



**PRESENCE OF ETHICAL, AESTHETIC AND RELIGIOUS KEYS IN  
THE CREATION OF POSSIBLE LITERARY WORLDS\***

***PRESENCIA DE CLAVES ÉTICAS, ESTÉTICAS Y RELIGIOSAS EN LA  
CREACIÓN DE MUNDOS POSIBLES LITERARIOS***

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ABSTRACT

Literary works have structures that articulate the possible worlds represented in them using ethical, aesthetic, and religious keys -mimeses of these structures in the real effective world- so that the greater or lesser presence of these keys determines whether the work is coherent, plausible, and meaningful for the reader. Literary theories have omitted the study of this section of reality present in the structure of the works and, therefore, in this article we intend to systematise and describe, using the semantic theory of possible worlds, the functioning of these structures in the processes of representation, creation, and reception of a work of fiction. We also provide a proposal for a model of analysis that ratifies the presence of these articulating structures of the fictional world and regulators of the interactions of the possible characters among themselves, with the

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world they inhabit and with transcendence. With this research we want to confirm the need to include ethical, aesthetic and religious structures within the theory of literature and to offer a rich and fruitful model of analysis.

*Keywords:* Ethics, Aesthetics, Religion, possible worlds, mimesis, fiction, verisimilitude.

## RESUMEN

Las obras literarias tienen estructuras que articulan los mundos posibles representados en ellas mediante claves éticas, estéticas y religiosas -mimesis de las estructuras del mundo real efectivo- de modo que la mayor o menor presencia de estas claves determina que la obra sea coherente, plausible y significativa para el lector. Las teorías literarias han omitido el estudio de esta realidad presente en la estructura de las obras y por ello pretendemos sistematizar y describir, utilizando la teoría semántica de los mundos posibles, el funcionamiento de estas estructuras en los procesos de representación, creación y recepción de una obra de ficción. También aportamos una propuesta de modelo de análisis que ratifica la presencia de estas estructuras articuladoras del mundo ficcional y reguladoras de las interacciones de los personajes posibles entre sí, con el mundo que habitan y con la trascendencia. Con esta investigación pretendemos incluir la realidad ética, estética y religiosa en el estudio de la teoría literaria y ofrecer un modelo de análisis rico y fructífero.

*Palabras clave:* Ética, Estética, ficción, mimesis, mundos posibles, Religión, verosimilitud.

## INTRODUCTION

During the process of creation of a literary work, studied in the light of the theory of possible worlds by Tomás Albaladejo (1986), a series of elements that articulate the structure that governs the fictional world represented in the text can be observed from the beginning. This structure sustains and provides mimetic solidity to the possible characters, as well as to their actions and relations. Thus, the literary possible worlds will be recognisable and meaningful in the process of reception for the reader. This happens because the construction of possible worlds in which fictional beings, states, processes, and actions are included, which the receiver accesses through semiotic channels, emulates the beings, states, processes, and actions that exist in the objective real world, not always as exact copies, but showing patterns that define these elements and the

interactions of the possible characters with each other and with the world they inhabit.

These patterns must be comprehensible and coherent and thus be determined by categories that articulate the relationships in the real effective world, categories that are necessary to give verisimilitude to the literary text and that in the effective reality appear as indispensable in the interaction of man with his fellow men, with the visible environment in which these relationships develop and with the invisible and transcendent environment towards which the human spirit feels a special attachment.

These categories appear defined and concretised in ethical, aesthetic, and theological terms respectively. Thus, under mimetic criteria, the presence of an order of relations is also considered immediate in the fictional reality to provide congruence to the interactions of the possible characters that inhabit a possible world understandable, coherent, and plausible for the reader. We will call these structuring elements of the fictional interaction articulatory keys.

In this article we intend to show how literary possible worlds include in their constitution certain articulatory keys that provide sufficient solidity to the general order structure. We believe that the extent to which literary works possess in their general order structure such articulatory keys, which situate the characters in the world and before the world, determines the poeticity of these works, insofar as the receiver recognises himself in them in a truer way, perceives them as revealing a greater beauty and thus experiences an essentially more human understanding of the world.

Literary theories have ignored the presence of such elements in literary works and thus their description and systematisation, for this reason, our aim is to formulate a theoretical framework that justifies the existence and necessity of these articulatory keys, both in the process of creation and in the process of reception, that is capable of housing the description of their functioning and that generates a model of analysis that can test these affirmations. This new model of analysis first tries to provide the necessary philological rigour to the aesthetic studies proposed by hermeneutics for literary works, and then tries to provide a sense of unitary reality that amplifies the philological study, enriching it with new perspectives that will rescue elements present in the texts and difficult to detect with the use of exclusively linguistic-literary tools.

