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immersion and distance aesthetic illusion in literature unlike delusional or hallucinatory states this immersion is counterbalanced by a latent rational distance which operates owing to the culturally acquired awareness of the difference between representation [Fragile Aesthetic Illusion](#) [Immersion](#) [Englisch](#)

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Immersion and Distance: Aesthetic Illusion in Literature and Other Media Werner Wolf, Walter Bernhart, Andreas Mahler. Readers who appear to be lost in a storyworld, members of theatre or cinema audiences who are moved to tears while watching a performance, beholders of paintings who are absorbed by the representations in front of them, players ...

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Typical aesthetic illusion maintains a position that is closer to the pole of immersion rather than to the pole of distance. While aesthetic illusion is not restricted to an effect of works of art, the term "aesthetic" is justified by the fact that it etymologically gestures towards a quasi-perceptual quality of the imaginative experience involved and implies an awareness, typical of the reception of art, that "illusion" is triggered by an artifact rather than (an, e.g., magic) reality.

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In other words, aesthetic illusion is a double-layered phenomenon in which recipients constantly fluctuate between their "virtual" body on the level of immersion (primarily imaginatively and emotionally) and their "real" body on the level of rational awareness and distance. Illusionist media or artifacts can either be

[Aesthetic illusion - Wikipedia](#)

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Unlike delusional or hallucinatory states, this immersion is "counterbalanced by a latent rational distance, which operates owing to the culturally acquired awareness of the difference between representation and reality" (52). Wolf discusses at length the typical features of illusionist works and how they contribute to the effect of illusion.

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