

Secondary World Infrastructures and Storyworld of *The Little Prince* Novella

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ABSTRACT

Since the early 21st century, world-building has become more visible as imaginary worlds move into mainstream entertainment, leading to an exciting and emerging field of world-building studies. The purpose of this study is to explore the imaginary world of *The Little Prince* novella, a significant literary work by Antoine de Saint-Exupéry, through its non-narrative structures and its narrative. The entire text was extracted for data collection and analysis. The types of secondary world infrastructures identified were space, time, characters, nature, culture, language and philosophy. These infrastructures were found to form the imaginary world by constituting its locations, temporality, populations, materiality, customs, mode of communication and truths. The physical events and the mental events of the dynamic component of the storyworld were found to form the world through the progression of the narrative in the wide frames of past and present, as well as through the narrow frame. This study has implications for the type of works examined and the method employed in world-building studies, as well as for creative writing, content creation and literature education.

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INTRODUCTION

Imaginary worlds are fictional worlds that are produced by any form of aesthetic activity such as storytelling, music composition,

painting, dance and cinema (Doležel, 1998). These worlds that are built of words, images and sounds can then be experienced vicariously through various media, such as books, drawings, films and video games (Wolf, 2012). Although imaginary worlds have existed for a long time, they have become more prominent in recent times. The rise of interest in imaginary worlds is driven by advancement in media and technology, enabling worlds to be more immersive and interactive (Ryan, 2017).

World-building is the construction of an imaginary world, and may be performed for various reasons (Wolf, 2017). For example, world-building may be used to build an imaginary world for entertainment purposes, to propose possibilities or even to satirise (Wolf, 2012). With the current prominence of imaginary worlds, world-building has become more visible in the entertainment industry (Proctor & McCulloch, 2016). Subsequently, this has led to a rise of interest among researchers from various fields such as psychology, philosophy, film studies and video game studies (Wolf, 2012).

However, there are two types of gaps in the literature of world-building. Firstly, most world-building studies have focused only on particular imaginary worlds (Proctor & McCulloch, 2016). For example, in the context of literature, worlds in works such as *The Lord of the Rings* and *Harry Potter* are the mainstay of many studies such as Castleman (2017), Ekman and Taylor (2016), Kelly (2016), Samutina (2016) and White (2016). This may be because worlds that have been expanded through

sequels or through a series of books tend to be elaborate, providing a wealth of world information to analyse (Wolf, 2012). Secondly, world-building studies tend to be based on a single approach, focusing on either the non-narrative structures (elements of an imaginary world's design, such as its physical settings, characters' languages and cultures) of the imaginary world, or on the narrative (plot of the story). Examples of studies on the former include Kennedy (2016), Castleman (2017), Kelly (2016) and Mochocki (2016), while the latter include Leavenworth and Leavenworth (2017), Mossner (2017), Tyler (2015) and Bohman (2016).

The problem could be addressed from two perspectives; firstly, concerning which worlds are the subject of research, and secondly, how these worlds are studied. Some worlds are deemed more valuable or are more privileged over others, even though there are other examples which are just as popular, intriguing and complex "existing far beyond academia's current purview" (Proctor & McCulloch, 2016, p. 481). Furthermore, most researchers only use a single approach as the main frame for studying and interpreting the imaginary world. This may prevent a holistic analysis of a world since both non-narrative structures and the narrative are related and influence each other in the world-building process (Wolf, 2012).

To challenge these problems, the novella *The Little Prince* by Antoine de Saint-Exupéry (1943/2000) was selected as the data to be analysed due to its length.

Novellas are “short to medium-length” narratives in prose which fall between 15 000 to 50 000 words (Hutchinson, 1998, p. 948). As a stand-alone novella, *The Little Prince* is not a common choice for world-building research compared to novels that come in a series or have sequels. The purpose of this choice is to widen the scope of current research by adding to the works that break away from the generic. Besides that, in this study, narrative as a form of world-building is analysed in addition to non-narrative structures, in line with the researchers’ argument that this provides a more comprehensive approach to world-building analysis. *The Little Prince* itself is a significant work of literature to be studied, having been officially translated into 300 languages, with 200 million sales worldwide (“The Book”, 2017). To summarise the story, *The Little Prince* is a fable about a pilot who befriends a boy (whom he calls ‘little prince’) who has travelled from his home planet.

