TESIS DOCTORAL

SYMPATHY FOR THE DEVIL

THE PARADOX OF EMOTIONAL RESPONSE TO FICTION

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Then what vast body must we make the mind
Wherin are men, beasts, trees, towns, seas, and lands;
And yet each thing a proper place doth find,
And each thing in true proportion stands?

Doubtlesse this could not bee, but that she turnes
Bodies to spirits, by sublimation strange;
As fire converts to fire the things it burnes
As we our meats into our nature change.

From their grosse matter she abstracts their formes,
And draws a kind of quintessence from things;
Which to her proper nature she transforms,
To bear them light on her celestiall wings:

Thus doth she, when from things particular,
She doth abstract the universal kinds;
Which bodilesse and immaterial are,
And can be log'd but onely in our minds.

**Extract from "Of the Soule of Man and the
Immortalite Thereof" by Sir John Davies (1599)**

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INTRODUCTION

During the last thirty years there has been a fruitful debate around the so-called "Paradox of fiction" or the "Paradox of emotional response to fiction". That is, how can fictional situations move us even if we know they do not exist? When we read a novel, assist to the theater or when we watch a film at home we normally react emotionally if the stories these mediums present engage us in such a way that move us to tears, horror, indignation, annoyance, etc. However, we know that these stories and the characters within them are not real. Then, there is a problem, at least in philosophical terms.

As members of the audience we do not think that we are falling into a paradoxical situation when we feel scared in watching or even reading It (King, 1987; Lee Wallace [dir.], 1990), on the contrary we consider that it is "normal" to feel in that way unless we would feel ashamed if someone else is watching us getting startled. But this later situation is typical, not problematic[1]. The problem lies in an inconsistency between our beliefs on what is presented to us, in other words, the fictitious situation, and our emotional reactions to it. In consequence the paradox of fiction consists in the following statement: "We have emotions for fictional persons or situations, even we do not believe in their existence" (Levinson, 2006b). Colin Radford first stated this paradox in 1975 in the widely discussed article "How can be moved by the fate of Anna Karenina". In this work Radford argued that "our being moved in certain ways by works of art, thought very 'natural' to us and in that way only too intelligible, involves us in inconsistency and so incoherence".

 In ordinary circumstances we have emotions towards objects and states of affairs in which we believe in. For example, if I am afraid to a dog I feel frightened because I believe it is dangerous, otherwise I would be calmed. This argument is based on a cognitive view of emotions that will be widely discussed in this work. According to Cheshire Calhoun and Robert Solomon (1992) studies on emotions are in between philosophy and psychology. The first philosophers in an attempt to understand emotions were Aristotle (2005, 2000, 1988) and the Stoics (Seneca, 1986) and afterwards there are five major theories that try to explain what is an emotion[2]:

> 1. Theories of the sentiment: Emotions are sensations or sentiments and it is important to understand our inner experience of them (Hume 1996, 1893, 1757a).

2. Physiological theories: Emotions are tied to our perception of our bodily sensations (Descartes, 1985, James, 1884).
3. Behavioral theories: Emotions are dispositions to behave in certain way like in Darwin's proposal (Cheshire & Calhoun, 1992).
4. Evaluative theories: Emotions are intentionally directed towards the objects. They are attitudes by which we evaluate the world (Brentano 1902, Scheler, 2005).
5. Cognitive Theories: Emotions are totally or partially considered as cognitions, or as something that depends logically or causally on cognitions, i.e., beliefs (i.e., Cheshire & Calhoun, 1992, Deigh, 1993, Lyons, 1993, Nussbaum, 2005, Oksenberg, 1997, Solomon, 2003).

Cognitive Theories are the core of the paradox of fiction and in this work we will try analyze them through the eyes of Aesthetics as well I will try to prove that they do not provide a satisfactory account to explain how we engage emotionally to fictions. However, for the moment we will take them as a point of departure in order to understand basically what is the "Paradox of fiction" about.

Hence the fact that we necessarily need to believe in the situation we are in front of in order to feel an emotion, there is a contradiction when we are in front of fictions because we know they are not real, so is it possible that we could believe in them? There is a large tradition in philosophy that maintains that we can only believe in something that it is real and in consequence the content of our beliefs must be true. The content of each belief corresponds to states of affairs that keep up a correspondence to reality and at the same time it could be translated into propositions, so it is capable of being judged according to criterions of truthfulness and falsehood. In consequence, having a belief is asserting that something is true and that it exists. Here will not be the place to discuss this notion of belief, because it is certain that when we believe in something we believe it is true. Its correspondence with reality is another matter; however it is true at least that if we believe in the truthfulness of our beliefs we believe in the existence of their contents. Now, what happens when we are emotionally engaged by fictions?

The problem arises when we look carefully at the notion of belief. We neither believe that the characters of the fictions are real, nor the stages were they act on, nor the circumstances we watch depicted. We know they are unreal, and although this evidence they move us, sometimes softly and occasionally so strongly that they have such an impact in our lives. The "Paradox of fiction" lies upon these facts; the argumentation of this paradox centers around the contradiction between the unreality of the fictional situations and the reality of our beliefs within our emotional lives (according to cognitive approach to emotions). And in consequence contains four premises:

1. We believe in statements that are true and that support that something exists.
2. In order to have an emotion we do have to believe in certain state of affairs.
3. We do not believe in the existence of the content of fictions (that is, the states of affairs purported by fictions).
4. Fictions move us.

