Affective Deictic Shift: How Fantasy Multiverse World-Building in *A Sudden Wild Magic* Impacts the Implied Reader's Sentiments About Climate Change

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Abstract

This paper proposes a development of Deictic Shift Theory from an affect perspective to examine how the fantasy multiverse world-building in Diana Wynne Jones's *A Sudden Wild Magic* (1992) encourages both responsibility and agency to address the effects of climate change. In Deictic Shift Theory, readers project a concept of the self into the storyworld, forming the deictic center from which to experience the story. Adapting from Brian Massumi's (2002) affective orientation, I propose an additional projected experiential center of the *hypothetical actual center*, which the reader uses to contextually anchor the deictic center. Since an orientational center emerges during deictic shift as the space around the projected self, then in a dual-center storyworld, the projected self is doubly deictic. I call this aspect of deictic shift the *doubly-deictic-I*. By examining Jones's novel, I will explore how fantasy multiverse world-building can establish the distance between the two orientational centers and their respective 'I's in a way that engages the implied reader's feelings of familiarity and alienation toward the characters, which can, in turn, impact sentiments about the story's central dilemma.

1. Introduction

How does the implied reader's engagement with a fantasy multiverse storyworld impact the experience of the story and sentiments about its central dilemma? Answering this question includes two aspects: the way readers experience fictional spaces generally and the potentials of fantasticality. The first aspect has been explored in Deictic Shift Theory (Duchan et al., 1995: 14–17; hereafter DST), which describes the 'cognitive act' (14) of when readers 'shift their deictic center from the real-world situation to an image of themselves at the location within the story world' (15). However, while existing DST is useful for considering the reader's vicarious experience as a character and immersion into the story, it does not have enough tools to explore my second concern regarding fantasticality. Theories of immersion are not geared toward examining the independent subject position, but the experience of fantasy relies on the reader's contextualization via the actual world. That is, fantasy is 'a violation of expectations…[of]…our consensus as to the nature of the possible or natural within the world of nonliterary experience' (Attebery, 1992: 54). Therefore, its experience requires the reader's activation of the contextualizing knowledge of such actual-world consensus. When it comes to fantasy multiverses, the contextualizing knowledge is of astronomy, even if foundational. By *fantasy multiverse*, I take Marie-Laure Ryan's narratological adaptation of Possible World Theory, which defines a fantasy multiverse as a storyworld with at least two worlds that can exist independently and between which at least one person can travel (2006: 656). The fantasticality of multiple worlds relies on contextual knowledge of the one actual world. This paper will explore how this contextualization process is affective and impacts the implied reader's experience of the story and sentiments about its central dilemma.

In Diana Wynne Jones's 1992 fantasy novel, *A Sudden Wild Magic*, the dilemma is climate change. A group of mages from a world called Earth discovers that the recent increase in climate change on Earth is deliberately caused by people from another world as an experiment, so they travel the multiverse to stop it. Throughout the narrative, the multiverse storyworld continues to build through new details. To assess the effects of new multiverse information, I will first propose a way to consider deictic shift that foregrounds contextual anchoring (cf. Herman, 2002: 331) and develop DST through the lens of Brian Massumi's affect theory (cf. 2002: 1–67, 177–207). Then, I will develop a supportive tool to connect the affective deictic shift experience with the reader's feelings about the characters by adapting Klaus Scherer's Component Process Model of human emotion (cf. 2010: 58). This framework might seem too robust for this paper, but it is adjusted from my current doctoral

project, and I find it prudent to explore its adaptability to smaller-scale analysis. This paper will show how the sequential world-building of the novel's multiverse positions the implied reader toward the characters in terms of feelings of familiarity and alienation and how such affective (re)alignments boost the reader's sense of agency to intervene in climate change.

2. Proposing Affective Deictic Shift Theory

2.1. Proposing the *Doubly-Deictic-I*

A *storyworld* is a 'mental model' (Segal, 1995: 15; also Wolf, 2012: 5) that the reader exercises as the story's 'surrounding context or environment' (Herman, 2002: 13). *World-building* describes the process of imagining such a mental model. As DST describes, when readers experience the storyworld, they project their own sense of the 'phenomenal present' (Segal, 1995: 15) into a location in the storyworld and 'interpret narrative text as if they were experiencing it from a position within the world of the narrative' (14). This process is called *deictic projection* (Stockwell, 2020: 56). The storyworld location is called the *deictic center* (Segal, 1995: 15; hereafter DC). The DC only arises *as* an image of the reader's self projects into it. Since the DC is vital to how the reader builds the mental model of the storyworld, the process of deictic shift is crucial to world-building.

