

# FICTIONAL POINTS OF PETER LAMARQUE VIEW

# Fictional Points Of View

**Patrik Engisch, Julia Langkau**



## **Fictional Points Of View:**

*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 Style Studies in Anita Desai M. Chakranarayan, 2000 This Book Is A Pioneer Study In Objective Criticism Of The Novels Of Anita Desai An Electro Cardiogram Records The Vibrations Of The Heart Stylistics Does The Same For Literary Texts Words Are The Symbols Of The Vibrations Of A Writer S Thought Modern Criticism Acknowledges That Form And Idea In Any Literary Text Are Inseparable This Study Successfully Proves That The Objective And The Subjective Merge Into One Another To Make A Complete Whole The Detailed Textual Analysis Of The Beginnings Of The Eight Novels Of Anita Desai Is Both Revealing And Enjoyable Because The Findings Are Objectively Based And Are In Concord With The Opinion Of Other Critics On The Subject The Chapters On Form And Structure And The Rhetoric Of The Novels Including Fictional Sequencing Discourse And Discourse Situation Types Of Narration The Narrative Voice Tone Speech And Thought Presentation And Point Of View Are Equally Penetrating And Illuminating The Book Has Much To Offer To Professionals And Non Professionals Alike As It Combines Sound Scientific Approach With Keen Critical And Aesthetic Judgement In Literary Art **Fiction and the Weave of Life** John Gibson, 2007-12-06 Literature is a source of understanding and insight into the human condition Yet ever since Aristotle philosophers have struggled to provide a plausible account of how this can be the case For surely the fictionality the sheer invented character of the literary work means that literature concerns itself not with the real world but with other worlds what are commonly called fictional worlds How is it then that fictions can tell us something of consequence about reality In *Fiction and the Weave of Life* John Gibson offers a novel and intriguing account of the relationship between literature and life and shows that literature s great cultural and cognitive value is inseparable from its fictionality and inventiveness **The Philosophy of Literature** Peter Lamarque, 2008-08-11 By exploring central issues in the philosophy of literature illustrated by a wide range of novels poems and plays Philosophy of Literature gets to the heart of why literature matters to us and sheds new light on the nature and interpretation of literary works Provides a comprehensive study along with original insights into the philosophy of literature Develops a unique point of view from one of the field s leading exponents Offers examples of key issues using excerpts from well known novels poems and plays from different historical periods *The Philosophy of Fiction* Patrik Engisch, Julia Langkau, 2022-10-14 This book presents new research on the crucial role that imagination plays in contemporary philosophy of fiction The first part of the book challenges the main paradigm set by Kendall Walton and Gregory Currie according to which there is a necessary connection between fiction and a prescription that we engage imaginatively with its content The contributors address the fundamental questions of how we can define fiction and especially whether we can define fiction in

terms of imagination The second part focuses on a distinct but related question can we point to some distinctive experiential features of our engagement with fiction In the third part the focus lies on the cognitive value of fiction and on the role that imagination plays in that respect The chapters in this part discuss the cognitive value of fiction with respect to issues such as the training of the faculty of imagination phenomenal experience empathy and the emotions The Philosophy of Fiction will be of interest to scholars and advanced students working in aesthetics philosophy of mind epistemology and literary studies Chapter 13 of this book is available for free in PDF format as Open Access from the individual product page at [www.routledge.com](http://www.routledge.com) It has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

*Ding Ling's Fiction* Yi-tsi Mei Feuerwerker, 1982      [The Creation of Art](#) Berys Gaut, Paisley Livingston, 2003-03-17

Although creativity from Plato onwards has been recognized as a topic in philosophy it has been overshadowed by investigations of the meanings and values of works of art In this collection of essays a distinguished roster of philosophers of art redress this trend The subjects discussed include the nature of creativity and the process of artistic creation the role that creative making should play in our understanding and evaluation of art relations between concepts of creation and creativity and ideas of tradition metaphor genius imagination and genre This is an important collection that will be eagerly sought by philosophers of art as well as theorists in art history cinema studies and literary criticism      **Guns, Grenades, and Grunts**

Gerald A. Voorhees, Joshua Call, Katie Whitlock, 2012-11-02 Known for their visibility and tendency to generate controversy first person shooter FPS games are cultural icons and powder kegs in American society Contributors will examine a range of FPS games such as the Doom Half Life System Shock Deus Ex Halo Medal of Honor and Call of Duty franchises By applying and enriching a broad range of perspectives this volume will address the cultural relevance and place of the genre in game studies game theory and the cultures of game players Guns Grenades and Grunts gathers scholars from all disciplines to bring the weight of contemporary social theory and media criticism to bear on the public controversy and intellectual investigation of first person shooter games As a genre FPS games have helped shepherd the game industry from the early days of shareware distribution and underground gaming clans to contemporary multimillion dollar production budgets Hollywood style launches downloadable content and worldwide professional gaming leagues The FPS has been and will continue to be a staple of the game market      **Paradoxes of Emotion and Fiction** Robert J. Yanal, 1999-10-15