To this end, we have gone through the literary theories in search of the most suitable one to house the theoretical apparatus that reflects on the presence of the ethical, aesthetic, and religious articulatory keys that give fictional worlds their guiding solidity and we consider the model offered by Professor Tomás

Albaladejo (1986) in his *Teoría de los mundos posibles. Macroestructura Narrativa*, the most appropriate one to carry out the proposal we present here. This choice is even more apt if we consider that Albaladejo is a pioneer in the enunciation of the concepts we are dealing with, that his work has served as a substratum for the studies of text linguistics and narratology for the last thirty years and that he is the greatest representative of this theory in Spain.

## I. POSSIBLE WORLDS. BRIEF APPROACH

We consider one of the most complete approaches to the study of a literary work to be the one known as the *theory of possible worlds*, since it not only theorises about the fictional creation of structures and their verbal realisation as a poetic work of art, but also works as a powerful analytical device to penetrate into the deepest part of their essence without leaving aside any of their semantic, syntactic and pragmatic dimensions, using exclusively the linguistic material that the work itself offers us.

There have been many versions of this theory by important literary scholars, both during and after the publication of Albaladejo's 1986 work, *Teoría de los mundos posibles y macroestructura narrativa. Análisis de las novelas cortas de Clarín*.

The most immediate antecedents to the current understanding of the concept of possible worlds can be found in the 18th century, when a great revolution of thought took place among intellectuals and those recently baptised as aesthetes, which would be the origin of the new theories<sup>1</sup>. Leibniz exemplifies this concept with literature, but his purpose was to present possible worlds as an alternative to the actual world, in order to explain the logical category of possibility within the framework of his philosophical meditations.

The new aesthetic theory, derived from this novel proposal, maintains that fictions are possible worlds and as such are not part of reality. This theory provides a list of imaginary or possible worlds as alternatives to the real world. Thus, the stories that appear in literary texts can be considered a narration of what happens in one of these possible worlds. The Swiss authors Breitinger and Bodmer (83-204) and the German philosopher Baumgarten (2010) were the

1 The concept of possibility has been the subject of discussion throughout the history of philosophy long before Leibniz's postulates, from Aristotle to Augustine of Hippo, and it took on a special dimension in the thirteenth century around the figure of Thomas Aquinas and after the Condemnations of Paris, in 1277. John F. Wippel (1981).

ones who definitively integrated the concept of the possible world in literature. The first of them took the initial step towards interweaving the concept with the problems of poetic studies and proposed that in nature there are, in addition to the real world, countless possible worlds, along the lines of the classical notion of *imitatio naturae*, and that they can be different in their structure to what is known in the effective reality.

The concept of possible worlds as a framework for a theory of fictionality emerges again in the twentieth century, in the 1960s with an essay by Kripke (83-94) in which he proposes a model structure for modal logic interpreted in terms of possible worlds, taking the concept from Leibniz, but without referring to his postulates. A few years later, however, in the works of Mates (1507-529) and Kalinowski (1985), who assert that the universe of discourse is not limited to the real world but extends over countless possible worlds that are not in reality, the Leibnizian roots reappear.

The definitions of possible world that have been offered to us in the course of its development are very diverse: according to Kirkham (1992), “a possible world is a hypothetical entity postulated as an aid to study and talk about the various ways in which the universe could have been different from what it is [...] A possible world is a complete universe that differs in one way or another (or in more than one way) from the real universe”.

Platinga and Walton (1978) orient the notion of possible worlds to the states of affairs defined in the works that speak of such things, always taking the nature of the possible world as “something that is not actual, but exists” (Platinga 145). Pavel, like Walton, posits models of verisimilitude internal to the structures created by the text. Works of fiction are not a series of propositions but instruments of a game that appears plausible with credible rules inside the game.

Pavel adheres to a specifically literary semantics in which he clarifies the question of fictionality as a truth value of fictional texts and points out that the notion of possible world simplifies the description of universes in the text as autonomous reality and not necessarily linked to the real world, since sometimes such a description appears as antithetical to the rules that govern the effective reality. He qualified and presented alternatives to the notion of possible worlds with respect to the presence of probable contradictions in its definition, which is also considered valid to authenticate the worlds created by literature (Pavel 1986, 44-45).

Eco, in turn, offers the following approach to the description of the possible world:

Let us define a possible world as a state of affairs expressed by a set of propositions in which, for each proposition,  $p$  or  $\sim p$ . As such, a world consists of a set of individuals endowed with properties. Since some of those properties or predicates are actions, a possible world can also be interpreted as a development of events. As a development of events is not effective, but precisely possible, it must depend on the propositional attitudes of someone who affirms it, believes it, dreams it, desires it, etc. (Eco 1993, 181).

According to Garrido Domínguez (31), literary texts construct in a semiotic way, as they are imaginary, a possible fictional, alternative, and ontologically diverse world since its existence is only possible in the textual sphere. Consequently, Estébanez (411) points out that an author is allowed to constitute according to certain conventions possible worlds populated by fictional beings, “for whom a “plausible” existence is configured and lived in spatio-temporal circumstances and in a framework of social relations freely designed by the poet's demiurgic fantasy”.