The factors that compose world-building are *not* 'neatly divided into…what is internal to the storyworld and what is external to it' (Herman, 2002: 364). Making sense of a storyworld engages contextual knowledge of the actual world. This engagement is noted in Ryan's principle of minimal departure, which states that 'whenever we interpret a message concerning an alternate world, we reconstrue this world as being the closest possible to the reality we know' (1980: 403). Readers apply their own knowledge of the actual world to build the storyworld until otherwise directed by the narrative. Hence, world-building relies on *contextual anchoring*, which is the 'relationship between the stories [the readers] are interpreting and the contexts in which they are interpreting them' (Herman, 2002: 331). As an aspect of world-building, deictic shift also relies on contextual anchoring.

However, the involvement of contextual anchoring when experiencing a storyworld is so automated that the reader is often unaware of its process. As David Herman explains, one way the reader might become aware of the contextual anchoring process is when encountering the second-person pronoun *you*. The textual *you* can function 'as a cue for superimposing two or more deictic roles, one internal to the storyworld…and the other(s) external to that storyworld' (Herman, 2002: 343). Encountering the cue 'de-automatizes processes of contextual anchoring' (342) and calls it into awareness. Herman uses the term

double deixis (2002: 343) to describe this cognitive engagement mode of being aware of contextual anchoring, and the term *doubly-deictic-*you (416) to describe the pronoun usage that encourages its experience.

During world-building, contextual anchoring has implications for deictic shift. I propose that, during deictic shift, the double deixis manifests as two orientational centers, each with its own projected-'I'. Existing DST's DC describes the orientational center that points to the text. I propose an orientational center that points to the concept of the actual world and serves as the contextual anchor, which I will call the *hypothetical actual center* (hereafter HAC). It is ontologically the same as the storyworld and is the idea of the space of the actual world projected into the space of the storyworld that serves as the space around the conceptual self. Because an orientational center only comes into being as an image of the reader's self projects into it, the multiplication of the DC into two means the multiplication of the image of the reader's self into two. I will refer to this double deixis of the projected conceptual 'I' as the *doubly-deictic-I*. When a reader deictically shifts into a storyworld, the concept of selfness is doubly deictic.

2.2. The Dual-System of Affective Orientation

The doubly-deictic-I engages both the intellectual knowledge of the storyworld and the embodied knowledge of the actual world to orientate in the storyworld, and the way these two types of orientational knowledge co-function can be elucidated by Brian Massumi's (2002) affect theory. While Massumi theorizes orientation in actual life, I will adapt his ideas to orientation in the storyworld in Section 2.3.

Massumian orientation is the effect of the co-functioning of two orientational systems, respectively operating through the five exteroceptive senses (smell, taste, touch, sight, hearing) and the proprioceptive sense, which is 'the sensibility proper to the muscles and ligaments' (Massumi, 2002: 58). The exteroceptive senses inform an orientational system that is exoreferential, indexed to an external reference of what Massumi calls the cognitive map. This map is 'built on the visual basis of generic three-dimensional forms in Euclidean geometric configurations' (180). Simply put, it is the object one holds in one's hands that describes conceptually objective space, a semiotic sign system of space without time. On the other hand, the proprioceptive sense informs a self-referential orientation system, indexed to the self. Its '[s]elf-referential orientation is called "dead reckoning"' (180), perhaps most familiar in the homing pigeon's ability to navigate home across long distances. During

orientation, the two referential systems are 'used *together*' (181; emphasis original), as they 'cofunction' (181) and act as 'correctives' (182) to each other.

Out of the two orientational systems, the proprioceptive self-referential system is more 'fundamental' (Massumi, 2002: 180). Dead reckoning 'is known to be the basis of many animals' abilities to orient' (180). Compared to animals like homing pigeons, humans use an additional orientation system of cognitive mapping, but the addition is secondary. Orientation cannot simply operate via maps; proprioception is essential.

Furthermore, orientation involves using senses, and senses become coherent experiences when cycled through experiential dimensions. For Massumi, there are two dimensions, the actual and the virtual, with the in-between space being the hinge dimension (2002: 35, 198). The actual dimension is the empirical world in which people materially exist. The virtual dimension is 'that which is maximally abstract yet real, whose reality is that of potential—pure relationality, the interval of change, the in-itself of transformation' (58). It is a plane of all the potentials of how humans could possibly understand and feel about existence. However, since humans exist materially in the actual dimension, a potentiality in the virtual dimension only become coherent as it 'collapses' (56) toward empirical spacetime through the hinge dimension and becomes identified. The hinge dimension is the 'field of emergence' (8), where potentialities emerge and solidify into actuality. Therefore, the moment of emergence is 'a two-sided coin: one side in the virtual (the autonomy of relation), the other in the actual (functional limitation)' (35). This 'two-sidedness, the simultaneous participation of the virtual in the actual and the actual in the virtual, as one arises from and returns to the other' (35) is precisely the description of *affect*. In other words, '[a]ffect is *the virtual as a point of view*, provided the visual metaphor is used guardedly' (35; emphasis original). As Massumi says, 'We live *between* dimensions' (203; emphasis original). Feelings and understandings emerge from the affective process of sensory experiences cycling through various dimensions.