This study has three objectives:

(1) To identify the types of secondary world infrastructures used in the imaginary world of *The Little Prince* novella; (2) To explore how the types of secondary world infrastructures form the imaginary world of *The Little Prince* novella; and (3) To investigate how the dynamic component of the storyworld forms the imaginary world of *The Little Prince* novella using: (i) Physical events and (ii) Mental events. The corresponding research questions (RQ) of this study are as follows:

RQ 1: Which types of secondary world infrastructures are used in the imaginary world of *The Little Prince* novella?

RQ 2: How do the types of secondary world infrastructures form the imaginary world of *The Little Prince* novella?

RQ 3: How does the dynamic component of the storyworld form the imaginary world of *The Little Prince* novella using:

- Physical events
- Mental events

Conceptual Framework

Secondary world infrastructures by Wolf (2012) are used to analyse non-narrative elements, while the dynamic component of the storyworld by Ryan (2014) is used to analyse the narrative in the imaginary world of *The Little Prince*.

(1) Secondary world infrastructures

In this study, these infrastructures are referred to as non-narrative structures or elements as their main function is not to advance the plot, but rather to provide “background richness and verisimilitude to the imaginary world” (Wolf, 2012, p. 13). These elements are summarised following Wolf (2012) as below:

i. Space

Space is one of the most basic elements needed for a world, as places need to exist for the events of the story to occur. Space can be organised by maps, which connect different locations together, unifying them into one imaginary world. Examples of features in maps are mountains, deserts and forests (Wolf, 2012).

ii. Time

Time covers the temporal range of an imaginary world's events, of the past, present and future. Timelines act as an organisational tool for time by connecting narrative events together temporally in order to form a history of the imaginary world, and may be implied through the use of calendars, characters' ages, seasonal changes, and other details related to time (Wolf, 2012).

iii. Characters

Characters are the inhabitants of the imaginary world, who are the recipients of the experiences narrated in the story. They can be organised using genealogies, which refer to the relationships between characters. These relationships can be familial, social or institutional (Wolf, 2012).

iv. Nature

Nature refers to the physical setting of a world, such as their geological and biological structures, as well as their ecosystems. For example, the imaginary world may feature new species of flora, fauna and even people. To a larger extent, nature includes the material composition of a world and its law of physics (Wolf, 2012).

v. Culture

Culture refers to the customs and traditions of the characters who inhabit the imaginary world. It can be implied through depictions of architecture, clothing and artefacts which consequently inform characters' worldviews and beliefs, as well as other infrastructures such as language and mythology (Wolf, 2012).

vi. Language

Language in this framework is more concerned with constructed languages, rather than natural languages. Constructed languages are fictional languages invented by the creator of an imaginary world. They may be very important to a world or may just be used to add aesthetic quality, and can range in complexity (Wolf, 2012).

vii. Mythology

Mythology structures imaginary worlds by providing historical depth through the use of legends and origin stories of ancient figures, mythical beings and supernatural creatures. Mythology may also embody philosophy, as the two infrastructures are closely connected (Wolf, 2012).

viii. Philosophy

Philosophical views can be conveyed explicitly through the author's direct commentary and characters' verbal statements, or implicitly through characters' behaviours and choices. For example, protagonists are likely to represent the author's philosophical stance, while antagonists may represent the vice versa (Wolf, 2012).

(2) Dynamic component of the storyworld

The storyworld conceives of the narrative and the imaginary world as one entity; in this view, the plot of the story is the basic element that structures the world (Ryan, 2014). The dynamic component of the storyworld which consists of physical events and mental events are summarised following Ryan (2014) as below:

i. Physical events

Physical events are “causes of the changes of state that happen in the time span framed by the narrative” (Ryan, 2014, p. 36). The ‘time span framed by the narrative’ can be divided into the narrow frame and the wide frame. The narrow frame consists of the events that form the focus of the story. The wide frame involves a “backstory” which consists of past “events that precede the proper beginning of the story”, and an “afterstory” that follows the conclusion of the events in the narrow frame, which may be set in the present or future (Ryan, 2014, p. 36). The ‘causes’ in Ryan’s definition of physical events refer to the events that happen to characters or actions taken by characters that bring changes to the current state of affairs as the story progresses.

ii. Mental events

Mental events are “the character’s reactions to perceived or actual states of affairs” (Ryan, 2014, p. 36). Mental events must be linked to physical events in order for the physical events to be understood. Examples of mental events are the motivations of characters or the emotions that they feel in physical events.