The established conventions are listed from those proposed by Segre (1985): the work has to be maintained within the framework of a system of relations in which coherence between the possible and the impossible prevails; the presence of impossible elements has to be imbricated in a narrative logic that can be assumed in terms of logical validity by the given system.

In 1998, Doležel compiled a large part of the studies to which he had devoted himself over the previous two decades and poured them into his work *Heterocosmica. Fiction and Possible Worlds*, in what is an attempt to systematise different methodological currents and different points of view on the study of possible worlds as a literary theoretical vehicle.

Other authors who work in the field of the theory of possible worlds include the Swiss author Marie-Laure Ryan who has devoted her research in recent decades to the development of an analytical corpus applicable not only to literary genres such as science fiction, but also to various artistic creations such as film, television, video games and transmedia productions. Her main contributions can be found in works such as *Possible Worlds. Artificial Intelligence and Narrative Theory* of 1991. In 1996, J. J. García-Noblejas published a study consisting of a very personal application of the theory of possible worlds applied to the media entitled *Comunicación y mundos posibles*.

Albaladejo (1986) takes up the notion of possible world proposed by Leibniz and Baumgarten, for whom imaginary worlds are constructions with complete poetic legitimacy. We will use the development of his theory not only to

elucidate elementary concepts for understanding this line of study but, above all, as the basis of the model of analysis proposed for the verification of our proposal.

The contributions of his followers are also very interesting in this field. Among them, Alfonso Martín Jiménez, who in his study entitled *Tiempo e imaginación en el texto narrativo* (1992) systematises Albaladejo's method of analysis in order to investigate the deep sense of temporality in narrative. One of his most significant contributions to the theory of possible worlds focuses, in later developments, on the situations in which the fictional pact between reader and creator are subverted in so-called metaleptic processes and lead to what he calls *impossible worlds* (Martín Jiménez, 2015).

Another follower, Javier Rodríguez Pequeño (2008) proposes an updated revision of the classification of literary genres and the description and application of the theory of possible worlds to these genres and subgenres. To this end, he adds a fourth type of world model to the three proposed by his teacher, which refers to plausible non-mimetic (fantastic) fiction. With this new type of world model, the author not only changes the character of certain fantastic narrative compositions from implausible to plausible, but also introduces the +/- mimetic feature.

Currently, the study of theories of possible worlds has turned its attention to fictional narrative in media other than literature, such as video games, developments in artificial intelligence, the internet, or the interactivity of multiple receivers, among others. The work in Spain of Antonio Planells, Manuel Asensi, as well as outside its borders, carried out by authors such as Jan Alber, 2016; Alice Bell, 2010 and 2016; Phillip Bricker, 2008; Warren Buckland, 2004; Daniel Dohrn, 2009; Bohumil Fořt, 2016; Françoise Lavocat, 2010; Elizabeth Swift, 2016; Nele Uhl, 2013; Jan Van Looy, 2005; Salome Voegelin, 2014, Mak Wolf, 2012, or Victoria Hernández, 2019 y 2020, among the most recent ones, is noteworthy.

## II. ETHICAL, AESTHETIC, AND RELIGIOUS KEYS AS SUPPORT FOR THE GENERAL ORDER STRUCTURE

Tomás Albaladejo, in formulating his theory, introduces a novel semiotic and textual perspective from which he analyses the formation of the narrative text and strengthens the theory of fictionality (Martín Jiménez 1993, 63-65). Albaladejo's assumptions focus on the possible worlds with respect to the process of literary creation from three angles: one related to the segment of the real world embodied in the work and known as referent, one related to the linguistic

representation of the world according to the models established in the Referential Set Structure (or RSS hereinafter), and one related to the macrostructure, both base and transformation, which leads to the microstructure.

In this article, as we have previously indicated, we will add to the already existing theoretical proposal an extension that shelters the articulatory patterns or keys that provide structure to the fictional possible world. This extension consists of the addition of three categories of subworld related to the attitude of experience of each of the characters, which in Albaladejo's proposal includes the experiences of knowledge, fear, desire, belief, or imagination, among others, and the attitude towards them shown by each character.

The incorporations that we believe necessary for a better description of the model of the world are those related to the attitude towards ethical, aesthetic, and religious experiences. In this way, each section of the world embodied in the literary text will have references that associate or disassociate it from its relationship with ethics, beauty, and religion. If we take a few steps back, we remember that Aristotle states that the most important element of the poetic work is action.

The structuring of the facts; for tragedy is an imitation, not of men, but of an action and of a life, and happiness and unhappiness are in the action, and the end is an action, not a quality. And the characters are such or such according to the character; but, according to the actions, happy or the opposite. Thus, they do not act to imitate the characters, but they dress the characters because of the actions, (Aristotle 1450a, 15-23).