Specifically, the exteroceptive orientation that uses the cognitive map operates in the actual dimension, where the five exteroceptive senses work. The self-referential orientation operates in the hinge dimension because proprioception is 'the *referencing of movement to its own variations*' (Massumi, 2002: 180; emphasis original), therefore its emergence in the hinge dimension is due to the engagement of all the potentialities of the movement's variations. The feeling of being orientated arises from the affective cycling of both exteroceptive and proprioceptive sensory experiences. Once identified, the feeling of orientation locates the person in one location in the actual dimension. This is the actual-world

orientational center. In real life, the orientational center is singular, attached to the person's material corporeality.

Moreover, each of Massumi's multiple dimensions has its own type of corporeality. The actual dimension's corporeality is concrete and the basis of the concept of the corporeal, with the virtual dimension offering the 'incorporeal' (Massumi, 2002: 21). In between, the hinge dimension's corporeality is 'quasi corporeal' (57). For my purposes, the distinction of corporealities is relevant only as it relates to the type of senses associated with them. The corporeal orientates with exteroceptive senses in the actual dimension, and the quasi corporeal orientates with the proprioceptive sense in the hinge dimension. Figure 1 below shows my interpretation of Massumi's affective orientation.
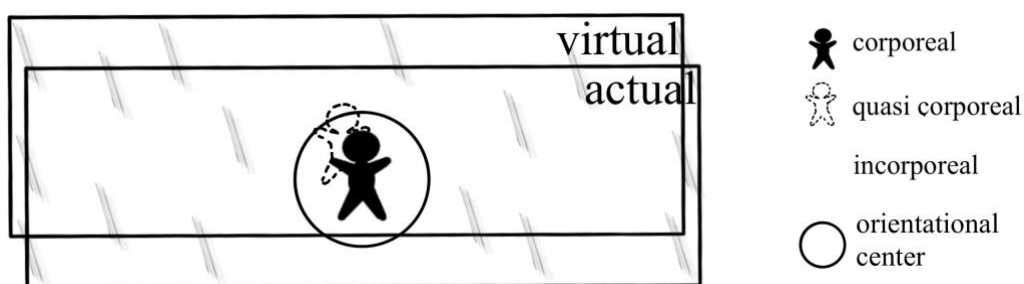

Figure 1: 'affect is the virtual as a point of view'

Orientation is an affective experience that involves constant co-function and co-correction of two orientation systems, which use senses detected by different types of corporealities in different dimensions. These corporealities with their associated senses are the basis of affective deictic shift.

2.3. Proposing Affective Deictic Shift

During deictic shift, the reader projects the sense of self into the storyworld, and this projection comprises multiple corporealities of affective orientation, resulting in the doubly-deictic-I. The corporeal self of the actual dimension projects into an 'I' that operates on exteroceptive senses, which, due to deictic shift, are filtered through the narrative descriptions of the storyworld, a process highlighted in immersion. Out of this deictic 'I' arises the DC. In essence, the reader treats the storyworld as a substitute actual dimension. The 'I' at the DC uses the exoreferential orientational system, and the external reference is a storyworld map. This aspect of deictic shift is the one current DST describes.

However, based on affective orientation, the proprioceptive quasi corporeality of the hinge dimension does not use the exoreferential system and so projects as another 'I', out of which arises its own orientational center, the HAC. The reference for proprioception is the

reader's self in the actual world, hence this 'I' at the HAC anchors the reader into the context of the actual world. Broadly speaking, the 'I' at the DC uses the *understanding* of 'here'ness derived from the narrative, while the 'I' at the HAC uses the *sense* of 'here'ness derived from proprioception anchored in the real world. The two orientational systems are inseparable and operate concurrently. Figure 2 below describes the deictic shift process based on Massumi's affective orientation.
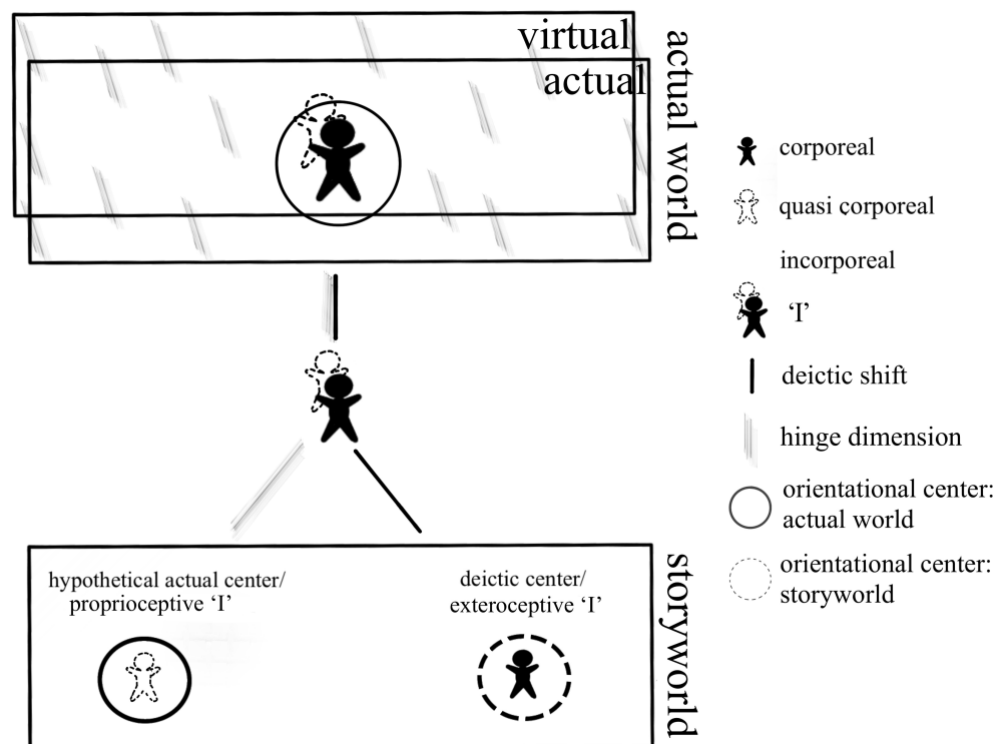