MATERIALS AND METHODS

The material of this study is the text in *The Little Prince* novella. The novella was written by Antoine de Saint-Exupéry and was first published in 1943. It consists of 27 chapters and 93 pages. This study took a text-oriented approach in literary criticism, which meant that the text was the focal

point of interpretation (Klarer, 2004). Extra-textual factors such as the author, audience and the wider context were not included in the analysis. This approach is in line with the objectives and scope of the study, as only the text of *The Little Prince* novella is analysed. As the data of this study is text, textual analysis was used for the analysis of data. Textual analysis is the close and detailed examination of texts in terms of their content, meaning and structure to produce possible and likely interpretations of those texts (Lockyer, 2008). Textual analysis can also show how different components of a literary text relate to each other, and create meaning as a whole (Sinha, 2004).

Analysis

The data were first analysed for the types of secondary world infrastructures used in the imaginary world of *The Little Prince* novella. The identified types of secondary world infrastructures were then described in detail. Next, the data were analysed for the dynamic component of the storyworld. This was done by describing the physical events and mental events found in the text. The following excerpts are samples of data analysis, presented in order of the research questions posited:

RQ 1: Which types of secondary world infrastructures are used in the imaginary world of *The Little Prince* novella?

Concerning the Secondary World Infrastructure of Space. Several locations were identified in the text, demonstrating the use of space in the imaginary world. These

locations show that this imaginary world has a space in which other secondary world infrastructures exist and the events of the story occur. Examples of locations on Earth and beyond this planet can be observed in Table 1.

RQ 2: How do the types of secondary world infrastructures form the imaginary world of *The Little Prince* novella?

Concerning the Secondary World Infrastructure of Nature.

The infrastructure of nature forms the materiality of an imaginary world. It can be analysed in terms of its “physical, chemical, geological, and biological structures and the ecosystems connecting them” (Wolf, 2012, p. 174). In the imaginary world of *The Little Prince* novella, the natural elements of Earth and the planets in outer space, as well as the way these elements operate, are quite different from each other.

In the case of Earth, there are not many changes to its natural design that would make it appear as an entirely new or different planet. For the most part, it is Earth as readers know it. For example, details about

geological structures describe a real, rather than a fictional location of Earth – the Sahara desert in Africa, where the main events of the story unfold. As illustrated by the little prince himself, the desert is “all dried up, full of sharp points, and very salty” (de Saint-Exupéry, 1943/2000, p. 62). Existing plants and animals like baobabs, grass, radishes, corn, boa constrictors, elephants, sheep and chickens are also found on this imaginary world’s Earth, as mentioned in characters’ conversations. However, terrestrial characters, such as the flower in the desert, the roses, the snake and the fox who meet and talk to the little prince indicate that this planet is a slightly different version of Earth. On this Earth, certain flora and fauna are anthropomorphised and are able to verbalise their thoughts and feelings, despite only being heard by the little prince.

As for the extra-terrestrial realm, the infrastructure of nature is invented to a greater degree. For example, the flora, in particular the baobab trees, are extremely dangerous to the point of being able to destroy their host planets. Labelled as a “bad plant” by the little prince, a baobab

Table 1

Text indicating the use of space in the imaginary world of The Little Prince novella

Location	Text
Sahara desert on Earth	“So I kept my own company, without anyone whom I could really talk to, until six years ago, when I made a forced landing in the Sahara desert.” (p. 7)
Garden on Earth	“He was standing in front of a garden blooming with roses.” (p. 64)
Outer space	“He found himself in the vicinity of Asteroids 325, 326, 327, 328, 329, and 330.” (p. 34)

tree will “bore right through a planet with its roots” and “clutters everything” if it is not pulled up and is left to grow (de Saint-Exupéry, 1943/2000, p. 20). Once this has happened, the tree “can never be got rid of afterwards” (de Saint-Exupéry, 1943/2000, p. 20). As baobab trees are “the size of churches”, the consequences are immense for small planets: “if the baobabs are too numerous, they will finally make the planet explode” (de Saint-Exupéry, 1943/2000, p. 19-20). The rose on the little prince’s planet is anthropomorphised like the plants and animals of Earth, suggesting that it is not only in the Earth’s design of nature that certain flora and fauna are able to speak, but is in fact, the universal design of this imaginary world. Table 2 summarises the aspects of nature of both the terrestrial and extra-terrestrial realms.