These premises show us that there is a paradox when we are engaged emotionally with fictional situations that means, on the emotions we feel in the aesthetics field. Many philosophers have tried to find out a solution in order to understand why and how this paradox happens. In this work I will explore many of the most important solutions offered to this paradox. However I will divide the paradox according to the central premises (the second and the third). According to the third premise we do not believe in the existence of the content of fictions, so in order to have an emotion we have to believe that something exists. I think one of the main problems regarding the "Paradox of fiction" is that there is not a clear definition on what is a fiction and how we get engaged with them. So it is necessary to find a satisfactory definition of fictions in order to know what kind of mental relation we have towards them. Another problem, and the most important one, is related to the notion of belief concerning the definition of emotions (the second premise) and the impossibility of conceiving getting emotionally engaged with fictional or imaginary entities we do not believe in. For that reason I will divide this work in two sections.

In Section 1 I will try to define what is fiction. However I am more concerned with narrative fictional works than with a definition of fiction in general or what could be an "Ontology of Fiction". The main reason for choosing this kind of works is that the paradox of fiction has been traditionally related to narrative works whether literary, theatrical or cinematographic, because their propositional content is conceivable either as a belief, as a thought or as an imaginary mental state. In this Section we shall analyze three of the most important approaches that try to give a definition of fiction: The "Eliminativist Approaches", the "Speech Act Theories", and "The Make-Believe Theories".

Chapter 2 is dedicated to "Eliminativist Approaches" to Fiction. These kinds of proposals define fictions in a conversing way, that is, on what fictions do not depict, or do not refer. Their origins can be found in Plato who considered fictions as "imitations of appearances" and in consequence as false. However, these "Eliminativist Approaches" have been mainly developed in Semantics by Jeremy Bentham (1932) and Bertrand Russell (1905) which consider that fictional entities do not exist (then they are false), they cannot refer to any reality, but can be intelligible via paraphrase.

In Chapter 3 I review "Speech Act Theories" in John Searle (1975) and Peter Lamarque (1996) proposals. Searle follows the tradition initiated by J.L. Austin and supports a parasitic notion of fiction in which it appears as a pretended an insincere illocutionary act (that does not follow the pragmatic rules that govern assertions) ruled by certain conventions (those for fictive use of language that readers must have to recognize). Lamarque follows Searle's "Speech Act" proposal but he turns it and incorporates the Fregean notion of sense in order to characterize what is fiction. For him fictions are defined by the intention the audience has to suspend the assertive force of their content and pretend or make-believe it according to the conventions of storytelling and the recognition of its sense (not regarding to what they might refer to).

Finally in Chapter 4 I analyze "Make-Believe Theories" of fiction supported by Kendall Walton (1990) and Gregory Currie (1990). We shall see that, contrary to the former authors Walton defines fictions by the act of their reception. For this philosopher fictions are worlds we

make-believe (as fictionally true in relation themselves), and he defines make-believe as an act of *de se* imagining in which we imagine doing something. On the other hand Currie, who despites also takes the notion of make-believe, he considers that fictions acquire their status by the process of their creation; a process of fiction making between the real author and the fictional author that is a fictional construct we built in our act of make-believing.

I will argue against all of these approaches. I will try to show that there can be many objections within each philosopher's internal system, for that reason I will try to develop my own proposal taking Wollheim's conception of iconic mental states and I will try to argue that fictions are worlds of possibility we "acentral imagine" from "no point of view" since we are capable of imagine their propositional content as "a known fact", thinking in narrative fictional works. Obviously I will try to argue what I understand for narrative regarding this kind of fictional worlds, notwithstanding this is not a work on Narratology.

According to my own definition of fiction I will try to give a solution to the paradox of fiction in Section 2. However, because of the third premise of the paradox, "in order to have an emotion we do have to believe in certain states of affairs" before I will have to explore some solutions aestheticians have proposed for the paradox, some of which try to preserve the notion of belief in their definition of emotion (either for real objects or imaginary). First in Chapter 2 I will analyze the alternative Eva Schaper (1978) gives to the "Suspension of Disbelief Solution" first proposed by Coleridge (1848) in which she keeps the notion of belief not only for our engagement towards fictions but also for our emotional responses to them in a system that divides beliefs in two orders, one that might be suspended (for getting engaged to the fictional work) and another that might be not (for getting moved by the fictional content). Then in Chapter 3 I explore the "Simulation and Empathy Solutions". This is the most difficult Chapter for reading because here there will be mixed many proposals in Aesthetics and in Theory of Mind. I will try to explain what is "Simulation Theory" regarding mindreading processes in Theory of Mind, mostly in Goldman's approach (2006), and also how empathy has been understood not only as an emotional state that could be conceived as "feeling into" but also as simulation or to pretend to be into the other's shoes. Within this conceptual discussion in Theory of Mind I will review again Walton and Currie but now in the way they try to apply their conceptions of fiction in consonance with "Simulation Theory" and a theoretical adoption of a strong cognitive view on emotions in order to solve the paradox we are dealing with. With respect to Walton we will see that he considers that we do not feel emotions for fictional worlds but quasi-emotions because we do not believe in the fictional content since make-believe in it, but also because as we simulate (or pretend) the fictional content then our emotional reactions will be pretended too. On the other hand we shall see that Currie also considers that we do not feel emotions for the fictions but quasi-emotions, however I will try to emphasize the way his arguments differ from Walton, because for Currie we do not feel a quasi-emotion for fictions because we make-believe in the fictional content but because we hold a make-belief instead of a belief (as we do when feel "normal" emotions). Finally, I will try to show how Currie is in the "Simulationist debate" and how he understands imagination as simulation and how he incorporates his notion of quasi-emotion to the feeling of empathy for the characters. In this Chapter I will not only analyze Walton's and Currie's proposals, but I will try to offer arguments against them as also