Figure 2: deictic shift as a point of view

While the real world only has one orientational center, during deictic shift, a new center arises from the new substituted actual dimension of the storyworld. Each center has its own associated projected-'I', with the HAC acting as a contextual anchor for world-building through its associated proprioceptive 'I'. As Massumi says, 'our mappings are riddled with proprioceptive holes threatening at any moment to capsize the cognitive model' (2002: 181). The proprioceptive 'I' is essential to orientating in the storyworld, but it co-functions with the exteroceptive 'I' in an ongoing process. Affective deictic shift underlies the operation of the doubly-deictic-I.

3. Analyzing Affective Multiverse World-Building

3.1. Changes in the Distance Between Orientational Centers

By *multiverse* world-building, I mean building a mental model of how the multiple worlds of the storyworld are connected to each other. When a narrative describes a world as being more familiar to the actual Earth than the other worlds, the HAC becomes established there. If and when further world-building elements describe another world as being more familiar, then the HAC changes to being mapped onto that world. Thus, multiverse world-building can establish and change the distance between the orientational centers.

When the distance between the orientational centers changes, so does the distance between the deictic 'I's. Then, depending on which deictic 'I' is called to attention for meaning-making, the reader's sense of distance to any particular deictic 'I' can adjust. This adjustment impacts the sense of distance the reader feels to the characters, because one or both of the projected-'I's can be mapped onto characters. During deictic shift, 'the reader cognitively situat[es] him or herself in or near the mind of the character in order to interpret the text' (Segal, 1995: 68). For example, the exteroceptive 'I' at the DC is often mapped onto the focalizer, while the proprioceptive 'I' at the HAC can be mapped onto a character in the locale where the actual reader is located. In a multiverse, the proprioceptive 'I' is always mapped onto the character(s) associated with the world most similar to the actual world. Hence, changes in distance between the orientational centers could change the reader's sense of distance toward a character and prompt a feeling of familiarity or alienation toward that character.

I discern the implied reader's feelings of familiarity and alienation toward characters by examining five appraisal factors, adapted from Klaus Scherer's 2010 Component Process Model of Emotion. Scherer built the model to assess artificial intelligence's ability to convey truthful human emotion, that is, to assess whether people feel a robot is human enough or not, which is arguably the fundamental test of familiarity. Scherer breaks down human emotion into six appraisal factors: novelty, compatibility with self-standards, goal conduciveness, pleasantness/beauty, power, and moral worthiness (2010: 57–58). When adapting these factors to literary analysis, I take **novelty** to indicate narrative world-building moments that establish or change the distance between orientational centers. I adapt the rest of the factors to examine how the world-building moments impact the implied reader toward a feeling of familiarity or alienation. Appraisals of the factors can range from high to low, and an appraisal's meaning depends on the analysis. I adapt them as follows:

- **self-congruency**: the character's closeness to the standard of the 'average human', including having actual human ontology. Average and mimetic are high.

- **story goal**: the character's function in relation to the story goal. Conducive to goal is high.

- **beauty**: the character's attractiveness, pleasantness, and intrigue. Attractive is high.

- **power**: the character's power to affect change in the story, such as with events, objects, the self, or other characters. Powerful is high.

- **morality**: the character's morality. Good is high.

As with the textual *you*, multiverse world-building elements can be a narrative cue that de-automatizes the contextual anchoring aspect of deictic shift and brings it to awareness, which calls attention to the (re)orientation of the two centers and prompts a novelty appraisal. Since 'minimal attention needs to be given for appraisal to start' (56), attention to the novelty of world-building instigates an appraisal process of the matrix of the reader's feelings toward the characters. The process of these reappraisals impacts the experience of the story and of its central dilemma.