Thus, the semantic description of character worlds will be marked by their actions. Actions usually do not appear in isolation or independently but are usually complex and called interactions. In a possible multipersonal world, each fictional person is immersed in a network of interpersonal relations or interactions ordered in a hierarchy according to the protagonism of the character who performs them. Aristotle (1451b, 5-9) indicates that the poet says, "what could happen", as opposed to the historian who deals with what has happened and the particular; "... for poetry rather says the general" and understands as general "to what kind of men it occurs to say or do such and such things plausibly or necessarily". Ricoeur (95), paraphrasing Aristotle, postulates that:

The possible and the general are not to be sought elsewhere than in the organization of the events, since it is this linkage that has to be necessary or probable. In short, it is the plot that has to be typical. We understand anew why the action takes precedence over the characters. It is the universalizing of the plot that universalizes the characters.



In the effective real world, we observe that man's actions, his interactions with other men and with the world they inhabit, are regulated by patterns and codes that order the relational mechanism according to ethical, aesthetic, and religious criteria. Therefore, if the primordial thing of the literary work is the actions, and therefore the interactions, it will be fundamental that when they are transferred from the effective real world to the fictional world, these patterns and codes that order the relationships according to ethical, aesthetic, and religious criteria are also transferred. In this way, the coherent verisimilitude of the development of the interactional framework will result in a reception that is accessible, intelligible, and meaningful for the reader.

In this line, several publications demonstrate the presence of ethical, aesthetic and religious elements such as love in Margaret Atwood's *The Handmaid's Tale* (Hernández 2019); longing in Evelyn Waugh's *Brideshead Revisited* (Hernández 2019); and the comparison of these elements in a literary work and its cinematic and television transductions (Hernández 2020).

As far as the sequencing of the main elements that constitute literary production is concerned, and in accordance with that established for the description of Albaladejo's theory of possible worlds at the beginning of this section, we will now explain how the new articulatory keys proposed in each of the aforementioned elements are incorporated and why we believe that this extension is sufficiently justified.

## 1. EXTENSIONAL SEMANTICS

What concerns the referent or segment of the world realised in the literary text, has its roots in the studies carried out from the first decades of the twentieth century by Russian formalism and the movements derived from it, such as structuralism, stylistics, and *New Criticism*. Subsequently, text linguistics is supported by several extensions carried out in linguistic studies (García Berrio 90-91) and is established as an integral theory, as it includes semantic-extensional studies, which establish the relationship of the text with the referent and maintains the semiotic anchorage with the sign, which, in this case, is the complete text (Albaladejo 1991, 19-20). Therefore, the extensional semantic is of interest as a referent realised as a verbal work of art and communicated through the literary text.

The existing relationship between the incorporated articulatory keys and the extensional semantic dimension lies in the fact that the fictional text, understood as a linguistic macrosign, responds to the field of the signifier or verbal linear

realisation and to the field of meaning, in the Saussurean sense, embodied as macrostructure; but it needs one more component, of an extratextual nature and corresponding to the referent, whose belonging to the field of reality external to the text allows the portion of the world to be realised linguistically thanks to the author's creation<sup>2</sup>.

A literary work contains constitutive and descriptive elements of the model of the world chosen by the author to project and govern the fictional world that appears in it. The choice of these elements and the instructions that regulate them must obey certain mimetic criteria that convey the reception of this fictional world by the reader towards an objective of credibility and communicative happiness.

This does not mean that the fictional world is a verbalised copy of the effective real world, but it does mean that certain guarantees of verisimilitude are provided, understood not only as the possibility of effective actualisation, but also as internal coherence that provides its components with the capacity to tolerate congruent and articulated interactions around general structures that are understandable and intelligible to the receiver. Thus, the three articulatory keys incorporated into the character's world enable the recognition of the structures that are present in the effective real world and that, in their transformation into the represented world, enable the relations between the composable fictional individuals, and between them and the world they inhabit, making the literary work intelligible and meaningful.

In the realisation of a portion of reality in a literary work, these keys should not be disregarded because they provide significant solidity to the RSS. The ethical articulatory key orders the interactions between fictional characters ori-

2 Literary extensional semantics addresses the crucial relationship between text and world and constitutes a literary-theoretical section that encompasses the literary text and a part of the extratextual space or literary referent. This understanding of semantics contributes to the analysis of the traces of the fictional world represented in the literary text that represents it and thus, it is convenient to expose the itinerary by which in this semiotic analogy the text is considered a sign. The literary text is a linguistic object that can be considered special and formed in turn by other signs, and for this Albaladejo (1998, 39-43) shows the evolution of the concept of sign, especially from the significant progress made by Petöfi (86-90) in the conceptualisation of the sign when passing from the word level to the text level. For this he takes Frege's (41) terms *Sinn* and *Bedeutung* and replaces Lyons' (418) term *Word* with "linguistic expression", used for units of a higher rank than the word. Thus, the text has become a linguistic macrosign formed by other signs integrated in it; the result of the combination of a macrosignifier and a macrosignified. However, the bipartite structure of the sign is not enough for the study of the literary text, with it being necessary to introduce a three-part linguistic scheme in which the referent is included, as Ogden and Richards (11) did.

