

Visions Of Desire Tanizaki S Fictional Worlds

Characters in Fictional Worlds Fictional Worlds The Nature of Fiction The Philosophy of Computer Games Music and Meaning God and Abstract Objects Musical Worlds Mimesis as Make-Believe Semiotica The Literary World World Premières Exploring Fantasy Worlds Supernatural Fiction Writers A Library of the World's Best Literature, Ancient and Modern: A-Z Critic and Literary World Current Literature Outing; Sport, Adventure, Travel, Fiction Class List for English Prose Fiction, Including Translations and Juvenile Books, with Notes for Readers, Intended to Point Out for Parallel Reading the Historical Sources of Works of Fiction Systematic Catalogue of the Public Library of the City of Milwaukee The Philosopher's Index Jens Eder Thomas G. Pavel Gregory Currie John Richard Sageng Jenefer M. Robinson William Lane Craig Philip A. Alperson Kendall L. Walton Michael Moorcock Everett Franklin Bleiler Charles Dudley Warner Jeannette Leonard Gilder Edward Jewitt Wheeler Boston Public Library Milwaukee Public Library

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although fictional characters have long dominated the reception of literature films television programs comics and other media products only recently have they begun to attract their due attention in literary and media theory the book systematically surveys today s diverse and at times conflicting theoretical perspectives on fictional character spanning research on topics such as the differences between fictional characters and real persons the ontological status of characters the strategies of their representation and characterization the psychology of their reception as well as their specific forms and constellations in and across different media from the book to the internet

created worlds may resemble the actual world but they can just as easily be deemed incomplete precarious or irrelevant why then does fiction continue to pull us in and more interesting perhaps how in this beautiful book pavel provides a poetics of the imaginary worlds of fiction their properties and their reason for being

this important book provides a theory about the nature of fiction and about the relation between the author the reader and the fictional text the approach is philosophical

that is to say the author offers an account of key concepts such as fictional truth fictional characters and fiction itself the book argues that the concept of fiction can be explained partly in terms of communicative intentions partly in terms of a condition which excludes relations of counterfactual dependence between the world and the text this communicative model is then applied to the following problems how can something be true in the story without being explicitly stated in the text in what ways does interpreting a fictional story depend upon grasping its author s intentions is there always a unique best interpretation of a fictional text what is the correct semantics for fictional names what is the nature of our emotional response to a fictional work in answering these questions the author explores the complex interaction between author reader and text this interaction requires the reader to construct a fictional author a character in the story whose personality beliefs and emotional states must be interpreted if the reader is to grasp the meaning of the work

computer games have become a major cultural and economic force and a subject of extensive academic interest up until now however computer games have received relatively little attention from philosophy seeking to remedy this the present collection of newly written papers by philosophers and media researchers addresses a range of philosophical questions related to three issues of crucial importance for understanding the phenomenon of computer games the nature of gameplay and player experience the moral evaluability of player and avatar actions and the reality status of the gaming environment by doing so the book aims to establish the philosophy of computer games as an important strand of computer games research and as a separate field of philosophical inquiry the book is required reading for anyone with an academic or professional interest in computer games and will also be of value to readers curious about the philosophical issues raised by contemporary digital culture

in order to promote new ways of thinking about musical meaning this volume brings together scholars in music theory musicology and the philosophy of music disciplines generally treated as separate and distinct this interdisciplinary collaboration while respecting differences in perspective identifies and elaborates shared concerns this volume focuses on the many and various kinds of meaning in music do musical meanings exist exclusively in internal formal musical relations or might they also be found in the relationship between music and other areas of experience such as action emotion ideas and values also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions such as melancholy or despair among the particular pieces the writers discuss are mahler s ninth symphony shostakovich s tenth symphony and schubert s last sonata more broadly they consider the relation of musical meaning and interpretation to language storytelling drama imagination metaphor and emotion

this book is an exploration and defense of the coherence of classical theism s doctrine of divine aseity in the face of the challenge posed by platonism with respect to abstract objects a synoptic work in analytic philosophy of religion the book engages discussions in philosophy of mathematics philosophy of language metaphysics and metaontology it addresses absolute creationism non platonic realism fictionalism neutralism and alternative logics and semantics among other topics the book offers a helpful taxonomy of the wide range of options available to the classical theist for dealing with the challenge of platonism it probes in detail the diverse views on the reality of abstract objects and their compatibility with classical theism it contains a most thorough discussion rooted in careful exegesis of the biblical and patristic basis of the doctrine of divine aseity finally it challenges the influential quinean metaontological theses concerning the way in which we make ontological commitments

this volume reproducing a special issue of the journal of aesthetics and art criticism on the philosophy of music winter 1994 with a revised introduction and two new articles is distinguished by its breadth of content diversity of approaches and clarity of argument which should make it useful for classroom teaching the topics covered include musical representation the expression of feeling in music the metaphysics of operatic speech and song musical understanding musical composition feminist music theory music and politics music and racial identity music in non western cultures and the ontological implications of recording technology for rock music the approaches used are philosophical historical social and political feminist and ethnomusicological the book includes discussions of a great many styles and historical periods of music from ancient greek music and music theory to instrumental and operatic music in the western classical tradition persian music music of the blackfoot indians rock and the blues and the avant garde compositions and performances of john cage the contributors all eminent scholars in the field are philip alperson Noël Carroll Stephen Davies Claire Detels John Andrew Fisher Lydia Goehr Peter Kivy Jerrold Levinson James Manns Bruno Nettl Jenefer Robinson Joel Rudinow Göran Sörbom Francis Sparshott and Kendall Walton

representations in visual arts and fiction play an important part in our lives and culture walton presents a theory of the nature of representation which shows its many varieties and explains its importance his analysis is illustrated with examples from film art literature and theatre

vols for 1969 include a section of abstracts

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Introduction

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