RQ3: How does the dynamic component of the storyworld form the imaginary world of *The Little Prince* novella using:

- Physical events
- Mental events

The dynamic component of the storyworld forms an imaginary world by

encapsulating its progression of events, as the world evolves from one situation to the next, with events occurring in the narrow frame or wide frame, or both (Ryan, 2014). In the imaginary world of *The Little Prince* novella, the physical events unfold in both the narrow frame and wide frame.

The narrow frame consists of the events that unfold in the period of time that the narrator spends with the little prince in the Sahara desert, from their first encounter to the little prince’s departure from Earth. These events form the focus of the story. Events that occur out of the narrow frame are categorised under two types of wide frames, which are the wide frame of the past and wide frame of the present. The former consists of the events that occur before the narrator and the little prince meet each other, while the latter consists of events that unfold in the present time after the little prince’s departure in the narrow frame, with the narrator reflecting back on his time with the little prince. Table 3 shows a sample of the physical and mental events that occur during the story’s narrow frame.

Table 2

Nature of terrestrial and extra-terrestrial realms in the imaginary world of The Little Prince novella

Aspect of nature	Terrestrial realm (Earth)	Extra-terrestrial realm
Flora and fauna	Existing plants and animals; certain flora and fauna are anthropomorphised	More invention; flora can be dangerous, fauna can be used for interplanetary travel
Physical structure	Large; contains approximately “two billion inhabitants” (p. 58)	Minuscule; each asteroid contains only one or two inhabitants
Geological structures	Describe real locations	Affected by physical structure of planets; serve practical purposes

RESULTS AND DISCUSSION

In answer to the first research question, seven types of secondary world infrastructures were identified out of the eight types in Wolf's (2012) framework, as indicated in the text. These are space, time, characters, nature, culture, language and philosophy. Only the secondary world infrastructure of mythology was not found. Although it could be argued that the non-human characters such as the fox, the snake and the rose are mythical or supernatural beings due to their ability to speak, no history is provided to explain these characters. The absence of such a history suggests that mythology is not in operation in this imaginary world, since its primary function is to "provide historical depth" for the story's current events (Wolf, 2012, p. 189).

The findings from the first research question are similar to those of Mochocki (2016), who found that the infrastructure of mythology was not used in his study as well.

He found that mythology was not noticeable as an infrastructure because in both settings of *Harry Potter* and *The Witcher* on which the live action roleplays he examined are based on, elements such as "monsters, spiritual beings, ancient heroes, magic and magical items" are not myths, but "reality" for the worlds' inhabitants (Mochocki, 2016, p. 214).

To answer the second research question, the types of secondary world infrastructures form the imaginary world of *The Little Prince* novella by constituting the world's components. Space forms the extra-terrestrial and terrestrial locations of the world. The former are kept distinct from each other, with each asteroid featuring a different inhabitant with a different occupation. This prevents readers from "confusing locations" and also gives each of them "a sense of character and even personality" (Wolf, 2012, p. 160). Time forms the temporal aspect of the world,

Table 3

Physical and mental events of the imaginary world of The Little Prince novella's narrow frame in chronological order (sample)

Physical events	Mental events
The narrator makes an emergency landing in the Sahara desert	The narrator has to do so because of a problem in his aeroplane's engine
The narrator goes to sleep alone	The narrator feels very lonely
The narrator is woken up by the little prince who asks him to draw a sheep	The narrator is surprised
The narrator asks the little prince what he is doing in the desert	The narrator is thunderstruck at meeting the little prince in the desolate desert

giving characters a past and present. It should be noted that although periods of time are indicated, no dates are provided for any of the timespans mentioned. Perhaps no dates are given to leave the timeline in an open-ended state, such that the narrator's present time is simultaneously the reader's present time. This would add an ever-present, lingering quality to the narrator's desperate plea to his readers if they ever meet the little prince: "Do not leave me in such a sorry state: write quickly and tell me that he has returned" (de Saint-Exupéry, 1943/2000, p. 93).

Characters form the human and non-human populations who inhabit the locations of the world. The analysis of the rose, in particular, provides further insight about the little prince's behaviour, as relationships give characters "context", through which they can be understood by "the influence of ancestry, upbringing, and companionship" (Wolf, 2012, p. 172). After the little prince departs from his home planet, and upon arriving on Earth, he specifically seeks out "people" to be his "friends", which he mentions to the non-humans he meets (de Saint-Exupéry, 1943/2000, p. 67). This could be because of his sour relationship with the rose, who is the reason he leaves his home planet in the first place. His intention for seeking humans rather than non-humans therefore, may be that he wants to avoid getting hurt.

