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Nota di contenuto	Front matter -- Table of Contents -- Introduction -- Section 1 - Theory -- The Concept of Literary Realism / Olsen, Stein Haugom -- Thought, Make-Believe and the Opacity of Narrative / Lamarque, Peter -- Narrative per se and Narratability / Hamilton, James R. -- Section 2 - Literature and Film -- Distance in Fiction / Klauk, Tobias / Köppe, Tilmann -- Narration, Representation, Memoir, Truth, and Lies / Worth, Sarah E. -- Truth in Fiction / Bunia, Remigius -- Destabilizing Reality / Newman, Ira -- The Place for External Considerations in Reading Literary Fiction / Mikkonen, Jukka -- Fictional Truth, Principles of Generation, and Interpretation / Bareis, J. Alexander -- Deixis in Literary and Film Fiction / Slugan, Mario -- Metalepsis and Participation in Games of Make-Believe / Lutas, Liviu -- 'I grieve' as Make-Believe / Klimek, Sonja -- Section 3 - Theatre and Music -- Fictionality and Make-Believe in Drama, Theatre and Opera / Zipfel, Frank -- Making Meaning in the Theatre: Double Noesis / DeCoursey, Matthew -- Impurely Musical Make-Believe / Guter, Eran / Guter, Inbal -- Section 4

- Games -- Make-Believe Wickedness vs. Wicked Making-Believe /
Dadlez, E. M. -- Agency and Volition in Make-Believe Worlds / D'Cruz,
Jason -- Prop Perspective and the Aesthetics of Play / Bateman, Chris
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Sommario/riassunto

A major question in studies of aesthetic expression is how we can understand and explain similarities and differences among different forms of representation. In the current volume, this question is addressed through the lens of make-believe theory, a philosophical theory broadly introduced by two seminal works - Kendall Walton's *Mimesis as Make-Believe* and Gregory Currie's *The Nature of Fiction*, both published 1990. Since then, make-believe theory has become central in the philosophical discussion of representation. As a first of its kind, the current volume comprises 17 detailed studies of highly different forms of representation, such as novels, plays, TV-series, role games, computer games, lamentation poetry and memoirs. The collection contributes to establishing make-believe theory as a powerful theoretical tool for a wide array of studies traditionally falling under the humanities umbrella.