in respect of Susan Feagin (1996) and Amy Coplan's (2004) proposals regarding considering empathy as a privileged emotion for fictional entities.

In Chapter 4 I explore the "Thought-Based Solutions". This kind of theories notice that the notion of belief is not appropriate for understanding the mental attitude we have towards fictional worlds. For that reason they hold a weak cognitive approach in which besides beliefs we can hold thoughts as the formal objects of our emotions. There I will again discuss Peter Lamarque's proposal and how he incorporates the Fregean notion of sense to thought contents that are linked to clusters of descriptions given by the fictional text and how this thoughts can be the real object of our emotions, keeping the relation they have with the intentional object of an emotion, which for Lamarque is the category under which the object falls into. Then I will discuss the proposal of Nöel Carroll (1990) who considers that the cognitive component of our emotions for fictions can be non-assertive thoughts whereas the intentional object remains as the evaluative category under which any particular object is bringing in.

After offering my arguments against all the former solutions to the "Paradox of fiction" I will try to explain my own in Chapter 5. I will try to demonstrate, taking Peter Goldie's (2000) proposal on emotions that it is possible to sustain a non-cognitive or non-strong cognitive approach for understanding the structure of emotions. And I will argue that considering emotions as "thinking of with feeling" gives us a chance to explain how we can feel any kind of emotion towards imaginary and fictional contents. On the other hand I will take Nichols and Stich (2000) and Meskin and Weinberg (2003) models to support my idea that fictions are worlds of possibility that we "acentral imagine" "as a known fact" and that it is possible to feel emotions for fictional entities and propositions we "acentral imagine".

I will argue that for getting a satisfactory solution of "The paradox of Fiction" it is not only important to demonstrate that we can feel an emotion for fictional objects we "acentral imagine", but also, because we are leading with narrative fictional works, that we have to understand the character's emotions in order to be capable to feel something towards them. I will try to show that understanding other's emotions as Goldie argues is a process like a Hermeneutic Circle. But on the other hand I will try to argue the only way we can feel any emotion towards the other, in this case the fictional character, is via sympathizing with him and since we can feel sympathy for him then we can feel any emotion for him. As final point in Chapter 6 I will try to test my model in an analysis of a film. I will analyze how a film possibly can elicit the emotion of pity giving us prior information about the character we can "acentral imagine" and since we can imagine his situation with caring we can feel sympathy for him and in consequence pity. However I will not argue on the moral dimension of the emotion of pity. I am only concerned on pity as an emotion we can feel towards anyone. Nevertheless because of the theme of the film that will be analyzed I will have to discuss briefly if we can feel pity for someone in imagination that might not act accordingly to our moral commitments.

Notes

1. It could be problematic if we analyze it sociologically. That means, if we study the contradiction we feel between our emotions and the social behaviors we consider we are allowed to express.

2. This is a general classification of the theoretical approaches on emotions proposed by Cheshire and Calhoun. There are more proposals I consider more difficult to constrain in only one major theory, i.e, Sartre's (2005) or Wollheim's (2006) proposals.

AGRADECIMIENTOS

SECTION 1

ON WHAT IS FICTION

1.1. INTRODUCTION

In this Section we will not start to try to solve the "Paradox of fiction". We will do it afterwards in Section 2 because we cannot talk about anything about fiction without trying first to define what is fiction. We have said that we take it as a kind of state of affairs that is not real (we do not believe in it), but it has to be something else. Thus we will start to try to find out what is fiction, its etymology, its multiple senses, and then what has been said in philosophy about this polemical but familiar topic.

According to the "Merriam-Webster OnLine Dictionary" the etymology of fiction in English comes from: Middle English *ficcioun*, from Middle French *fiction*, from Latin *fiction-*, *fictio* act of fashioning, fiction, from *fingere* to shape, fashion, feign. Originally fiction comes from the Latin *fictio, -onis*, which is the *nomen actionis* (action noun) from the verb *fingo*. It comes from the Indo-European root **dheigh-* which derivates in the Latin *fingo* (inf. *fingere*), touch, but also in other meanings[1]. In the "Perseus Digital Library" we can find that *fingo* has the following meanings:

> I. Lit. (A) To touch, handle, stroke, touch gently (rare). (B) Esp., to form, shape, fashion, frame, make (class.), whence also *figulus*. (C) In partic: 1) Of the plastic art, to form or fashion by art (in wax, clay, stone, etc.), to mould or model, as a statuary. 2) With the access. Notion of arranging, adorning, etc., to set to rights, arrange; to adorn, dress, trim (poet. syn.: "componere, excolere, ornare). 3) With the access. Notion of untruth, to alter, change, for the purpose of dissembling.