ented towards the good that perfects them; the aesthetic articulatory key structures the relationship of the subject with the world he inhabits, and the religious articulatory key gives meaning to man's relationship with transcendence. It is presumed that a literary work that lacks all these articulatory keys can be considered as hardly intelligible, convolutedly plausible, or laboriously coherent, although it is more likely that we will not find any work that does not present, even minimally, a trace of them or even that the presence of such ethical, aesthetic and religious keys is negative or absent.

## 2. SEMANTIC REPRESENTATION OF THE WORLD

The RSS or textual extension, after intensionalisation, ceases to be a set of non-linguistic elements and becomes a set of thematic elements that are part of the text. The author's set of instructions, known as the world model, operates in the process of linguistic representation of the world. Depending on whether this world model is taken from the actual reality or created according to the author's intention with respect to the literary work in progress, so will the RSS be with all its elements, relations, and inherent structure.

The model of the world is also crucial in the reception process of the work, since author and reader must share this model for the process of communication, which is the literary act, to be effective. The author's instructions serve as a projection and rection of beings, states, processes, actions, and ideas with semantic value of existence or non-existence and truth or falsity and, in this way, the model of the world with which the receiver will compare the information provided by the text will be established thanks to the assignment of logical-semantic values that give coherence to this world.

A text is made up of a system of worlds. To conduct a semantic analysis, we will use descriptions of sections of the world, carried out by enumerating all the propositions that explain a section of the RSS, obtaining a series that will describe that section of the world and that we will call the world of the individual.

There are several criteria that determine the individual's worlds: the first criterion states that an RSS will consist of as many world sections as individuals who are part of it. The second criterion states that each of the individual's worlds can be divided into as many subworlds as different experience attitudes are displayed. Experience attitudes are those related to knowing, pretending, desiring or fearing. Alongside them must be the experience of the objective reality of the fictional individual and thus, each one of the character worlds will be composed by the real effective subworld of the individual and by the known subworld, the

pretended one, the desired one, the feared one and as many others as experience attitudes that can be assigned. The description of each subworld is formed by the enumeration of the beings that appear in it and of the elementary propositions that explain the states, processes and actions that take place in it.

In this area, the inclusion of the articulatory keys that concern us will be based on the attitudes of experience of the character and the enumeration of propositions that explain ethical, aesthetic, and religious states, processes, and actions. Regarding the representation of the world, and, therefore, of the articulatory keys that sustain it, we must remember that it is oriented towards the extension, always understood as a potential intention, and is theoretically located between the fields of semantics and syntax, on which the creation of the fictional text depends, a complex and global elaboration, which also needs a correspondence between the production and reception located in the field of pragmatics to be achieved.

In the linguistic process representative of the world, sections of reality are verbally embodied - not necessarily objectifiable reality, but sometimes projected by the author's imagination - constituted by a set of elements and relations with an inherent structure informed by a model of the world. Extension exists as a function of its projection as intention, of its linguistic expression.

The articulatory keys incorporated into the organisation of systems of worlds respond to the description of characters, in relation to their attitude of ethical, aesthetic, and religious experience, and will be represented linguistically in an eminently narrative way. The elements that regulate the moral behaviour of the characters, those that determine the opinions of these characters towards beauty and those that configure whether they are religious or not religious, determine the design of the world and condition its description as a space in which these characters inhabit. These appear in their linguistic representation mainly as descriptive passages. In the consolidation of the macrostructure, in its two stages, base and transformation, the articulatory keys incorporated into the system of worlds appear as an integral part of the text, in such a way that they are identified as elements present in the story and in the subject and become literary material.

### 3. THE INTENSIONALISATION PROCESS. MACROSTRUCTURE AND MICROSTRUCTURE

The third aspect of the creation of literary worlds on which Albaladejo's theory is based is centred around the process of intensionalisation of the RSS

that will result in the two stages of macrostructure, that of base and that of transformation, the latter leading, through the linear realisation of the text, to the component known as microstructure. The text is the unity of the textual surface and the deep structure, or textual base. The textual surface, or microstructure, is the “ordered set formed by a number  $n$  ( $n \geq 1$ ) of sentences endowed with coherence, sense and completeness, which responds as such a set to an underlying global plan” (García Berrio and Albaladejo 1983, 127-180). The textual base, or macrostructure, is the compendium of operations from the incorporation of the referent into the text through the process of intensionalisation (Albaladejo 1998, 39-91), to its formalisation as a textual signifier, converted into microstructure (Van Dijk 1972, 130-162) or surface structure (Martín Jiménez 1993, 47). The basic structure is already found as a notion in classical Rhetoric and Poetics, specifically Aristotle refers to the fable as one of the components of tragedy, the most important, since it refers to the actions that are mimicked, contributes to the composition and structure the facts (Aristotle 6, 1450a, 3-5; 1450a, 15; 1450a, 32-33; 1450b, 22-24 and 8, 1451a, 31-32).

