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Autore	Landy Joshua <1965->
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Nota di contenuto	Cover; Contents; Acknowledgments; Introduction; THIRTEEN WAYS OF LOOKING AT A FICTION; FORMATIVE FICTIONS; THE TEMPORALITY OF THE READING EXPERIENCE; IN SPITE OF EVERYTHING, A ROLE FOR MEANING; A POLITE WORD TO HISTORIANS; THE VALUE OF FORMATIVE FICTIONS; PART ONE: CLEARING THE GROUND; 1. Chaucer: Ambiguity and Ethics; PRUDENCE OR ONEIROMANCY?; A PARODY OF DIDACTICISM; PREACHING TO THE CONVERTED; THE ASYMMETRY OF "IMAGINATIVE RESISTANCE"; VIRTUE ETHICS AND GOSSIP; QUALIFICATIONS; A GENUINE BENEFIT; PART TWO: ENCHANTMENT AND RE-ENCHANTMENT; 2. Mark: Metaphor and Faith; THE MYTH OF SIMPLICITY FIVE VARIABLES, SIX READINGSDELIBERATE OPACITY; THE VISION OF MARK; FROM HIM WHO HAS NOT; TO HIM WHO HAS; THE SYROPHOENICIAN WOMAN; THE FORMATIVE CIRCLE; METAPHOR AND FAITH; THEOLOGICAL RAMIFICATIONS; A PARABLE ABOUT PARABLES; GETTING IT WRONG BY GETTING IT RIGHT; CODA: THE SECULAR KINGDOM; APPENDIX: CHARLES BAUDELAIRE, "LE CYGNE"; 3. Mallarme: Irony and Enchantment; Part 1: Jean-Eugene Robert-Houdin; EXORCISMS AND EXPERIMENTS; SCIENCE AND WONDER; LUCID ILLUSIONS; Part 2: Stephane Mallarme; THE SPELL OF POETRY; SETTING THE SCENE; A REPLACEMENT FAITH; HOW TO DO THINGS WITH VERSES A CORNER OF ORDERTHE MAGIC OF RHYME; A TRAINING IN

ENCHANTMENT; A SEQUENCE OF STATES; POSTSCRIPT: THE BIRTH OF MODERNISM FROM THE SPIRIT OF RE-ENCHANTMENT; PART THREE: LOGIC AND ANTI-LOGIC; 4. Plato: Fallacy and Logic; A PLATONIC COCCYX; ASCENT AND DISSENT; THE DEVELOPMENTAL HYPOTHESIS; DUBIOUS DIALECTIC; PERICLES, SOCRATES, AND PLATO; THE GORGIAS UNRAVELS; THE USES OF ORATORY; WAS GORGIAS REFUTED?; SPIRITUAL EXERCISES; APPENDIX: JUST HOW BAD IS THE PERICLES ARGUMENT?; 5. Beckett: Antithesis and Tranquility; Part 1: Bringing Philosophy to an End; ATARAXIA; ANTILOGOI; ONE STEP FORWARD  
Part 2: Finding the Self to Lose the SelfAN IRREDUCIBLE SINGLENESS; RES COGITANS; SOLUTIONS AND DISSOLUTIONS; TWO FAILURES; "I CONFESS, I GIVE IN, THERE IS I"; NEGATIVE ANTHROPOLOGY; THE BECKETTIAN SPIRAL; AN END TO EVERYTHING?; Part 3: Fail Better; GLIMPSES OF THE IDEAL; TWO CAVEATS; CODA; Notes; Works Cited; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; R; S; T; U; W; Z

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Sommario/riassunto

Why did Jesus speak in parables? Why does Plato's Socrates make bad arguments? Why do we root for criminal heroes? In mummy movies, why is the sceptic always the first to go? Witty and approachable, this book challenges the assumption that literary texts must be informative or morally improving to be of any real benefit.

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