> II. Trop. (A) In gen., to form, fashion, make. (B) In partic: 1) With a double predicate, to form, make into something or in a certain manner. 2) To form by instruction, to instruct, teach, train. 3), a) To form mentally or in speech, to represent in thought, to imagine, conceive, think, suppose; to sketch out. (b) With double acc. (g). With an object-clause, and in pass., with a subject- clause. b) Pregn., with the access. notion of creating by thinking, to contrive, devise, invent, feign something (esp. untrue).

On the other hand, the *ficťo, ōnis,* f. *fingo* (post-Aug.; esp. freq. in Quint.) has the following meanings.

> I. A making, fashioning, forming, formation (cf.: "confictio, figmentum
> II. In partic. A) A feigning, counterfeiting, disguising. B) Rhet. t. t., an assumed or fictitious case, a

supposition, fiction: C) Jurid. t. t.: "fictio legis," a fictitious assumption in a case, a fiction, Gai. Inst. 3, 56; Dig. 35, 2, 1, § 1; 18; 41, 3, 15.

Fiction is a term that we commonly associate with some of the following meanings: falsity, something feigned, invention (to shape, to fashion), a text (or a work) that describes imaginary events and people or simply something imaginary. All of them correspond to one of the meanings we can find etymologically. The first three senses mean fiction as something opposite to a fact. In consequence it is something that it is not true, and it seems that fiction is something that it is made in order to deceive us. However the sense of fiction as an invention does not necessarily mean that the fictional is misleading us. When I invent something or shape something I can intend to produce something new (or different) using many devices, i.e. if I invent a time travel machine using all the advances in physics and innovative technological tools or the cure for AIDS experimenting for many years in a medical laboratory. However this sense of fiction is not common. But on the other hand I can "invent" and possibly deceive you, i.e. if I try to lie to you inventing a story about how I arrive late to class or about why I cannot go to your birthday party. In this sense, fiction as an invention is similar to fiction as to something feigned because it involves implicitly an act of pretension, that is the fictional act appears as if it were the case when in fact it is not. However, even if a fiction implies falsity or not in all of these senses it entails the notion of an act of creation. The same could be said of the last two senses, but they do not necessarily implicate the notion of falsity. If fiction just means a text or work, being textual or visual (and for some authors even musical [Walton, 1900, 1994]), then it just describes imaginary events and characters, that is, what we have called situations. Someone obviously has created these texts, they could not appear by spontaneous generation. The big question is whether these imaginary events are being judged according the parameters of truthfulness and falsity. On the contrary of something being feigned or invented, something being imagined does not necessarily imply falsity. However, neither it necessarily entails truthfulness. If I imagine myself being an astronaut I do not care if it is true or false, I am only entertained within my imagined situation traveling to Mars in a spaceship with my crew. If I have I nightmare in which my parents die in a car accident when I wake up I might be scared and for just a moment I may doubt if what I dreamt was real or not. In that case a Descartian malignant demon might be playing with me just for a while, but then I shall discover that it was just a dream and nothing in it was true. Nevertheless, in the case of fictions, or imaginary situations, created by someone else (when I go to the theater, to the cinema or I read novel) I immediately know that they are not real. Apparently there are no demons to mislead me, however in such a way I paradoxically believe in them or I imagine that they are real for just a moment. And we are concerned on these kinds of fictions, I mean, aesthetic fictions or fictions that we can find in many works of art. How can we define them? Is it enough the notion of imagination to describe them? Which are the formal elements that will help us to understand them?

The study of the notion of fiction is not new. Since Aristotle (2002) and Plato (2000a; 2000b) we can find implicitly the first approaches to an understanding on what is fiction. For both of them art, and in consequence fictional statements describing imaginary events and characters, is framed within the notion of "mimesis"[2], in other words, fictions are imitations or copies of reality. However, there are differences between them. Aristotle (2002) developed a full proposal of mimetic art in tragic genre. For him "mimesis" is an inherent faculty of human

being. In contrast to animals, humans learn imitating[3], i.e, when we are children we play imitating our parents so then we learn their roles in respect to ourselves. At the same time, we learn and enjoy contemplating imitations made by others, because when we contemplate them we normally make deductions to our lives. Tragedies are imitations, so then we can learn from them. They are based on myths that supposed to have an origin in some events that might have happened (Eliade, 1978); they are not only fabrications of our imagination.