Thus, we see that the extension, in the process of creation, according to the model of the world proposed by the author, is intensionalized in macrostructure. We distinguish two moments of the process: basic macrostructure and transformation macrostructure in which the author, by means of syntactic transformation of the elements of the basic macrostructure, organises the communicative presentation, not chronological or linear, through the verbal artistic realisation or microstructure. Conversely, in the sense of reception, the reader manages to comprehend the story by restructuring the mechanisms transforming the microstructure in the opposite way and thus obtaining the information of the macrostructure that refers directly to the extensional semantic referent.

The organisation of systems of worlds, discussed in the previous section, postulates that the world of the individual will be defined as the ordered set of subworlds whose description consists of the enumeration of propositions that predicate the states, processes and actions that take place in it. Thus, in the description of the ethical, aesthetic, and religious subworld of each of the characters, all propositions with logical value will be enumerated.

The criteria that impel the author to either include or not include the ethical, aesthetic, and religious articulatory keys are related to the hierarchy of the characters within the narrative. These will be solidly established in the description of the main characters and in a weaker form in the secondary ones.

Sometimes, and thanks to the accessibility relations between worlds, we find elements of the ethical, aesthetic, and religious subworlds, coinciding between some of the worlds of the secondary characters and the worlds of the main characters, a phenomenon resulting from the situations in which the characters interact and take part in common events (Martín Jiménez 1993, 78). In many cases, the characterisation of these secondary characters in terms of their attitude of ethical, aesthetic, and religious experience only appears when they enter in relation to the experience of the protagonists. The more independence in the characterisation of the articulatory keys a character possesses in its relationship with that of the protagonist, the greater its weight in the work.

It should be noted that, in accordance with Doležel's (169) postulation of possible worlds as incomplete, a literary author does not show the entire life period of each of the characters but chooses the elements that he or she deems necessary to highlight. The elements coming from the RSS which, once intentionalised, become part of the text as the basic macrostructure, present a logical and chronological causal order and by means of the transformative ordering mechanism, within the scope of the transformational macrostructure, these elements in their linear presentation are arranged by the author with respect to the artistic order he/she deems appropriate.

It is common that in this phase of the computer transformation mechanism, some explicit elements in the basic macrosyntactic structure are omitted, although their implicit presence is assumed. We know that there are constituents of the basic syntactic macrostructure that do not appear explicitly in the microstructure but are logically inferred by the reader by means of what appears in it, the author not having to introduce repetitions or coincidences and thus omitting their presence in the last phase of the syntactic macrostructure of transformation and in the microstructure.

Invariably, many elements that make up the ethical, aesthetic, and religious subworlds do not appear explicitly in the microstructure, but their presence is implicit. They are elements that are part of the character's world and of the definition of the world, but the author in his literary transformation from the extensional semantic plane to the linear verbal syntactic intentional production, by means of macro-operations of information reduction (Van Dijk 1995, 213 ff.), excludes in the last stages of the process elements that can be deduced in the reception thanks to the inference and presupposition of the reader.

To conclude, we determine the existence of certain articulatory keys that contribute to the projection and correction of the fictional world and that always start from a model of the world that represents the extensional reality (objective

or imagined) and its necessity both in the description of the world and in the constitution of the general order that structures it. The explicit or implicit presence of these keys in the text enables the reader to recognise the structures that are present in the real world and that, in their transformation into the represented world, enable the relations between fictional individuals and between them and the world they inhabit, making the literary work intelligible and meaningful.

### III. PROPOSAL OF A MODEL OF ANALYSIS BY WAY OF CONCLUSION

Having proposed the extension of the theories of possible worlds by including the articulatory keys that support the structure of general order, we offer a guide for analysing the system of worlds constituted by an author in any literary work of his creation. This analysis aims to show how the articulatory keys included in the system of worlds -ethics, aesthetics and religion- are essential for a better description of the model of the world and how they contribute to providing a guarantee of mimesis, internal coherence and making the literary work credible and necessary.

Similarly, the analysis of the work aims to conclude that the absence of such articulatory keys in the global structure of the system of worlds hinders intelligibility, verisimilitude, and coherence, producing an artistic result that differs from what we can consider as communicative happiness.

Focusing on the proposed theoretical foundations, we will articulate the analysis of the literary work to be studied according to the three levels of literary semiotics, thanks to linguistic sign theories: semantic, syntactic and pragmatic, since they are perfectly suited to the consideration of the literary work of art embodied in a text as a poetic macrosign that transmits through the visible microstructural subject a universe of possible worlds configured around a referent that comes from the real world (whether this is effective or imaginary) created by the author, in a meaningful way as a story and with a markedly aesthetic communicative intention.

