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Nota di contenuto	Cover; How Authors' Minds Make Stories; Title; Copyright; Dedication; Contents; Acknowledgments; Introduction; 1 Simulation; From Deictic Shift to Simulation; The Function-Approximating Mechanisms of Simulation; Levels, Means, Processes, and Topics of Simulation; A Theoretical Note on Rules and Networks; The Resurrection of Quentin Compson; Simulating Minds: Elements of Emma Woodhouse's Neural Network; Conclusion; 2 Story Development, Literary Evaluation, and the Place of Character; Universal Genres; Development Principles; Evaluation Principles; Conclusion; 3 A Narrative Idiolect Shakespearean PatternsShakespeare's Narrative Idiolect; Henry V; Julius Caesar; Richard II; Hamlet; The Tempest; Conclusion; 4 Principles and

Parameters of Storytelling; A Note on the Analysis of Racine's Work; La Thebaid ou Les Freres Ennemis (The Thebiad or The Enemy Brothers); Alexandre le Grand (Alexander the Great); Andromaque; Britannicus; Berenice; Bajazet; Mithridate; Iphigenie; Phedre; Conclusion; 5 Argument and Metaphor in Brecht and Kafka; Arguments and Metaphors; Theater for Instruction: Die Maßnahme (The Measures Taken); The Complexity of Models Die Verwandlung (The Metamorphosis) Conclusion; 6 Emplotment; The Emplotment of Hamlet: Some General Principles; The Emplotment of Hamlet: Textual Particulars; Conclusion; Afterword; Simulating Narrative Minds; Narration Occluded or Explained: Faulkner's Light in August; Bunch Bumbles, Lena Leery; Celebrating Artifice: Calvino's *Se una Notte d'Inverno un Viaggiatore* (If on a Winter's Night a Traveler); Conclusion; Notes; Introduction; 1. Simulation; 2. Story Development, Literary Evaluation, and the Place of Character; 3. A Narrative Idiolect; 4. Principles and Parameters of Storytelling 5. Argument and Metaphor in Brecht and Kafka 6. Emplotment; Afterword; Works Cited; Index

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### Sommario/riassunto

This book explores how the creations of great authors result from the same operations as our everyday counterfactual and hypothetical imaginations, which cognitive scientists refer to as 'simulations'. Drawing on detailed literary analyses as well as recent research in neuroscience and related fields, Patrick Colm Hogan develops a rigorous theory of the principles governing simulation that goes beyond any existing framework. He examines the functions and mechanisms of narrative imagination, with particular attention to the role of theory of mind, and relates this analysis to narrative universals. In the course of this theoretical discussion, Hogan explores works by Austen, Faulkner, Shakespeare, Racine, Brecht, Kafka and Calvino. He pays particular attention to the principles and parameters defining an author's narrative idiolect, examining the cognitive and emotional continuities that span an individual author's body of work.

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