	b	b	a
cs.11.194.169	f	b	a	b	a	b	b	b
cs.11.194.169.a	a	b	a	b	a	b	b	a
cs.11.194.170	d	b	a	b	a	b	b	c
cs.11.195.171	d	b	b	b	b	b	b	c
cs.11.197.172	b	c	b	b	a	b	b	c
cs.11.197-8.173	f	c	a	a	a	b	b	b
cs.11.198.174	f	b	b	a	a	b	b	a
cs.11.200.175	c	a	a	a	a	b	b	a
cs.11.201.176	c	a	a	a	a	b	b	a
cs.11.202.178	b	b	a	b	a	b	a	b
cs.11.204.179	a	c	b	a	a	b	a	a
cs.11.204.180	f	b	a	a	a	b	a	b
cs.12.206.183/	f	c	a	b	a	b	a	b
cs.12.206-7.184/	b	b	a	b	c	a	a	c
cs.12.210.185	c	c	b	a	a	b	b	a
cs.12.211.186	f	c	b	a	a	b	b	a
cs.12.212.187	f	b	b	b	a	b	b	a
cs.12.212.188	c	c	b	a	a	b	b	a
cs.12.212-3.189/	c	a	b	a	a	b	b	b
cs.12.214.190	c	a	b	a	a	b	a	a
cs.12.215.192	c	a	b	a	b	b	a	a
cs.12.215-6.193	f	b	a	b	a	b	a	d
cs.12.216-7.194	f	b	a	b	a	a	a	c
cs.12.224-5.197	f	b	a	b	a	b	a	b
cs.13.228.198	f	b	b	a	a	b	b	a
cs.13.230-1.199	f	c	b	a	b	b	b	c

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.13.230-1.199.a	a	b	b	a	b	a	b	a
cs.13.231.200/	c	a	a	b	a	b	b	c
cs.13.234.201	a	c	a	a	a	b	b	a
cs.13.234.202	b	b	b	b	a	b	b	b
cs.13.236.204	f	c	a	a	a	b	b	c
cs.13.239-40.205	f	c	a	b	a	b	b	d
cs.13.242-3.206	f	b	a	b	a	b	b	d
cs.14.249.209	b	c	b	a	a	b	b	a
cs.14.251.210	b	b	b	b	a	b	b	b
cs.14.251.211	c	a	a	a	a	b	b	a
cs.14.251.212	c	a	b a	a	a	b	b	b
cs.14.252.213	a	c	b	a	b	b	b	a
cs.14.254.214	a	b	a	a	a	b	b	a
cs.14.259.215	f	c	b	b	a	b	b	a
cs.14.259.215.a	a	c	b	b	a	b	b	a
cs.14.260.216	c	a	a	a	a	b	a	a
cs.15.265.217	b	c	b	a	a	b	b	b
cs.15.265.218	c	a	b	a	a	b	b	a
cs.15.268.219	b	c	a	a	a	b	b	a
cs.15.272.220	b	a	a	a	a	b	a	a
cs.15.272.221	f	b	a	b	a	b	a	b
cs.15.272.221.a	a	b	a	b	b	b	a	a
cs.15.275-6.224/	b	c	a	b	a	b a	a	d
cs.15.277.225	b	b	b	b	b	b	a	b
cs.15.278.226	b	b	b	b	b	b	a	b
cs.16.283-4.	f	b	a	a	a	b	b	b
cs.16.284.227	f	b	b	a	a	b	b	b
cs.16.298.228	f	b	b	a	b	b	a b	b
cs.16.298.228.a	a	b	b	a	b	b	a b	a
cs.16.300.230	d	b	a	b	b	b	a	c
cs.16.300.229/	c	b	a	b	a	b	a	b
cs.16.302.232/	b	a	a	b	a	b	a	b
cs.16.304-5.235/	c	b	a	b	a	b a	a	b
cs.17.310.238	f	b	b	b	b	b	a	d
cs.17.312.239	f	b	b	b	b	b	a	b
cs.17.314.240	f	b	a	a	a	b	a	b
cs.17.315.241/	b	c	a	b	a	a	a	c
cs.17.316.242	f	b	a	b	a	b	a	b
cs.17.317.243	f	b	a	a	a	b	a	b
cs.17.319.244	f	b	a	b	a	b	a	b
cs.17.320.245	c	a	a	b	a	b	a	b

Segment number	1. aspect	2. degree of invention	3. deictic sphere	4. function	5. narrative level	6. explicitness	7. phase of plot	8. length
cs.17.322.246	f (b, c, d)	b	a	b	a	b	a	d
cs.18.333.247	f	b	b	b	b	b	a	b
cs.18.333.248	c	a	a	b	a	b	b	b

Appendix 12: Segmentation sample from *The Colour of Magic*

newfound admirers watching him with interest in case he did something humorously lunatic.

Rincewind got down on one knee, the better to arrange the picture, and pressed the enchanted lever.

The box said, "It's no good. I've run out of pink."

A hitherto unnoticed door opened in front of his eyes. A small, green and hideously wary humanoid figure leaned out, pointed at a color-encrusted palette in one clawed hand, and screamed at him.

"No pink! See?" screamed the homunculus. "No good you going on pressing the lever when there's no pink, is there? If you wanted pink you shouldn't of took all those pictures of young ladies, should you? It's monochrome from now on, friend. All right?"

"All right. Yeah, Sure," said Rincewind. In one dim corner of the little box he thought he could see an easel, and a tiny unmade bed. He hoped he couldn't.

"So long as that's understood," said the imp, and shut the door. Rincewind thought he could hear the muffled sound of gnumbling and the scrape of a stool being dragged across the floor.

"Twoflower—" he began, and looked up.