Nature forms the flora and fauna, the physical as well as the geological structures of the world's Earth and other planets. Data analysis showed that the natural elements

of the extra-terrestrial realm are invented to a greater degree compared to those of the terrestrial realm, as in the case of the migrating wild birds. The wild birds are an example of infrastructures being "more than merely window-dressing", serving as solutions to "world-building problems", as they are used as a form of transportation by the little prince for his interplanetary travels (Wolf, 2012, p. 174). Culture forms the worldviews and customs held by two distinct groups, that of children and grown-ups. The difference in their worldviews causes much of the conflict between the little prince and most of the grown-ups he interacts with. These instances of conflict are, as Wolf (2012) called them, "cultural clashes" which are typically "central to the stories being told" (p. 184).

Language forms the universal mode of communication for the world's inhabitants. It could be argued that a common lingua franca rather than one, universal language is used, but this is less likely the case. A common lingua franca would suggest that other languages are spoken around the world, but there is no indication in the text of the characters having to switch languages to communicate with one another in both the extra-terrestrial and the terrestrial realms. Philosophy forms the truths of the world that reflect the author's philosophical messages, and which are conveyed through the inhabitants and the natural design of the world. The philosophical idea of "What is essential is invisible to the eye" is embodied through characters who are portrayed as wise, such as the fox and children (de

Saint-Exupéry, 1943/2000, p. 72). This suggests that the author is advocating this idea, especially when juxtaposed with its competing philosophy that is represented through grown-ups, who are for the most part, portrayed negatively.

The findings from the second research question are similar to that of Kennedy (2016) and Castleman (2017), who found real-world influences in the imaginary worlds of *Dune* and *Harry Potter* respectively. In this study, real-world influences are found in the secondary world infrastructures, with space, characters and nature being the most explicit. The real-world Sahara desert, for example, is used as a terrestrial story location in the novella. The incorporation of such elements gives the world a sense of familiarity, which Wolf (2012) stated allowed readers to “relate to the imaginary world, especially to its characters and their emotions” (p. 33). Kennedy (2016) and Castleman (2017) made similar conclusions, suggesting that allusions to the real world evoked more recognisable and accessible imaginary worlds.

However, the findings of this study contradicts the findings of Likaku and Woods (2017), who concluded that familiarity of non-narrative structures was disadvantageous when depicting imaginary worlds. They found that such similarity to the real world prevented the depiction of a believable alternate reality in the imaginary world. However, this may be a matter of genre, as Likaku and Woods (2017) examined speculative fiction literature. According to Roine (2016) who

also investigated world-building in the same genre, speculative fiction specifically engages the audience through a depiction of reality that is “systematically different from our own” (p. 16). In other words, successful world-building in the genre of speculative fiction is achieved when similarity to the real world is reduced.

In answer to the third research question, the dynamic component of the storyworld forms the imaginary world of *The Little Prince* novella by revealing the world as the narrative progresses, through the narrator’s and the little prince’s backstories in the wide frame of the past, through the narrator’s and the little prince’s adventure in the events of the narrow frame, and through the afterstory in the wide frame of the narrator’s present.

The narrator and the little prince both have backstories that form the wide frame of the past. Their physical and mental events of the past consequently inform or affect their actions and behaviours in the narrow frame and the wide frame of the present. For example, in the narrator’s backstory, he gives up drawing because he feels discouraged by the grown-ups. This past event affects his behaviour in the narrow frame, as he recreates one of his childhood drawings instead of the little prince’s request for a sheep because he has no confidence in drawing anything else, having given up on drawing when he was a child. In the present, the narrator reveals that he has taken up drawing again, after meeting the little prince during the events of the narrow frame. It is thus through the narrative that changes occur and characters develop.

The findings from the third research question are similar to that of Leavenworth and Leavenworth (2017), who found the presence of different temporalities in the narrative of the novel *The Passage*. Likewise, they found that the events that occurred in the different temporal settings informed characters' actions and behaviours. The findings of this study are also similar to Mossner (2017) and Tyler (2015), who explored the psychological dimensions of characters in the novels *Ship Breaker* and *The Invention of Morel* respectively. They found that the description of the characters' mental states helped to increase readers' understanding of the imaginary worlds, as characters were affected by the environment in which they lived in. In other words, there is a connection between the characters' mental states and the imaginary world. In this study, the mental events of the characters provide information about the imaginary world as well. For example, in the wide frame of the past, the little prince watches an unusual shoot growing on his home planet with caution. His mental state of being cautious reveals that there is a dangerous aspect to his natural environment, which in this case, is the baobab plant.