3.2. Feedback Loop

It is possible that when the distal change between orientational centers impacts the reader's feelings toward the characters, a feedback loop occurs that further impacts orientation within the storyworld. These instances occur because any change in the appraisal factors could potentially lead to a re-appraisal of the storyworld novelty factor. When the appraisal factors about a character create an overall larger shift in alignment toward or away from familiarity, it could inform the spatial experience because the feeling of distance toward the proprioceptive 'I' is linked to the feeling of distance toward the HAC. This loop can feed back into the experience of the story and its central dilemma.

4. Sequential Multiverse World-Building in *A Sudden Wild Magic*

Jones's novel follows multiple focalizers from different worlds as the Earth mages travel the multiverse to stop another world from foisting climate change upon Earth. The focalizers establish DCs in different parts of the storyworld and elicit a continual expansion of the HAC. These reorientations impact the five appraisal factors of the implied reader's feelings of familiarity and alienation toward the characters, creating a sense of 'us' versus 'them'. By the narrative end, the sense of 'us' covers the entire multiverse, making 'us' the only ones who can do anything about the effects of climate change and therefore involving the reader's own sense of self as having the responsibility and the power to make impact.

4.1. Multiverse World-Building Step 1

The first multiverse world-building act occurs at the very beginning of the narrative and establishes the two DCs as being very close, possibly overlapping. The reader learns about the multiverse through the focalizer, an Earth mage called Mark, as he discovers that Earth is part of a multiverse. The narrative confirms that the fictional Earth is like the actual Earth, with real world entities such as computers, Napoleonic history, and businessmen, and real places such as Birmingham and California (Jones, 1992: 3–8). The only thing that is substantially different is magic, but this alienating factor is overridden by the otherwise extreme self-congruency of the fictional Earth, which feels like 'our world but with magic'. It feels like 'here'.

The closeness of the centers generates a feeling of familiarity toward the people on the fictional Earth. This familiarity channels toward the focalizer Mark, who serves as the affective figurehead of the space, by which I simply mean the character who feels like the main character from that space for the duration of the narrative sequence. Mark feels like a fellow human but with magic. In this storyworld, having magic is common, so he is not less familiar than any other Earthling due to this factor. Further, as with space, any alienation felt toward him for having magic is overridden by other affective matrix appraisals. The two deictic 'I's are situated with the orientational centers and are also extreme close, which generates a strong pull of familiarity. Mark, onto whom the exteroceptive 'I' is mapped, is situated closely with the proprioceptive 'I', making his **self-congruency** extremely high.

Mark's **story goal** is also extremely high. His discovery of the multiverse is connected to his discovery that the recent increase in climate change on Earth is an experiment, caused on purpose by people from another universe so that they could watch Earth combat it and steal the ideas to assuage their own climate change. He brings the information to his group of highly powerful mages, who create a plan to protect both their country (Britain) and Earth from the experimenters. Mark is the character who instigates the story goal of stopping the other universe from experimenting on Earth, making him feel like the epicenter of the story goal. His **power** is appraised low: he is a doormat to his wife, lower in rank than his fellow mages, and as an Earth person, he feels low in power to the people from the other universe. This combination of high story goal and low power draws empathy from the implied reader and pulls him toward an even higher degree of **self-congruency**.

Mark's **morality** appraises neutral to high. Although he is trying to save Earth, he is also an adulterer. But the adulterous aspect proves his attractiveness and raises his **beauty**

appraisal, which, in a way, secures his **self-congruency** to be very human. He is not Superman but an average Joe, the underdog with the story goal the reader roots for.

Through appraisals, the proximity between the two orientational centers generates a strong sense of familiarly with Mark and his cohort. This familiarity forms a sense of 'us' regarding the Earth people, which stands in contrast with 'them' from the other universe. The mental model of the multiverse supports this alignment, relying on the metaphor of the cosmos. The concept of the 'cosmos' is suggested by the text as Zillah, one of the main characters from Earth, wonders what to call the worlds: "Cosmoses? Cosmodes?" (64). The worlds of this multiverse are divided via cosmoses, or universes, and the mages discover that 'they all move, these universes!' (39). When observing the universe causing climate change on Earth, they notice a smaller universe that moves in 'eccentric, wobbling circuits of its parent universe' (85). This orbiting script prompts the imagery of an orbiting moon and understands the different universes with the schema of planets. When the multiverse world-building suggests this astronomy metaphor, the reader's contextual anchoring of experiencing the actual planet Earth as 'here' positions the fictional Earth as 'here' and the other universes as 'there'.

