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Nota di contenuto	Epistemics of the Virtual; Editorial page; Title page; LCC data; Dedication page; Table of contents; Introduction; 1. Where does it come from?; 2.1 Fakes and frauds; 2.2 Placebos; 3. Creativity, play, and arts; 4. Science and technology; 5. Why a theory of fiction?; 6. The liar paradox; 7. Overview; Chapter 1. The reality-fiction friction; 1. Fiction versus reality; 1.1 Physical versus mental world; 1.2 Information, beliefs, representations, knowledge; 1.3 Beliefs are culturally determined; 1.4 What can be trusted is true; 1.5 The ethics of truth; 1.6 Truth claims appeal to authority 1.7 Authority is who provides security 1.8 Internal consistency and external contrast; 1.9 Knowledge through contrasts; 1.10 Contrasts help adapt to change; 1.11 Challenging the contrast approach; 1.12 Confirmation and falsification; 1.13 Believers and skeptics; 1.14 Is it all in our minds?; 1.15 Is it all in our hands?; 2. What fiction is; 2.1 Separate the artifact from its contents; 2.2 Information not personally verified remains fiction; 2.3 The categorization of fiction and reality; 2.4 Epistemic appraisals; 2.5 The fiction-reality framework; 3. Using

the framework

4. The contours of a theoryAcknowledgements; 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 realism2. 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 metaphor5.3 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