> First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' (Aristotle, 1994-2009)

We will not advance in Aristotle's proposal, because our main aim is to find out a solution for the "Paradox of fiction" not for the "Paradox of tragedy"[4]. For the moment, our concern is to find out within his proposal what are fictions and in consequence how fictions, even if they are tragic or not, teach us something about the world. Aristotle considers that the relation between the imaginary statements of fictions and the reality are not so remote because the relation between them lies upon the notion of "mimesis". Fictions are copies of reality so the argument that supports this proposition holds in the premises that if we can learn from reality and fictions are imitations of the real then we can learn from fictions. However, are all fictions copies of reality? See for example *Star Wars* (George Lucas, 1977) or *The Aleph* of Borges (2005). Are they so close to reality? What do these texts copy? Obviously we are taking about non-tragedy works of art, so we are not doing justice to Aristotle. However, thinking in modern adaptations of tragedy, i.e. *Medea* (1969) and *Edipo Re* (1967) by Pier Paolo Passolini or *Caligula* (1972) by Camus. It is difficult to interpret them as copies of some realities. To a certain extent they are framed in a world within which tragedy and war bind together in order to create new texts that seem familiar to us but they are not still real, because they are not copies of the ancient tragedy nor tragic events neither of the contemporary circumstances. In consequence the notion of mimesis by Aristotle as an explanation of fiction seems problematic even if we are talking about fictional tragedies or not. So now, lets move to another ancient philosopher, Plato, who before Aristotle could be considered the first philosopher in think about fiction (not in strict sense) and the first in support an eliminativist approach to fiction[5]. After him we will explore other authors that also sustain an eliminativist point of view such as other proposals that try to define what is a fiction like the "Speech Act Theories", the "Make-Believe Theories" and finally my own.

Notes

1. The consonant rebuild from the Indo-European *dh- in its initial position gives f in Latin. For example fumus < *dhumos, that gives θυος, in greek. Therefore it is not strange that the root *dheigh- gives fing-. On the other

hand the consonant *-gh- in middle position gives g before l or after n. This consonant *-gh- comes c in front of t (like uectus < *weghtos). For that reason when the root *dheigh- is with the suffix -tio, works in Latin in order to create action nouns resulting a c infronto f a t: fictio. I would like to thanks Leonardo Castillo for helping me in find out the etymological root of fiction.

2. The etymology of "mimesis" comes from the late Latin, from Greek mimésis, from mimeisthai. It means imitation or mimicry (Merrian-Webster Online Dictionary)

3. It could be find a more contemporary approach to this mimetic learning in childhood in the interactionism symbolic work of the social psychologist George Herbert Mead (1967).

4. This paradox sustains concerns our feelings of pleasure regarding tragic works (or any fictional works) that can produce us emotions of pity and terror (Aristotle, 2002, 2005). See also, Carroll (1990) and Hume (1893, 1757b, 1757c).

5. Here we are using Lamarque's terminology about the ontological debate about fictional entities (Lamarque, 1996).

1.2. ELIMINATIVISTS APPROACHES TO FICTION

Eliminativists approaches to fiction are those that neglect that fiction could refer to any reality. In consequence, these kinds of perspectives define fiction in a conversing way, that is, by means of what it is not a fiction. The first eliminativist approach could be found in Plato, who as Aristotle develops a mimetic proposal of art. But on the contrary, he considers that we cannot learn anything from any work of art, because his notion of "mimesis" is taken from a different perspective. In contrast to Aristotle, Plato considers that works of art do not imitate any reality. In "Republic" Plato develops a thesis in which art (mainly painting and poetry) appears as an imitation of appearances (2000a, 595a-598a). Plato differentiates between "Forms" (i.e. an idea of bed) made by god, "individual things" made by humans (i.e. beds made by artisans) and let's called "mimetic pieces of art" (i.e. paintings and Homer's poems) made by imitators. We can see this thesis in the following passage taken from the "Republic" (Plato 1994-2009a):

> - Can you tell me what imitation is? For I really do not know.
> - A likely thing, then, that I should know.
> …
> - Well then, shall we begin the enquiry in our usual manner: Whenever a number of individuals have a common name, we assume them to have also a corresponding idea or form. Do you understand me?
> -I do.
> - Let us take any common instance; there are beds and tables in the world, plenty of them, are there not?
> -Yes.
> -But there are only two ideas or forms of them, one the idea of a bed, the other of a table.
> - True.
> - And the maker of either of them makes a bed or he makes a table for our use, in accordance with the idea, that is our way of speaking in this and similar instances --but no artificer makes the ideas themselves: how could he?
> - Impossible.
> - And there is another artist, I should like to know what you would say of him.
> -Who is he?
> -One who is the maker of all the works of all other workmen.
> -What an extraordinary man!
> - Wait a little, and there will be more reason for your saying so. For this is he who is able to make not

only vessels of every kind, but plants and animals, himself and all other things, the earth and heaven, and the things which are in heaven or under the earth; he makes the gods also.

-He must be a wizard and no mistake.

- Oh! you are incredulous, are you? Do you mean that there is no such maker or creator, or that in one sense there might be a maker of all these things but in another not? Do you see that there is a way in which you could make them all yourself?

- What way?

-An easy way enough; or rather, there are many ways in which the feat might be quickly and easily accomplished, none quicker than that of turning a mirror round and round, you would soon enough make the sun and the heavens, and the earth and yourself, and other animals and plants, and all the, other things of which we were just now speaking, in the mirror.

- Yes, he said; but they would be appearances only.