The closeness of the two deictic 'I's encourages the reader toward immersion. Immersed in the character Mark, the reader aligns with what Mark and his cohort feel about the other universe, which is a lot of anger toward and powerlessness against 'them'. Power is set up to belong to 'them'. 'They' have power over 'us'. In Figure 3 below, I have color-coded 'us' in green and 'them' in red.
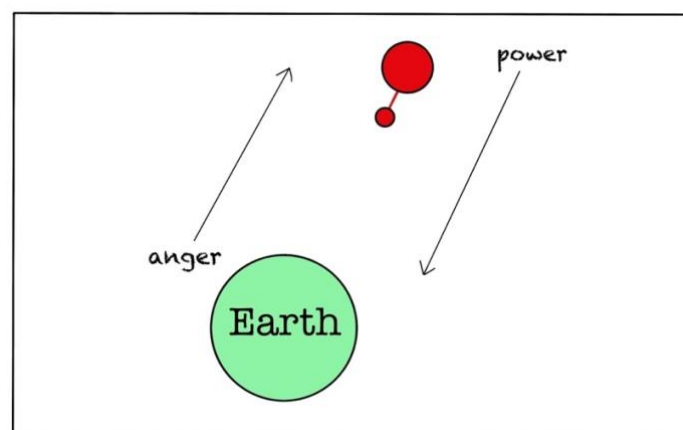
Figure 3: establishing 'us' versus 'them'

Initial multiverse world-building establishes 'us' as powerless against 'them', having not even known until now that Earth is subject to 'their' climate change experiment. The immersed reader feels a lack of agency in addressing the problem of climate change.

4.2. Multiverse World-Building Step 2

The second multiverse world-building act occurs around 10 percent into the narrative, when the focalizer changes to someone situated in the orbiting pocket universe, effectively shifting the DC to there. That universe is called Arth. The new focalizer is the High Head of Arth, in charge of its operations, including running the experiment on Earth. He serves as Arth's affective figurehead. Appraisals of the High Head encourage a feeling of familiarity with him that expands the reader's sense of 'us' to include Arth.

Specifically, the High Head's **power** is low. The introductory scene shows him catering to Lady Marceny, a ruler in the parent alien universe. She is interrogating him about getting more results from Earth, and her 'assault and battery' (Jones, 1992: 47) antagonizes her to the exteroceptive 'I' situated with the High Head. He pushes back against her and has to 'restrai[n] his anger' (49). His pushback against someone who wants to experiment on Earth affectively aligns him with the people of Earth (situated with the proprioceptive 'I') and raises his **story goal**. The combination of low power and rising story goal draws empathy and pulls him toward higher **self-congruency**.

The High Head's **morality** rises when he feels bad about lying to the agents he has sent to Earth to monitor the Earth mages. The agents are unhappy, and the High Head skirts around telling them that they cannot return to Arth due to magical reasons. He lies to 'keep them happy' (61), but he does so with 'considerable distaste at himself' (61). His care for his agents contests his lack of care for the people of Earth and slightly raises his morality. Further, his **beauty** rises when one of the arriving Earth women finds him attractive (133). His rising morality and beauty both boost the feeling of familiarity that has already started to emerge with his rising self-congruency.

After this world-building step, the High Head becomes more like 'us'. Interestingly, this affective realignment happens without the High Head changing the experiments on Earth. This discrepancy is a testament to how appraisal factors impact the *feeling* of 'us'ness, which is not always simply based on facts. While Earth and its people remain the center of familiarity, the newfound familiarity with the High Head expands the border of the HAC to include Arth. Indeed, the focalizer continues to switch amongst the cast, and the DC shifts back and forth between Earth and Arth. Sometimes, the focalizer that establishes the Arth DC is one of the Earth mages who has travelled there. The continual switching softens the line of alienation between Earth and Arth, enfolding Arth into familiarity. Figure 4 shows the current expanded areas of familiarity.
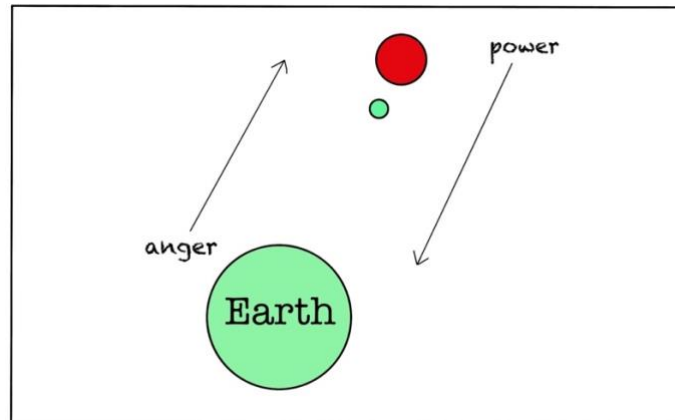
Figure 4: the HAC expands

With the expansion of the HAC, the feeling of 'them' and the sense of power and control are pushed onward by the High Head's anger toward Marceny and ousted to the parent universe. Both Earthlings and the people of Arth feel powerless against Marceny of the parent universe in influencing climate change, and this lack of power is shared by the reader, who finds familiarity with these characters.

4.3. Multiverse World-Building Step 3

The third multiverse world-building element occurs at midpoint, when a new focalizer explains that the parent universe is separated into five divisions that have tensions amongst each other, identifying the section ruled by Marceny as Leathe. The parent universe calls itself the Pentarchy, and it rules all of the parent universe except for Leathe. The focalizer is the crown prince of the parent universe, Tod, and he serves as the affective figurehead for the Pentarchy. Appraisals of Tod expand the space of 'us' to include the Pentarchy and narrow down the space of 'them' to Leathe.

