

A pair of 3D glasses with red and blue lenses, resting on a textured surface. The glasses are positioned diagonally across the frame, with the red lens on the right and the blue lens on the left. The background is a light-colored, textured surface, possibly a piece of fabric or paper.

robert j. yanai

paradoxes of emotion  
and fiction

# Paradoxes Of Emotion And Fiction

**Noël Carroll, John Gibson**



## **Paradoxes Of Emotion And Fiction:**

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 Paradox of Emotion and Fiction** Heather Katrina Matula, 1998 **The Paradoxes of Art** Alan Paskow, 2004-01-15 In this study Alan Paskow first asks why fictional characters such as Hamlet and Anna Karenina matter to us and how they emotionally affect us He then applies these questions to painting demonstrating that certain paintings beckon us to view their contents as real As emblematic of the fundamental concerns of our lives paintings he argues are not simply in our heads but in our world Paskow also situates the phenomenological approach to the experience of painting in relation to contemporary schools of thought particularly Marxist feminist and deconstructionist

The Routledge Handbook of Fiction and Belief Alison James, Akihiro Kubo, Françoise Lavocat, 2023-12-22 The Routledge Handbook of Fiction and Belief offers a fresh reevaluation of the relationship between fiction and belief surveying key debates and perspectives from a range of disciplines including narrative and cultural studies science religion and politics This volume draws on global cutting edge research and theory to investigate the historically variable understandings of fictionality and allows readers to grasp the role of fictions in our understanding of the world This interdisciplinary approach provides a thorough introduction to the fundamental themes of Theoretical and Philosophical Perspectives on Fiction Fiction Fact and Science Social Effects and Uses of Fiction Fiction and Politics Fiction and Religion Questioning how fictions in fact shape mediate or distort our beliefs about the real world essays in this volume outline the state of theoretical debates from the perspectives of literary theory philosophy sociology religious studies history and the cognitive sciences It aims to take

stock of the real or supposed effects that fiction has on the world and to offer a wide reaching reflection on the implications of belief in fictions in the so called post truth era *Eugene O'Neill's Philosophy of Difficult Theatre* Jeremy

Killian,2022-03-02 Through a close re examination of Eugene O'Neill's oeuvre from minor plays to his Pulitzer winning works this study proposes that O'Neill's vision of tragedy privileges a particular emotional response over a more rational one among his audience members In addition to offering a new paradigm through which to interpret O'Neill's work this book argues that O'Neill's theory of tragedy is a robust account of the value of difficult theatre as a whole with more explanatory scope and power than its cognitivist counterparts This paradigm reshapes our understanding of live theatrical tragedy's impact and significance for our lives The book enters the discussion of tragic value by way of the plays of Eugene O'Neill and through this study Killian makes the case that O'Neill has refused to allow Plato to define the terms of tragedy's merit as the cognitivists have He argues that O'Neill's theory of tragedy is non cognitive and locates the value of a play in its ability to trigger certain emotional responses from the audience This would be of great interest to students and scholars of performance studies literature and philosophy **Emotion Theory: The Routledge Comprehensive Guide** Andrea

Scarantino,2024-07-23 Emotion Theory The Routledge Comprehensive Guide is the first interdisciplinary reference resource which authoritatively takes stock of the progress made both in the philosophy of emotions and in the affective sciences from Ancient Greece to today A two volume landmark publication it provides an overview of emotion theory unrivaled in terms of its comprehensiveness accessibility and systematicity Comprising 62 chapters by 101 leading emotion theorists in philosophy classics psychology biology psychiatry neuroscience and sociology the collection is organized as follows Volume I Part I History of Emotion Theory 10 chapters Part II Contemporary Theories of Emotions 10 chapters Part III The Elements of Emotion Theory 7 chapters Volume II Part IV Nature and Functions of 35 Specific Emotions 22 chapters Part V Major Challenges Facing Emotion Theory 13 chapters Special Elicitors of Emotions Emotions and Their Relations to Other Elements of Mental Architecture Emotions in Children Animals and Groups Normative Aspects of Emotions Most of the major themes of contemporary emotion theory are covered in their historical philosophical and scientific dimensions This collection will be essential reading for students and researchers in philosophy psychology neuroscience sociology anthropology political science and history for decades to come **The Philosophy of Science Fiction Film** Steven M. Sanders,2007-12-14