- Very good, I said, you are coming to the point now. And the painter too is, as I conceive, just such another a creator of appearances, is he not?

- Of course.

The differentiation among the three kinds of figures is a divergence from the highest level to the lowest. "The individual things" that we made as artisans are copies of the "Forms" and the "mimetic pieces of art" we create as painters or poets are imitations of the copies. Therefore, art occupies the lowest level and in consequence is below the truth (Plato, 2000a, 602a-602e). But not only it is ranking at a low level, it also corrupts the soul because it promotes ignorance (because it is far away from truth) thus it should be forbidden for the good of the city (Plato, 2000a, 607a-607d).

Plato's eliminativist interpretation of arts as imitations of appearances goes far in some passages of the "Sophist" (2000b). In this dialogue Plato argues that the sophist is someone fraudulent who uses illusory argumentations. To support this idea, Plato draws a distinction between reality/unreality, being/not being, and truth/falsity. As Wolterstorff (1961) points out, in this dialogue Plato expresses for the first time in philosophy an extremely "bewitching view of language" in which it is supported that we cannot refer truthfulness about things that do not exist. In consequence, if art, and therefore fictions, are not imitations of reality but only of appearances, they do not refer (in a strong sense). Let's see what Plato says in "Sophist" (2000b) about this (Plato, 1994-2009b):

Thaetetus. How. Stranger, can I describe an image as something fashioned in the likeness of true?

Stranger. And you mean this something to be some other true thing, or what do you mean?

Thaetetus. And you mean this something to be other true thing, or what do you mean?

Thaetetus. Certainly not another true thing, but only resemblance.

Stranger. And you mean by true that which really is?

Thaetetus. Yes.

Stranger. And the not true is that which is the opposite of the true?

Thaetetus. Exactly.

Stranger. A resemblance, then is not real, if, as you say, not true.

Thaetetus. Nay, but it is in a certain sense.

Stranger. You mean to say, not in a true sense?

Thaetetus. Yes; it is in reality only an image.

Stranger. Then what we call an image is in reality really unreal.

In contrast to "Republic", in "Sophist" Plato does not talk specifically about painting and poetry. In this dialogue he generalizes to all of mimetic arts in order to consolidate his conception of language. In "Sophist" (2000b, 235a-238b) the status of imitations of appearances of mimetic arts is related with a conception of what we can and we cannot refer. Contrary to Parmenides Plato considers that we can talk about the nonbeing, but if we do that we are stating falsehood. In consequence if we try to talk about something that does not exist we will mislead our audiences because it will be always something false. He does not expressly refer to fictions, but when he refers to mimetic arts he is implicitly spoken to the act of fictionalizing.

For Plato in the case of fictions, or mimetic arts, we are not referring to something real, because they are nothing but appearances or resemblances of something that is a copy of something other that it is true. In "Sophist" he makes a differentiation between imitations that are more likeness to the original and those that are not. However, because both of them are resemblances to the "Forms" they seem like beings but they are not. Hence if they are not, they are nonbeings, and if they are nonbeings, then they are false.

This conception of language that results in an eliminativist logical status of fiction once begun in Plato but then it found its fullest expression in Bertrand Russell's proposal (1905). After Plato there have arisen multiple philosophical approaches of fiction but these kinds of eliminativist perspectives lay upon a field within contemporary semantic theory that has an important place in philosophy of language and logic. For Wolterstorff (1961) Plato is the first philosopher who developed what we have called eliminativists approaches to fiction. However his theory of language is not independent of the complex ontology of "The Theory of Forms" (Plato, 2000a). It relies on the inherent interrelation between existence and forms that results in an ontological idealism. That is why others, as Lamarque (2009), have noticed that it is better to link more this sort of eliminativist concept of fiction with a theory of meaning than to an ontology *per se*.

Lamarque points out that one of the uses of fiction in philosophy (in this case, the eliminativist one) has been developed mostly in semantics and in consequence it has a relation to the concept of logical fiction, which "is the purported referent of an eliminable syntactic name" (Lamarque, 2009, p. 140). This conception acquired its maximum exponent in Russell, but Lamarque thinks that it is originated more or less one century and a half before him in the philosophy of Jeremy Bentham. For that reason, we will start briefly with Bentham's theory of fiction (1932).

Bentham was one of the first philosophers in developing an empiricist theory of meaning that supported his well-known doctrine of utilitarianism. Here is not the place to discuss what is utilitarianism neither its implications in legal theory and ethics. Our main concern is to understand how Bentham understood meaning and fiction. For him meaning is understood beneath the ordinary language, which "was unavoidably committed to what he called fictitious entities" (Lamarque, 2009, p. 140). An entity in his words

Is a denomination in the import of which every subject matter of discourse, for the designation of which the grammatical part of speech called a noun-substantive is employed may be comprised (Bentham, 1932, p. 7).

