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4. The contours of a theory
Acknowledgements; Chapter 2. Enforcing the concepts: Genre labeling; 1. Genre labeling; 1.1 Genres are part of the physical world - as materialized concepts; 1.2 Pure genre does not exist, a work is prototypical for as long as it lasts; 1.3 Genre is culture-bound because belief systems are; 1.4 The number of genres is finite because the number of people and therefore the number of goals is; 1.5 Genres develop over time - change is everlasting; 1.6 The ontological function of genre labels; 1.7 All cows are animals but not all animals are cows
1.8 Represented reality and perceived realism
2. Reality-based genre classification; 3. Applying genre to the fiction-reality framework; 4. Genre in the theory of fiction; Chapter 3. Derailing the concepts: From metamorphosis to impersonation to metaphor; 1. When the belief system hampers; 2. Natural metamorphosis opens the door to taking fiction for real; 3. Rules of metamorphosis; 3.1 Three test criteria; 4. True and false metamorphosis; 4.1 Impersonation; 4.2 What is an identity?; 4.3 Mistaken identity; 4.4 Identity theft; 5. Metaphor; 5.1 Metaphor, what is the extra meaning?
5.2 Different kinds of metaphor
5.3 Words trigger more words; 5.4 Different references of features; 5.5 Understanding novel comparisons; 6. Seven types of metamorphosis; 6.1 Metamorphosis in the theory of fiction; 6.2 Form and meaning; 7. Metamorphosis in the fiction-reality framework; Chapter 4. Illusions and deviation tolerance; 1. Illusions in the experience of fiction; 2. Illusions in perception; 3. From 3D illusions to virtual worlds; 4. Signal detection; 4.1 Signal strength and individual sensitivity; 4.2 Tolerance and criterion placement; 4.3 The probability that fiction occurred
4.4 People living in an illusion (or not?)

Sommario/riassunto

Proposing a new theory of fiction, this work reviews the confusion about perceived realism, metaphor, virtual worlds and the seemingly obvious distinction between what is true and what is false. The rise of new media, new technology, and creative products and services requires a new examination of what 'real' friends are, to what extent scientific novelty is 'true', and whether online content is merely 'figurative'. In this transdisciplinary theory the author evaluates cognitive theories, philosophical discussion, and topics in biology and physics, and places these in the frameworks of compute