#### 1. SEMANTIC AXIS

In this axis of analysis, the propositions of logical sense that articulate the RSS will be listed, in the extensional plane, as well as the basic macrosyntactic structure, in the intentional plane, of each of the character worlds (M1, M2, M3, ...Mn) and the subworlds within them (real effective, ethical, aesthetic, religious, desired, believed...). From this basic macrosyntactic structure, the

reader creates the model of the world that in the reception allows the RSS to be obtained, which will consist of the same elements with a positive value of existence for the beings and of truth for the states, processes, and actions; or negative, depending on whether or not the beings, states, processes and actions are part of the model of the world.

In this way, the propositions will be given in the analysis a value of true or false and will respond to macro-operations of information reduction. At this point, we will pay special attention to the propositions that describe the ethical, aesthetic, and religious subworlds, since we understand that their presence or absence significantly conditions the semantic coherence of the literary text.

It seems appropriate to state at this point that the ethical subworld will be constituted by the propositions of meaning that configure the more or less prudent actions of the character. These actions are oriented towards an end that perfects or degrades such a character. Some of these propositions are inferred from their actions, others from what they say or from what other characters say about them. In order to delimit these propositions, we will not only follow the criterion of classical virtues, but also all those actions and interactions that can communicate to us significant features of their ethical attitude of experience and that respond, as we have just explained, to macro-operations of information reduction.

On the other hand, the aesthetic subworld will be configured by the semantic elements enunciated in the propositions of logical value that refer to the aesthetic attitude of experience of each of the characters and that respond to macro-operations of information reduction. This aesthetic attitude, in terms of their perception of beauty, is informed by the actions of the characters, by their interactions with other characters and with the world around them, as well as by their own words or the words of other characters; but in the first instance, by the narrator, who explains this attitude of experience concretised in the linear expression of the literary text predominantly by means of descriptions. Such propositions refer to beings, states, processes, and ideas as perceived as more or less beautiful by the character and through which the aesthetic subworld of the character is described.

As for the religious subworld, we believe that it corresponds to the elements of sense that are given in the extension of the fictional work and that respond to the religious attitude of experience of each of the characters according to their beliefs, ceremonies of prayer and sacrifice through which they convey their relationship with God; or absence thereof.



In order to clarify the functioning of this first moment of analysis in which the RSS, on the extensional level, and the basic macrosyntactic structure, on the intentional level, are shown through the logical propositions of meaning, we propose the following scheme that shows the paradigmatic analysis of a text consisting of  $n$  character worlds, each of which presents a certain arrangement of its subworlds in the story:

World 1 (M1):	a) real effective subworld (r.e.)	elements 1,2,3, ... $n$
	b) ethical subworld (et.)	elements 1,2,3, ... $n$
	c) aesthetic subworld (ae.)	elements 1,2,3, ... $n$
	d) religious subworld (r.)	elements 1,2,3, ... $n$
	e) desired subworld (d.)	elements 1,2,3, ... $n$
World 2 (M2):	a) real effective subworld (r.e.)	elements 1,2,3, ... $n$
	b) ethical subworld (et.)	elements 1,2,3, ... $n$
	c) aesthetic subworld (ae.)	elements 1,2,3, ... $n$
	d) religious subworld (r.)	elements 1,2,3, ... $n$
	e) desired subworld (d.)	elements 1,2,3, ... $n$
World $n$ (Mn):	a) real effective subworld (r.e.)	elements 1,2,3, ... $n$
	b) ethical subworld (et.)	elements 1,2,3, ... $n$
	c) aesthetic subworld (ae.)	elements 1,2,3, ... $n$
	d) religious subworld (r.)	elements 1,2,3, ... $n$
	e) desired subworld (d.)	elements 1,2,3, ... $n$

A very enlightening exercise, which will finish this period of analysis, will be the unification of the logical propositions that configure the articulatory subworlds of each character world, which will become the general structures that order the global fictional articulatory world. Thus, we will obtain the set of propositions that define each of the global articulatory worlds: the set of effective real subworlds of each of the character worlds configures the global effective

real world of the work, which corresponds to the model of the world traced by the author.

In this way, all of the descriptive propositions of the different ethical, aesthetic and religious subworlds of each of the worlds of the different characters will constitute the description of the global ethical world, the global aesthetic world and the global religious world, which will correspond to the model of the world designed by the author, and which, following the instructions determined by the type of world to which the model belongs, will contribute to the global rection and structuring of the fictional world of the literary work. In order to illustrate this phase of the analysis with which we will obtain the description of the globality of each of the articulatory worlds, we propose the following scheme that shows the constitution of each of the global worlds of a text with  $n$  character worlds:

Effective real articulatory global world:

M1 elements (1r.e., 2r.e., 3r.e., ...nr.e.) + M2 elements (1r.e., 2r.e., 3r.e., ...nr.e.) + Mn elements (1r.e., 2r.e., 3r.e., ...nr.e.)