Twoflower had vanished. As Rincewind stared at the crowd, with sensations of prickly horror traveling up his spine, there came a gentle prod in the small of his back.

commentaires 449

Ajouter un commentaire...

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Lina Janv. 6
cm.1.42.104

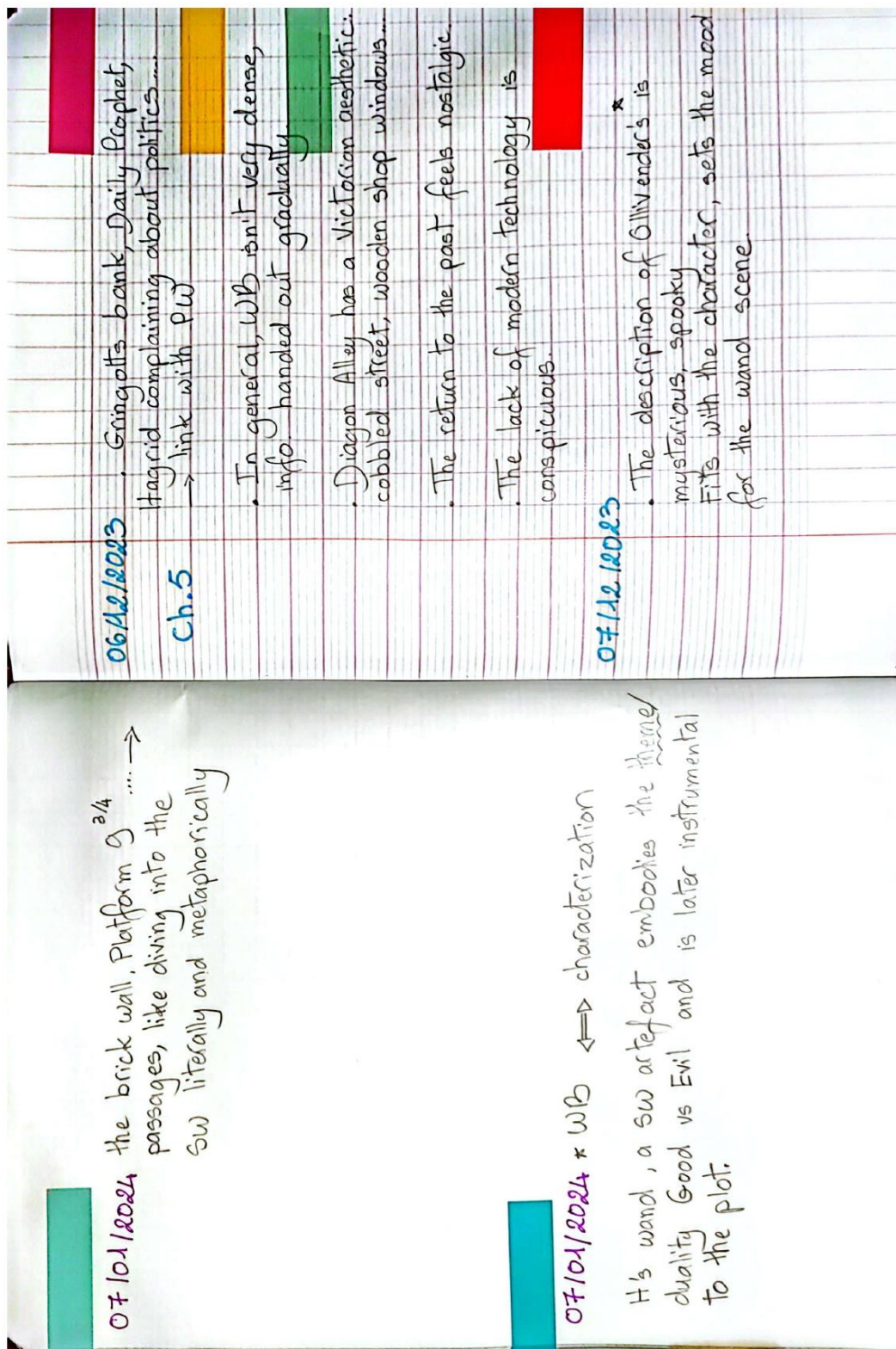
Lina Janv. 6
cm.1.43.105

Lina Janv. 7
cm.1.43.105.a

Lina Janv. 6
cm.1.43.105

Lina Janv. 6
cm.1.43.105

Appendix 13: Sample from the researcher's journal



Abstract in Arabic

يهدف هذا البحث الى دراسة دور السرد في بناء العوالم الخيالية و التحقيق في خصائص اسلوب و محتوى بناء العوالم من خلال الوصف و السرد في الروايات الخيالية الانجليزية. هذه الدراسة تفحص ثلاث اعمال هي: لون السحر (1983) للكاتب تيري براتشت و هاري بوتر و حجر الفيلسوف (1997) و هاري بوتر و حجرة الاسرار (1998) ل ج ك. رولنج. تم الحصول على بيانات هذا البحث بواسطة تحليل المحتوى النوعي و كذلك استعمال مذكرات البحث كمصدر معلومات من الباحثة من وجهة نظرها كقارئة. اداة الترميز لهذا التحليل حصرية و صممت خصيصا لتلبية احتياجات الدراسة. تشير النتائج الى وجود سوء فهم حول طبيعة الوصف و السرد و دورهما في الادب ، كما ان السرد يساهم بالفعل بشكل كبير في بناء العوالم الخيالية. علاوة على ذلك، يوضح التناقض العام للنتائج ان خصائص بناء العوالم في الروايات المدروسة تتبع انماط ثابتة قد تعكس نسق في الادب الخيالي الانجليزي بشكل عام

كلمات الدلالة: بناء العوالم، الادب الخيالي، الوصف، السرد، تحليل المحتوى النوعي، عالم القرص، هاري

بوتر