Entities embrace the signs of language and the way they designate (See Fig 1). They can be real if "for the purpose of discourse, existence is really meant to be ascribed" (Bentham, 1932, p. 10). A real entity can only be something perceptible by the senses without the interference of reflection (i.e., a body). A perceptible entity could be an impression by means of the senses or inferential whether it is produced by reflection or reasoning. An inferential entity is either human (the soul) or superhuman (supreme, god, or subordinate, angels or devils). But also could be others, if they depend on any chain of reasoning. Only perceptible impressions are really real, however, it could be attributed existence to inferential entities (as human or superhuman).
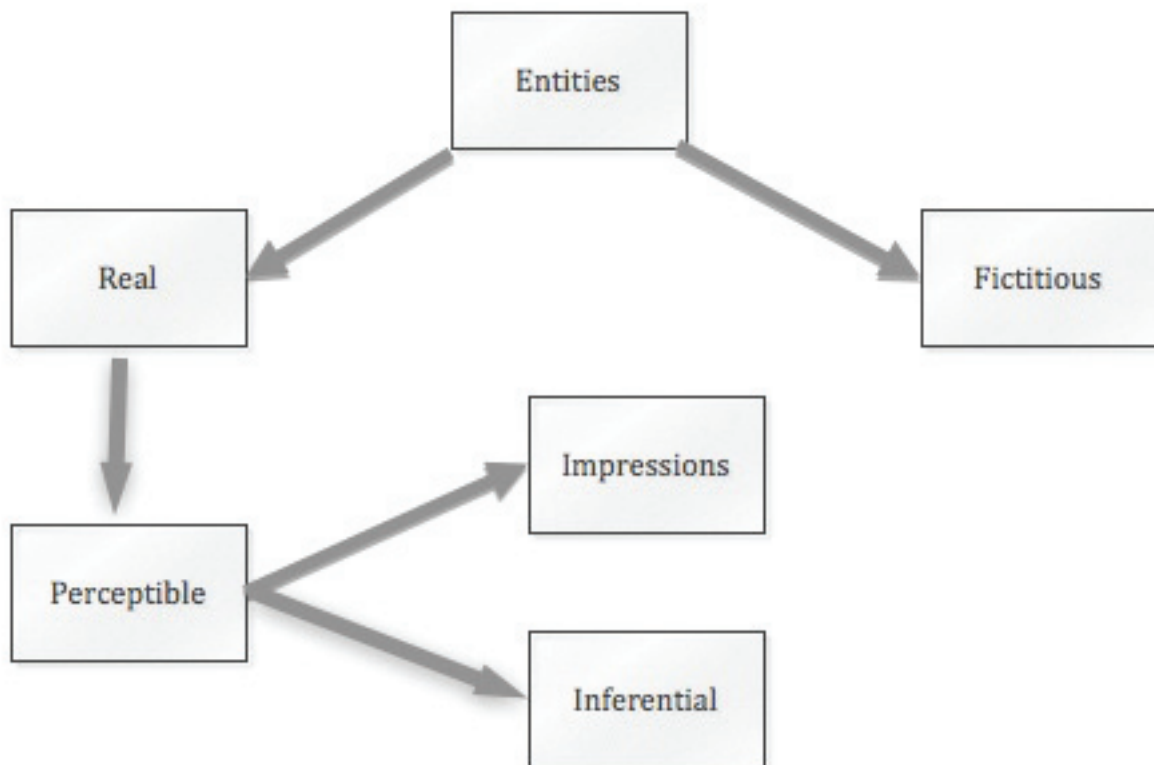
Fig. 1. *Bentham's Classification of Entities*

Whereas existence could be solely inferred by perception, faculties and dispositions of the mind are comprised within what Bentham called fictitious entities. For him,

a fictitious entity is an entity to which, through by the grammatical form of the discourse employed in speaking of it, existence be ascribed, yet in truth and reality existence is not meant to be ascribed (Bentham, 1932, p. 12).

Bentham finds out a common phenomenon to all fictions in his definition of fictitious entities. Fictional discourse is enunciated in such a way that it seems to be asserted, but the things being asserted do not exist. This is the other side of the "Paradox of fiction", that is the problem does not lies only upon the problem of believe, but also in the form the fiction is created to make us believe, or imagine or make-believe in it[1].   For Bentham most of ordinary discourse is committed to fictitious entities. In this sense not only mental phenomena, but also names (not individuals, i.e. "this so and so"), and Aristotle categories[2] are fictitious entities. And furthermore, duties, obligations and rights. Therefore existence and truth cannot be ascribed for these entities. However, Bentham claims that "every fictitious entity bears some relation to some real entity" (1932, p. 12) because otherwise we could not understand them, but this relation bears on our uses of fiction as if they were real entities. So then apparently, Bentham falls in a vicious circle.

In his theory of fictitious entities Bentham introduces an interesting analysis about paraphrase. For Bentham language is "an instrument for the communication of thought from one mind to another" (Bentham, 1932, p. 70). Words and other signs, such as gestures or sounds, express a thought. By means of paraphrases we can expose a thought. That is, using a linguistic mode of exposition we can express the meaning of something by other words. Paraphrase could be useful in order to understand fictitious entities, not by assigning them directly existence, but via other statements by which inferring a meaning could be deduced existence. As Lamarque points out the concept of paraphrase in Bentham does not resolve the question of what is real in relation to fictions, but if we consider a fictitious entity under the concept of a logical fiction within Bentham's theoretical framework then "it is to say that its existence need not be assumed in order to make sense of a particular sentence" (Lamarque 2009, p. 142). Lamarque and Crittenden (1991) think that the same could be inferred in Russell's proposal.