When Tod enters the narrative, he is arriving on Arth to serve for the year against his will, ordered by his father, the king of Pentarchy. He also forms a close friendship with the Earth women, Zillah. Even though both Arth and Earth are in the zone of the familiar, Tod's alignment with Zillah over Arth pulls him toward the even more familiar side. In fact, they have a pseudo-familial connection. In this multiverse, there are people from different worlds who look extremely alike, called analogues. Zillah's sister, Amanda, has an analogue in the Pentarchy, also called Amanda. The Pentarchy Amanda happens to be Tod's 'favorite aunt' (Jones, 1992: 204, 267). This feeling of sameness between the two Amandas calls on a sense of familial tie and raises Tod's **self-congruency**.

Tod's **morality** is high from the time he is introduced. He is not morally tainted by any association with Arth's experiments on Earth, both through his unwillingness to serve Arth and him being a new arrival and therefore not accountable for Arth's previous actions. From this neutral starting point, his first action is to save another serviceman from violent bullies and then healing him, forming energies into 'spears of healing, and beamed them at [the serviceman] in strong thrusts' (105). This moral action, combined with his alignment with Earth's Zillah, makes all his moral appraisals positive.

His **beauty** rises when Zillah allows him to kiss her. He is aware that Zillah is in love with Mark and that 'comforting was all Zillah would let him do' (204). The attraction raises his familiarity, while the restraint helps to keep the attraction from destroying the familiarity already built by the pseudo-familial connection. Moreover, his heightened alignment with Zillah influences his high **story goal** appraisal. When the High Head punishes Tod for kissing Zillah by sending him to Earth to spy, Tod vows that 'no one who was an analogue of his favorite aunt was ever going to be given over to Arth' (267). His punishment illustrates his low **power**. He feels bound by Arth's rules and ineffectual. Although he has strong magic, the strength is material and not valued on Arth. His social status on Arth is low, since most of the servicemen 'resented Tod for his high birth and got at him for it whenever they could' (102). His combined appraisals of low power and higher story goal engages empathy and pulls him toward even higher self-congruency.

Tod aligns himself with Earth by countering Arth, yet without opposing the Pentarchy. The sense of 'us' belonging to the HAC now expands to cover most of the Pentarchy, except for Leathe. Indeed, the Pentarchy king has wanted to 'close down Marceny' (378) for years now. The space tainted with the idea of 'them' contracts to Leathe, where antagonistic power still resides. Figure 5 shows the current state of expansion.
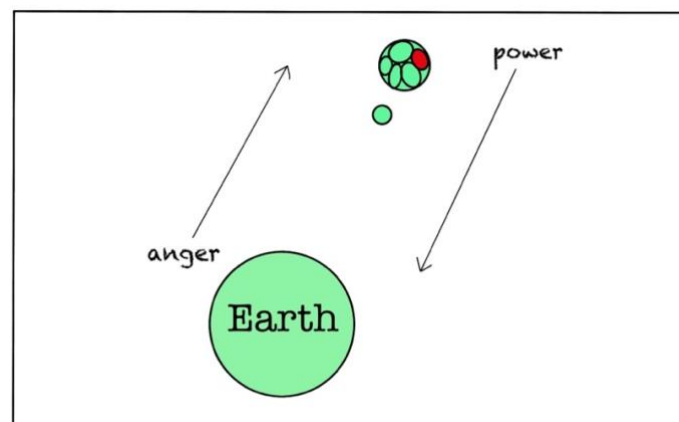

Figure 5: the HAC expands further

Aligned with the characters who feel familiar, the reader's anger at 'their' power over 'us' is pushed to Leathe. Tod feels low in power against Arth, which is in turn low in power against Leathe. The reader's sense of power to stop Leathe's plans of enacting climate change on Earth remains low.

4.4. Multiverse World-Building Step 4

The fourth multiverse world-building act shifts the DC to Leathe. When this shift first occurs around three-quarters of the way into the narrative, Leathe still feels like enemy territory. The focalizer is Zillah from Earth. When she and her friends arrive on Leathe, Marceny imprisons them. However, the border of the HAC expands to include Leathe when Zillah's relationship with its people becomes close. This work is done primarily through Leathe's affective figurehead, Marceny's son, Herrel.

The narrative reveals that Marceny has magically cleaved her son into two and sent one of them to Earth as a spy. This spy is Mark, the original Earth person who discovered the multiverse and the experiment, and still stands as the center of familiarity. Mark does not know about this aspect of him; he has only been Marceny's tool. Zillah and Mark are madly in love, and Zillah does not differentiate between Mark and Herrel, the half of Marceny's son still on Leathe. In fact, she succeeds in combining the two halves, and Mark magically jumps from Earth to Leathe and combines with Herrel. Hence, Herrel, an affective figurehead who has been tainted with the sense of 'them', collapses into a character who is mapped with the proprioceptive 'I', the latter mapping of which, as Massumi might say, 'capsizes' the sense of orientation. The **self-congruency** of Leathe's affective figurehead rises sharply and generates the feeling that he has become one of 'us'.