Thought provoking essays on movies from Metropolis to The Matrix The science fiction genre through films such as Blade Runner Invasion of the Body Snatchers and The Terminator not only entertains us but makes us think about the implications of new technologies the parameters and possibilities of space and time and in the age of artificial intelligence and robotics the meaning of humanity itself The Philosophy of Science Fiction Film explores the storylines conflicts and themes of fifteen science fiction film classics Editor Steven M Sanders and a group of outstanding scholars in philosophy film studies and other fields raise science fiction film criticism to a new level by penetrating the surfaces of the films to expose the underlying

philosophical arguments ethical perspectives and metaphysical views      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      *Truth in Fiction* John Woods, 2018-02-23 This monograph examines truth in fiction by applying the techniques of a naturalized logic of human cognitive practices The author structures his project around two focal questions What would it take to write a book about truth in literary discourse with reasonable promise of getting it right What would it take to write a book about truth in fiction as true to the facts of lived literary experience as objectivity allows It is argued that the most semantically distinctive feature of the sentences of fiction is that they are unambiguously true and false together It is true that Sherlock Holmes lived at 221B Baker Street and also concurrently false that he did A second distinctive feature of fiction is that the reader at large knows of this inconsistency and isn't in the least cognitively molested by it Why it is asked would this be so What would explain it Two answers are developed According to the no contradiction thesis the semantically tangled sentences of fiction are indeed logically inconsistent but not logically contradictory According to the no bother thesis if the inconsistencies of fiction were contradictory a properly contrived logic for the rational management of inconsistency would explain why readers at large are not thrown off cognitive stride by their embrace of those contradictions As developed here the account of fiction suggests the presence of an underlying three or four valued dialethic logic The author shows this to be a mistaken impression There are only two truth values in his logic of fiction The naturalized logic of Truth in Fiction jettisons some of the standard assumptions and analytical tools of contemporary philosophy chiefly because the neurotypical linguistic and cognitive behaviour of humanity at large is at variance with them Using the resources of a causal response epistemology in tandem with the naturalized logic the theory produced here is data driven empirically sensitive and open to a circumspect collaboration with the empirical sciences of language and cognition      **Science Fiction and the Prediction of the Future** Gary Westfahl, Wong Kin Yuen, 2014-01-10 Science fiction has always challenged readers with depictions of the future Can the genre actually provide glimpses of the world of tomorrow This collection of fifteen international and interdisciplinary essays examines the genre's predictions and breaks new ground by considering the prophetic functions of science fiction films as well as SF literature Among the texts and topics examined are classic stories by Murray Leinster C L Moore and Cordwainer Smith 2001 A Space Odyssey and its sequels Japanese anime and Hong Kong cinema and electronic fiction      The Routledge Companion to Philosophy of Literature Noël Carroll, John Gibson, 2015-12-07 The Routledge Companion to Philosophy of Literature is an in depth examination of literature through a philosophical lens written by distinguished figures

across the major divisions of philosophy Its 40 newly commissioned essays are divided into six sections historical foundations what is literature aesthetics appreciation meaning interpretation metaphysics epistemology ethics political theory The Companion opens with a comprehensive historical overview of the philosophy of literature including chapters on the study s ancient origins up to the 18th 20th centuries The second part defines literature and its different categories The third part covers the aesthetics of literature The fourth and fifth sections discuss the meaning and consequences of philosophical interpretation of literature as well as epistemological and metaphysical issues such as literary cognitivism and imaginative resistance The sixth section contextualizes the place of philosophy of literature in the real world with essays on topics such as morality politics race and gender Fully indexed with helpful further reading sections at the end of each chapter this Companion is an ideal starting point for those coming to philosophy of literature for the first time as well as a valuable reference for readers more familiar with the subject

Suffering Art Gladly Jerrold Levinson, 2013-11-14 A collection of newly composed essays some with a historical focus and some with a contemporary focus which addresses the problem of explaining the appeal of artworks whose appreciation entails negative or difficult emotions on the appreciator s part what has traditionally been known as the paradox of tragedy