Global ethical articulatory world:

M1 elements (1et., 2et., 3et., ...net.) + M2 elements (1et., 2et., 3et., ...net.) + Mn elements (1et., 2et., 3et., ...net.)

Global aesthetic articulatory world:

M1 elements (1ae., 2ae., 3ae., ...nae.) + M2 elements (1ae., 2ae., 3ae., ...nae.) + Mn elements (1ae., 2ae., 3ae., ...nae.)

Global religious articulatory world:

Elements M1 (1r., 2r., 3r., ...nr.) + elements M2 (1r., 2r., 3r., ...nr.) + Mn elements (1r., 2r., 3r., ...nr.)

## 2. SYNTACTIC AXIS

The analysis based on the second axis, the one that responds to the syntactic, although still in an elementary state in the macrostructural sphere, will aim to analyse the functioning of the transformation mechanism that is activated in the level related to the macrosyntactic structure of transformation, before the manifestation of the linear microstructure (Martín Jiménez 1993, 95). At this point, the variable that produces the transformation in the order originally proposed in the story is the temporal factor. Thus, the computer transformation mechanism

repositions the propositions listed in the previous phase, so that a sequence of the concrete logical propositions of each character world is obtained that does not necessarily coincide with the chronological order of the story.

In this sequence, the statements describing the effective real subworld alternate with the statements of the rest of the non-articulatory subworlds -feared, desired, believed or pretended- which normally correspond to the thoughts of the characters, and with the statements of the subworlds considered articulatory, but which do not correspond to the effective real subworld, such as the ethical, the aesthetic and the religious. Let us take as an example a constitution of the character's world, which after the intervention of the transformation mechanism activated at the level of the macrosyntactic structure of transformation, concludes the following series of elements:

M1: elements 1r.e., 2d., 1r., 2et., 1d., 1ae., 2r.e., 2r.e., 4r.e., 1et., 2r., 3ae., 3r.e., ...*n*

M2: elements 3r.e., 2r., 1et., 3ae., 2r.e., 1d., 1r.e., 2ae., 2et., 1r., 2d., 1ae., ...*n*

Mn: elements 3d., 2et., 2r.e., 1r.e., 2d., 1d., 1ae., 3r., 2r., 1r., ...*n*

Together with the resulting concrete sequence of each character world, we can also appreciate the interaction between these character worlds, which converge in this way in a successive unilinear sequence of elements that configures the definitive organisation of the story and that appears poetically realised in the microstructure (Martín Jiménez 1993, 81).

We assume that all these processes of activation of the transformation mechanism obey a theoretical approach and that in the development of the literary activity, the author does not consciously activate any mechanism, since the operations occur simultaneously, and the arrangement of the elements is intuitive. All the phases enunciated allude to the synthetic process of artistic creation of the author and it is the reader who, based on the microstructure, unravels the path in an inverse analytical process and thus identifies, at the end of the process, the original referent from which the author started in the poetic elaboration of his work.

### 3. PRAGMATIC AXIS

Finally, in the third part of the analysis we will focus on the pragmatic axis, which deals with the relationships between the author, the reader and the work, and the links that are built between all these elements and the context in which these relationships are produced. In the contextual sphere we find the referent

of the text, the actors of literary communication and the set of spatial, temporal, historical, social or cultural elements in which this literary communication takes place.

All these factors related to creation and reception will also be analysed through the filter of the ethical, aesthetic, and religious articulatory keys, since the relations between the context and the referent of the literary text can also be considered framed in the field of literary pragmatics (Albaladejo 1998, 23-24). In this sense, it must be insisted that these keys provide verisimilitude and coherence to the general order of the model of the world that governs and projects the RSS with respect to the model of the world represented, so that the literary reception will be meaningful for the reader and the communicative happiness that otherwise would not be possible will be achieved.

We believe that this model of analysis will serve not only to confirm that the theory of possible worlds is one of the most comprehensive literary theories, since it approaches the study of a literary work from all the semiotic fields in which, as a verbal manifestation, it unfolds; but also to complete in a global manner the study of the whole creative process in which we consider it necessary to include ethical, aesthetic and religious articulatory keys.

As has been indicated, these keys endow the work with certain mimetic criteria, and these guide the reception of the fictional world by the reader towards an objective of credibility and guarantee of verisimilitude. We understand this verisimilitude as internal coherence that provides its components with the capacity to tolerate congruent and articulated interactions around general structures that are comprehensible, intelligible, and meaningful for the reader of the novel. Thus, an analysis resulting in the finding of the absence of such keys will determine an impediment to the adequate and convenient interaction of the fictional components and a defective reception because it is implausible, incoherent, and futile.

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