



What Is A Fiction

James Champlin Fernald



What Is A Fiction :

Fictional Immorality and Immoral Fiction Garry Young, 2021-01-15 It is commonplace for fictional content to depict immoral activities the kidnapping of a politician for example or the elaborate theft of a national treasure or perhaps the gruesome proclivities of a sadistic murderer These and similar depictions can be found across a range of media and in varying degrees of detail and realism Fictional Immorality and Immoral Fiction examines potential conditions for transforming fictional immorality into immoral fiction in order to establish what makes a depiction of fictional immorality and or one's engagement with it immoral To achieve this aim Garry Young analyzes fictional content its meaning one's motivation for engaging with it and the medium in which the fiction is presented such as film literature theatre video games using philosophical inquiry The end result is a systematic examination of fictional immorality which contributes toward debates on the morality of depicting and engaging with fictional immorality as well as the reach of censorship and other forms of prohibition especially when the act depicted is of the kind that would be most egregious if carried out in reality *Fiction* Catharine Abell, 2020-06-10 By taking a distinctively institutional approach Catharine Abell provides a unified solution to a wide range of philosophical problems raised by fiction In particular she draws attention to the epistemology of fiction which has not yet attracted the philosophical scrutiny it warrants There has been considerable discussion of what determines the contents of works of fiction yet few attempts have been made to explain how audiences identify their contents or to identify the norms governing the correct understanding and interpretation of them This book answers both metaphysical and epistemological questions concerning fiction in a way that clarifies the relation between them What distinguishes works of fiction from works of non fiction What is the nature of fictive utterances How do audiences identify the contents of authors fictive utterances How does understanding a work of fiction differ from interpreting it This book develops the first single theory to provide answers to these questions and many more *Fiction Catalog*, 1928 *Fictional Points of View* Peter Lamarque, 1996 The volume focuses on a wide range of thinkers including Iris Murdoch on truth and art Stanley Cavell on tragedy Roland Barthes and Michel Foucault on the death of the author and Kendall Walton on fearing fictions Also included is a consideration of the fifteenth century Japanese playwright and drama teacher Zeami Motokiyo the founding father of Noh theater **Author and Narrator** Dorothee Birke, Tilmann Köppe, 2015-03-10 The distinction between author and narrator is one of the cornerstones of narrative theory In the past two decades however scope implications and consequences of this distinction have become the subjects of debate This volume offers contributions to these debates from different vantage points literary studies linguistics philosophy and media studies It thus manifests the status of narrative theory as a transdisciplinary project *Taking Fiction Film Seriously* Mario Sluga, 2025-09-04 Fiction film has been and remains the privileged site of film studies with film history regularly being viewed as the rise of the narrative fiction film *Taking Fiction Film Seriously* argues that despite this privileged position the notion of fiction as it relates to cinema has yet to be properly

interrogated Mario Sluga explores the significant misunderstandings concerning the categorisation of film audience experience and the real life effects of fiction He contends with the contradictory assumption that fiction films have tangible effects on audiences beliefs and behaviours while also intuitively being not true or not to be believed in Sluga analyses the notion of fiction from a theoretical and historical perspective considering how it manifests in a broad range of films from the past 110 years including *The Arrival of a Train* Lumière brothers 1895 1897 *The Blair Witch Project* Myrick and Sanchez 1999 and *Waltz with Bashir* Folman 2008 He supports his close readings with findings from philosophy psychology and literary studies and in doing so seeks to challenge the current state of film studies

Modelling Nature: An Opinionated Introduction to Scientific Representation Roman Frigg, James Nguyen, 2020-09-02 This monograph offers a critical introduction to current theories of how scientific models represent their target systems Representation is important because it allows scientists to study a model to discover features of reality The authors provide a map of the conceptual landscape surrounding the issue of scientific representation arguing that it consists of multiple intertwined problems They provide an encyclopaedic overview of existing attempts to answer these questions and they assess their strengths and weaknesses The book also presents a comprehensive statement of their alternative proposal the DEKI account of representation which they have developed over the last few years They show how the account works in the case of material as well as non material models how it accommodates the use of mathematics in scientific modelling and how it sheds light on the relation between representation in science and art The issue of representation has generated a sizeable literature which has been growing fast in particular over the last decade This makes it hard for novices to get a handle on the topic because so far there is no book length introduction that would guide them through the discussion Likewise researchers may require a comprehensive review that they can refer to for critical evaluations This book meets the needs of both groups

The Central Literary Magazine, 1909 **The New Testament Church** William Henry Harrison Marsh, 1898 **Fiction Writers Hdbk** Hallie Burnett, 1993-01-27 This book offers practical advice on every aspect of writing novels and short stories plotting and narrative development characterization and dialogue sources of material planning an opening roughing out chapters using suspense and emotional color rewriting and highlighting and much more Examples drawn from the works of outstanding writers past and present illustrate each point making this the perfect handbook for professional writers and students

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