While the secondary world infrastructures and the dynamic component of the storyworld were analysed separately in this study for a thorough analysis of non-narrative elements and the narrative respectively, both are interrelated and operate together to form the imaginary world of *The Little Prince* novella. For example, the extra-terrestrial locations of Asteroids

325, 326, 327, 328, 329 and 330 as formed by the secondary world infrastructure of space, are only revealed as the little prince travels from one to the next as part of his backstory in the narrative. In the same way, the narrative requires secondary world infrastructures such as space, time and characters to exist and progress; the story needs locations in which to take place, a temporal order for changes to occur, and inhabitants to carry out actions.

The discussion and conclusions of the findings show that the imaginary world of *The Little Prince* novella is formed using seven out of the eight types of secondary world infrastructures according to Wolf's (2012) framework. In other words, information of the world is provided from various aspects of its design, from space to philosophy, indicating an elaborate world despite its length as a novella. The world is also formed through the narrative that occurs within it, as information about the world and its changes are revealed through the unfolding of the physical and mental events in the past and present. The secondary world infrastructures and the dynamic component of the storyworld are interrelated, and work together to form the imaginary world of *The Little Prince* novella.

CONCLUSIONS

The types of secondary world infrastructures used in the imaginary world of *The Little Prince* novella were space, time, characters, nature, culture, language and philosophy. These infrastructures were found to form various components of the world that they

constitute together. The physical events and mental events were found to form the world through the narrative, revealing the world as the events of both the past and present wide frame, as well as the narrow frame unfold.

This study has demonstrated that even an imaginary world of a novella can be elaborate, being composed of various secondary world infrastructures which are interconnected with the narrative. This has implications for the type of works usually examined in world-building studies, where full-length novels are more privileged. This study has shown, however, that shorter works have as much to offer as full-length novels. Researchers should thus explore more imaginary worlds like this, which will widen the scope of “academia’s current purview” and enlighten current research (Proctor & McCulloch, 2016, p. 481).

Furthermore, this study has shown that the combined approach of analysing non-narrative structures and the narrative leads to a more holistic understanding of the imaginary world, as opposed to using a single approach that is solely focused on the former or latter only. This is because non-narrative structures and the narrative are interconnected and influence each other in the world-building process as argued by Wolf (2012) and as demonstrated in this study. This means that the analysis of non-narrative structures reinforces the analysis of the narrative, and vice versa. The combined approach as used in this study should thus be taken into consideration as a method for analysis in future world-building research.

In terms of creative writing, writers would find the concepts used to analyse the imaginary world of *The Little Prince* novella in this study helpful in the development of their own literary works. As writer and researcher Jeremy Scott (2016) stated, the practice of creative writing was a matter of world-building as “it is up to the creative writer to act as a guide” through the imaginary worlds that they created, “however small, however complex, keeping the reader’s engagement and interaction with the text in mind at all times” (p. 139). Content creators for other forms of media such as films and video games can also benefit from taking note of non-narrative structures and the narrative in the works that they create, as both influence each other in forming an engaging world, which will lead to greater viewer enjoyment.

This study has implications for education as well, particularly for teaching and learning literature. Incorporating the concept of imaginary worlds in teaching literature will not only increase enthusiasm among students but also enable them to have a “thorough understanding and appreciation of the central story” (McCredie & Howe, 2015, p. 8). In a project conducted to increase literacy learning, a team from the Macquarie ICT Innovations Centre developed a framework called ‘Weaving a Storyworld Web’, whereby teachers and students from three public schools in Australia designed an “online, multimodal StoryWorld created around a class novel or short story” (McCredie & Howe, 2015, p. 1). According to the researchers, the teachers

who participated in the project found higher levels of creative and critical thinking skills among the students as they collaborated in designing their imaginary world.

Researchers who are interested in further developing this topic might consider examining shorter literary works such as short stories. As this study has shown, *The Little Prince* produces quite an elaborate imaginary world, despite its length as a novella. A short story may be explored the same way. Another option would be transmedial worlds, which are imaginary worlds that can be accessed on different media platforms (Klastrup & Tosca, 2004). Investigating imaginary worlds from their various mediums would provide a greater wealth of information for analysis. Another theory researchers might use to study imaginary worlds is the Text World theory. This theory focuses on the cognitive aspects of world-building, and would provide a different perspective in analysing imaginary worlds.

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