Emotions in Sport and Games Alfred Archer, Nathan Wildman, 2020-12-17 Emotions play an important role in both sport and games from the pride and joy of victory the misery and shame of defeat and the anger and anxiety felt along the way This volume brings together experts in the philosophy of sport and games and experts in the philosophy of emotion to investigate this important area of research The book discusses the role of the emotions for both participants and spectators of sports and games including detailed discussions of suffering shame anger anxiety misery and hatred It also investigates the issues of collective emotions in relation to sport such as the shared joy of a football crowd when their team scores a goal In addition this volume examines the role of pretence and make believe in emotional reactions to sport In so doing it makes important contributions both to the philosophy of sport and to the philosophy of emotions which will be of interest to researchers and students in both fields This book was first published as a special issue of the Journal of the Philosophy of Sport

**Philosophy in Children's Literature** Peter R. Costello, 2012-01-01 This book seeks to join the ongoing interdisciplinary approach to children s literature by means of sustained readings of individual texts by means of important works in the history of philosophy Its inclusion of authors from both various departments philosophy literature religion and education and various countries is an attempt to show how traditional boundaries between disciplines might become more permeable and how philosophy offers important insights to this interdisciplinary critical conversation

Arguing about Art Alex Neill, Aaron Ridley, 2002 Within this edition five new sections have been added on interpretation objectivity gardening horror and morality and many of the introductions have been updated The book should appeal to students of art history literature and cultural studies as well as philosophy

Moving Viewers Carl Plantinga, 2009-04-08 Everyone knows the thrill of being transported by a film but what is it that

makes movie watching such a compelling emotional experience In *Moving Viewers* Carl Plantinga explores this question and the implications of its answer for aesthetics the psychology of spectatorship and the place of movies in culture Through an in depth discussion of mainstream Hollywood films Plantinga investigates what he terms the paradox of negative emotion and the function of mainstream narratives as ritualistic fantasies He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes He uses cognitive science and philosophical aesthetics to demonstrate why cinema may deliver a similar emotional charge for diverse audiences

**Cinematic Poetics of Guilt** Matthias Grotkopp, 2021-01-18 How do the temporal and dynamic patterns of media forms and practices create complex constructions of meaning identity and value How can we describe the way cinematic images generate and transform the affectively grounded structures that survey confirm or revise a political community's horizon of values Using the exemplary case of feelings of guilt the author develops an approach that makes patterns of audiovisual compositions intelligible as aesthetic modulations of moral feelings A sense of guilt is presented here as neither an individualistic psychological emotion nor an external social mechanism of control but as a paradigmatic case for understanding politics and history as based upon embodied affectivity and shared relations to the world By taking three distinct examples German Post War cinema Hollywood Western and films on climate change patterns of audiovisual composition and the inherent calculation of affect are analyzed as practices shaping the conditions of possibility of political communities and their historicity

*Oxford Studies in Ancient Philosophy, Volume 46* Brad Inwood, 2014-06-12 *Oxford Studies in Ancient Philosophy* is a volume of original articles on all aspects of ancient philosophy The articles may be of substantial length and include critical notices of major books OSAP is now published twice yearly in both hardback and paperback

**Philosophy and Film** Christina Rawls, Diana Neiva, Steven S. Gouveia, 2019-04-25 This volume collects twenty original essays on the philosophy of film It uniquely brings together scholars working across a range of philosophical traditions and academic disciplines to broaden and advance debates on film and philosophy The book includes contributions from a number of prominent philosophers of film including Noël Carroll Chris Falzon Deborah Knight Paisley Livingston Robert Sinnerbrink Malcolm Turvey and Thomas Wartenberg While the topics explored by the contributors are diverse there are a number of thematic threads that connect them Overall the book seeks to bridge analytic and continental approaches to philosophy of film in fruitful ways Moving to the individual essays the first two sections offer novel takes on the philosophical value and the nature of film The next section focuses on the film as philosophy debate Section IV covers cinematic experience while Section V includes interpretations of individual films that touch on questions of artificial intelligence race and film and cinema's biopolitical potential Finally the last section proposes new avenues for future research on the moving image beyond film This book will appeal to a broad range of scholars working in film studies theory and philosophy

*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



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