

Presentation

The following analyses are the result of two years' work by a team composed of Marta Giuliani Pedraza, Slavka Madarova, Paula Rubio Cáceres, Marta Ruiz Sanz, Kristīne Treija, María Victoria Troyano Fernández and Daniel Candel Bormann. Between 2014 and 2016 we have analyzed the fictional worlds of every one of the Pixar movies,¹ with the help of a tool of analysis published in Candel Bormann 2013a, 2013b, 2013c, 2016 and forthcoming.

What follows is a minimal introduction to the tool and its visualization ("Introducing a tool of analysis of fictional worlds and its visualization") and an analysis of some of these movies. Every one of the analyses of the series works in the same way: the movie is divided into three stages, roughly corresponding to an introduction (Stage 1), a complication of the plot (Stage 2) and its resolution (Stage 3). Each stage explains the semantic positions and shifts of the different characters who appear in the movie, and is accompanied by a visualization of the fictional world of the movie during that stage (figures 1, 2 and 3). For a quick presentation of the tool and its visualization, please read the introductory document. For a more detailed view, please see Candel Bormann 2013a, 2013b, 2013c 2016 and forthcoming.

Works cited

Candel Bormann, Daniel. forthcoming. "Thinking Through Visualization: a Tool of Analysis for Possible Worlds," *Possible Worlds Theory and Contemporary Narratology*, edited by Marie-Laure Ryan and Alice Bell. Lincoln: U of Nebraska P.

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¹ With the exception of the sequels, whose fictional worlds can be compromised by the fictional worlds of the movie(s) which preceded them.