Both before and after the combining, Herrel/Mark is in love with Zillah, and to fulfil his desire to be with her would require toppling Marceny, which aligns with the **story goal**. His **beauty** appraisal skyrockets, being the love of Zillah's life. His **power** appraisal is as low as possible because he is effectively Marceny's puppet, which also raises his **morality** because he is not accountable for his actions serving Marceny. Herrel's complexity individualizes the people of Leathe and shifts the feeling of 'them' and the source of power to the individual Marceny.

Then, the narrative reveals that Marceny has been inhabited by an unnamed entity from another dimension, the real evil behind her actions. When this entity is finally defeated, the sense of 'them' is exorcised out of the known multiverse. The effect is that the sense of familiarity expands to everything in this multiverse. Throughout the narrative, the DC has

been a step ahead of the HAC in terms of covering the breadth of the storyworld. By the end, the HAC has expanded to catch up, causing the overlap between the two orientational centers that underlies the feeling of familiarity toward the people associated with the areas covered. Figure 6 shows the state of expansion by the narrative end.
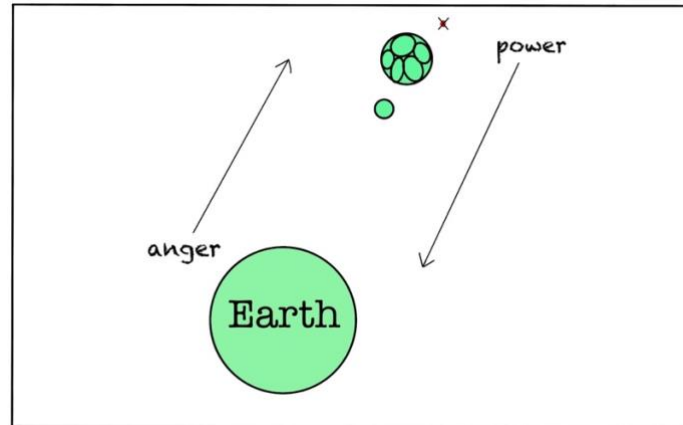
Figure 6: the HAC expands to all

At the end of the novel, the oppressing power that has radiated from Marceny is destroyed and Arth's operation on Earth is stopped, but climate change is not resolved. Now, the only ones left are 'us'. We are left with the effects of *our* own past behaviors. Without the higher power that wants to cause climate change on Earth, agency is restored to all the individuals in the multiverse. The power to address the effects belongs to *us*.

Interestingly, the reader has spent the duration of the novel feeling anger toward those who cause climate change on Earth, so now that there is no one to stop 'us', if 'we' still do not address climate change, then 'we' would misalign with the story goal and move toward becoming alienated. To stay feeling like 'us,' we need to take up our power to address climate change. Ousting the literal 'them' is ousting the aspect in ourselves that does not care about stopping climate change, generating a sense of our responsibility and agency to do it.

5. Conclusion: Affective Deictic Shift

The reader's engagement with world-building is affective. The deictically shifted sense of self is doubly deictic, so that the feeling of orientation in the storyworld cycles through distal potentialities with the characters aligned with each of the deictic 'I's. Appraisal factors impact how these potentialities emerge into the hinge dimension and generate the sense of distance to the characters. Through the hinge dimension's proprioception, a deictically shifted spatial experience is always contextually anchored in the reader's actual experience.

When building mental models of fantasy spaces, proprioception operates in a unique set of circumstances regarding familiarity appraisals. A fantasy storyworld does not have to contain a world like the actual one; fantasy mental models tend to lean on metaphors for coherence; and otherworldly beings can feel as human or even more human than the people from a familiar place. Contextual anchoring, such as proprioception, could be 'cued' by world-building to induce an alignment with certain characters or sentiments and then cued again to induce re-alignment to elsewhere. In fantasy storyworlds, the two orientational centers and the two deictic 'I's provide a huge range of options onto which to map and remap feelings of familiarity and alienation. Each sequential mapping offers a different emotional journey that could potentially change sentiments about the story's dilemma.

For fantasy multiverses, the world-building is anchored in the reader's proprioceptive sense of being on the actual Earth, but the process of mapping the HAC's location still encounters the unique set of circumstances of fantasy storyworlds in general. The affective deictic shift framework enables an analysis of this potential complexity. It offers tools to examine how storyworld details engage the reader's feelings of familiarity and alienation toward the characters, which in turn impact the reader's own sense of involvement with the sentiments stirred up by fictional events. Due to the affective orientation process of deictic shift, fantasy multiverse world-building can evoke a reading process that impacts the implied reader's sentiments about issues in the actual world.

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