How can we experience real emotions when viewing a movie or reading a novel or watching a play when we know the characters whose actions have this effect on us do not exist This is a conundrum that has puzzled philosophers for a long time and in this book Robert Yanal both canvasses previously proposed solutions to it and offers one of his own First formulated by Samuel Johnson the paradox received its most famous answer from Samuel Taylor Coleridge who advised his readers to engage in a willing suspension of disbelief More recently philosophers have argued that we are irrational in emoting toward fiction or that we do not emote toward fiction but rather toward factual counterparts or that we do not have real but only quasi

emotion toward fiction generated by our playing games of make believe All of these proposed solutions are critically reviewed Finding these answers unsatisfactory Yanal offers an alternative providing a new version of what has been dubbed thought theory On this theory mere thoughts not believed true are seen as the functional equivalent of belief at least insofar as stimulating emotion is concerned The emoter's disbelief in the actuality of components of the thoughts must be rendered relatively inactive Such emotion is real and typically has the character of being richly generated yet unconsummated The book extends this theory also to resolving other paradoxes arising from emotional response to fiction how we feel suspense over what comes next in a story even when we are re reading it for a second or third time and how we take pleasure in narratives such as tragedy that excite unpleasant emotions such as fear pity or horror

**The Cognitive Value of Philosophical Fiction** Jukka Mikkonen, 2013-02-14 Can literary fictions convey significant philosophical views understood in terms of propositional knowledge This study addresses the philosophical value of literature by examining how literary works impart philosophy truth and knowledge and to what extent the works should be approached as communications of their authors Beginning with theories of fiction it examines the case against the prevailing pretence and make believe theories of fiction hostile to propositional theories of literary truth Tackling further arguments against the cognitive function and value of literature this study illustrates how literary works can contribute to knowledge by making assertions and suggestions and by providing hypotheses for the reader to assess Through clear analysis of the concept of the author the role of the authorial intention and the different approaches to the meaning of a literary work this study provides an historical survey to the cognitivist anti cognitivist dispute introducing contemporary trends in the discussion before presenting a novel approach to recognizing the cognitive function of literature An important contribution to philosophical studies of literature and knowledge

**Stranger Than Fiction** Edwin Frank, 2024-11-19 One of the Washington Post's 50 Best Nonfiction Books of 2024 A New York Times Book Review Editors Choice Ambitious intelligent and happily unpretentious Louis Menand The New Yorker Convincing idiosyncratic and often felicitous Alexandra Jacobs The New York Times Book Review A legendary editor's reckoning with the twentieth century novel and the urgent messages it sends How can we live differently a young woman urgently demands in Virginia Woolf's novel The Waves It is the 1930s war and death are in the air but her question was asked again and again in the course of a century where things changed fast and changed all the time The century brought world wars revolutions automobiles movies and the internet votes for women death camps The century brought questions Novelists in the twentieth century had a question of their own how can we write a novel as startling and unforeseen as the world we live in Again and again they did transforming the novel as the century remade the world Imagine the history of the twentieth century novel recounted with the urgency and intimacy of a novel That's what Edwin Frank the legendary editor who has run the New York Review Books publishing imprint since its inception does in Stranger than Fiction With penetrating insight and originality Frank introduces us to books some famous some little known from the whole course of the century and from

around the world Starting with Dostoevsky's Notes from Underground of 1864 Frank shows how its twitchy self undermining and never satisfied narrator established a voice that would echo through the coming century He illuminates the political vision of H G Wells's science fiction Colette and Andre Gide's subversions of traditional gender roles and Gertrude Stein's untethering of the American sentence He describes the monumental ambition of books such as Mrs Dalloway The Magic Mountain and The Man Without Qualities to rebuild a world of human possibility upon the ruins of World War I and explores how Japan's Natsume S seki and Nigeria's Chinua Achebe broke open European models to reflect their own distinct histories and experience Here too are Vasily Grossman Anna Banti and Elsa Morante reckoning in specific ways with the traumas of World War II while later chapters range from Marguerite Yourcenar and V S Naipaul to Gabriel Garcia Marquez and W G Sebald The story as a whole is one of fearless often reckless exploration as well as unfathomable desolation Throughout we discover the power of the novel to reinvent itself to find a way for itself to live differently Stranger than Fiction offers a new vision of the history and art of the novel and of a dark and dazzling time in whose light and shadow we still stand

*Characters, Emotion & Viewpoint (Write Great Fiction)* Nancy Kress, 2005-03-03 Create Complex Characters How do you create a main character readers won't forget How do you write a book in multiple third person point of view without confusing your readers or yourself How do you plant essential information about a character's past into a story Write Great Fiction Characters Emotion Viewpoint by award winning author Nancy Kress answers all of these questions and more This accessible book is filled with interactive exercises and valuable advice that teaches you how to Choose and execute the best point of view for your story Create three dimensional and believable characters Develop your characters emotions Create realistic love fight and death scenes Use frustration to motivate your characters and drive your story With dozens of excerpts from some of today's most popular writers Write Great Fiction Characters Emotion Viewpoint provides you with the techniques you need to create characters and stories sure to linger in the hearts and minds of agents editors and readers long after they've finished your book **Story: an Introduction to Prose Fiction** Arthur Foff, 1964 **Imperfect**

**Histories** Ann Rigney, 2001 This dissatisfaction is especially evident in the various attempts made over the last two centuries to write an alternative history of everyday experience The Double Content Of Art John Dilworth, 2004-12 In this original work on aesthetics philosopher John Dilworth offers an unusual theory of the nature of artworks The Double Content DC view is the first comprehensive theory of art that is able to satisfactorily explain the nature of all kinds of artworks in a unified way whether paintings novels or musical and theatrical performances Dilworth's basic thesis is that all such representational artworks involve two levels or kinds of representation a first stage in which a concrete artifact represents an artwork and a second stage in which that artwork in turn represents its subject matter Thus Dilworth describes his approach as a double content DC theory since arguably all content is the content of some representation or other This fresh even revolutionary approach to art meets strong initial opposition from other current theories of art for example those that treat paintings as

physical objects or novels and other works of fiction as types that have copies or performances as instances     The Routledge Handbook of Linguistic Reference Stephen Biggs, Heimir Geirsson, 2020-12-24 This Handbook offers students and more advanced readers a valuable resource for understanding linguistic reference the relation between an expression word phrase sentence and what that expression is about The volume's forty one original chapters written by many of today's leading philosophers of language are organized into ten parts I Early Descriptive Theories II Causal Theories of Reference III Causal Theories and Cognitive Significance IV Alternate Theories V Two Dimensional Semantics VI Natural Kind Terms and Rigidity VII The Empty Case VIII Singular De Re Thoughts IX Indexicals X Epistemology of Reference Contributions consider what kinds of expressions actually refer names general terms indexicals empty terms sentences what referring expressions refer to what makes an expression refer to whatever it does connections between meaning and reference and how we know facts about reference Many contributions also develop connections between linguistic reference and issues in metaphysics epistemology philosophy of mind and philosophy of science     **Becoming a Reader** J. A. Appleyard, Joseph Albert Appleyard, 1994-01-28 Becoming a Reader in allowing us to predict our reading experience allows us as adults to choose what to do with the power which reading gives us     *Gestures of Seeing in Film, Video and Drawing* Asbjørn Grønstad, Henrik Gustafsson, Øyvind Vågnes, 2016-06-23 The first book of its kind *Gestures of Seeing in Film Video and Drawing* engages broadly with the often too neglected yet significant questions of gesture in visual culture In our turbulent mediasphere where images as lenses bearing on their own circumstances are constantly mobilized to enact symbolic forms of warfare and where they get entangled in all kinds of cultural conflicts and controversies a turn to the gestural life of images seems to promise a particularly pertinent avenue of intellectual inquiry The complex gestures of the artwork remain an under explored theoretical topos in contemporary visual culture studies In visual art the gestural appears to be that which intervenes between form and content materiality and meaning But as a conceptual force it also impinges upon the very process of seeing itself As a critical and heuristic trope the gestural galvanizes many of the most pertinent areas of inquiry in contemporary debates and scholarship in visual culture and related disciplines ethics images and their values and affects aesthetics from visual essentialism to transesthetics and synesthesia ecology iconoclastic gestures and spaces of conflict and epistemology questions of the archive memory and documentation Offering fresh perspectives on many of these areas *Gestures of Seeing in Film Video and Drawing* will be intensely awaited by readers from and across several disciplines such as anthropology linguistics performance theater film and visual studies     **The Oxford Handbook of Aesthetics** Jerrold Levinson, 2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field     *Student Handbook Level 5-6*, 2006-09 A fast friendly writing reference guide for students grades 5 6 Never condescending never intimidating sometimes hip always accessible Spiral bound for ease of use

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