One of the most influential and controversial works of Bertrand Russell regarding fiction is his paper "On Denoting" (1905). In this essay Russell develops his theory of denotation in which he incorporates an analysis of definite descriptions denoting apparently nonexistent entities. His general thesis is simple: propositions containing fictional entities are false because their referent is unreal, since there is not a correspondence between the things that they denote and the world. However, his theory of knowledge, which supports this thesis, is not so simple.

For Russell (1910-1911) we can only have a direct cognitive knowledge (or relation) to the objects of the world by means of sense perception as in Bentham's proposal. Russell denominates this kind of objects particulars, but he also thinks that we can have this sort of awareness to universals, or concepts, by conceiving them (i.e., mathematical concepts). This cognitive relation is what he called "knowledge by acquaintance"[3]. It does not include the physical objects, neither other's people's minds, because we achieved them by what he called "knowledge by description" (See Fig 2). By descriptions he means phrases like "a so-and-so" and "the so-and-so". The first are "ambiguous descriptions" (i.e., a man), while the last ones are "definite descriptions" (i.e., the girl next door).
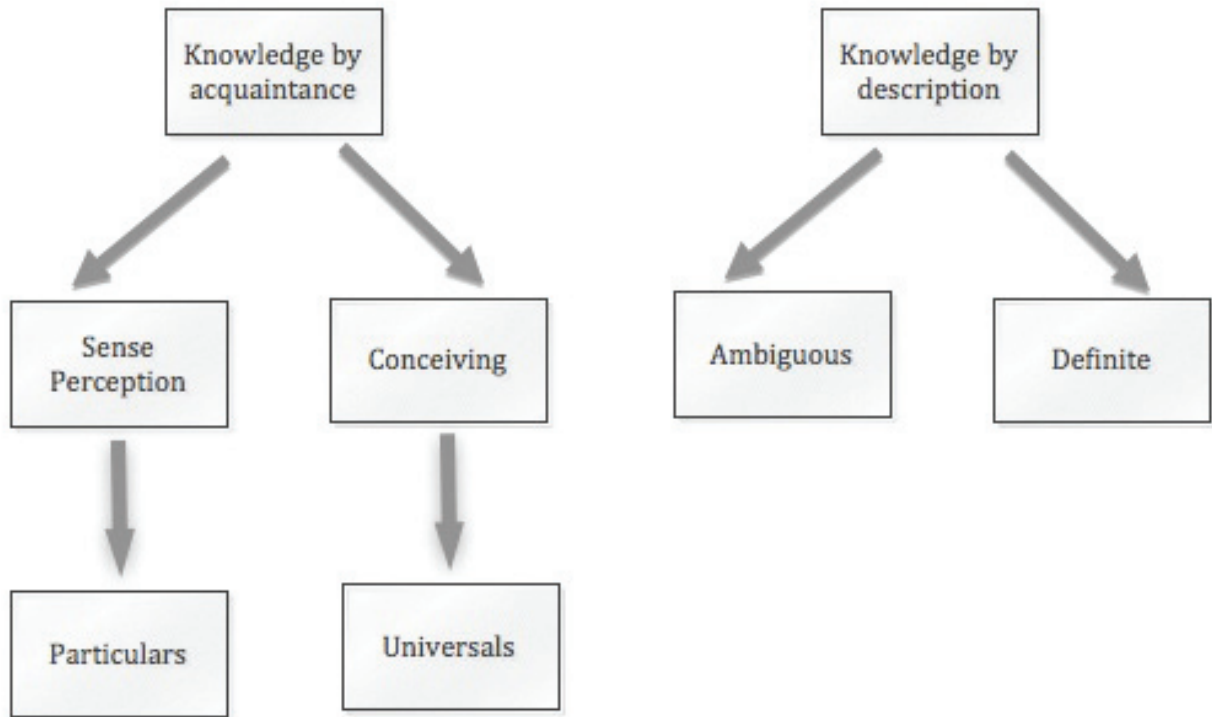
Fig. 2. *Russell's Types of Knowledge*

"Knowing by description" does not imply "knowing by acquaintance", but only when we say "*a* is the so-and-so". That is, "knowing by description" is an awareness of certain properties of the object described, however it does not necessarily entails that "the so-and-so" exists. Nevertheless if we make a proposition in which a description appears, let's say "*a* is the so-and-so" we must inevitably acquaint *a* in order to support the truth of the proposition. That means we should have prior perception or conception of the object of which we have judging. Or in Russell's words:

> Every proposition which we can understand must be composed wholly of constituents with which we are acquainted (Russell, 1910-11, p. 117).

Now let's move to what Russell states about nonexistent entities. In "On denoting", Russell says that by a "denoting phrase" he means a phrase such as "a man, some man, any man, every man, all man, …" (1905, p. 479). Then he distinguishes between three types of denoting phrases:

1. Phrases that denote a definite object, "the so-and-so". For example,   "The present Queen of England".
2. Phrases that denote an ambiguous object, "a so-and-so". For example, "A man".
3. And finally phrases that may be denoting and yet not denote anything. For example, "The present King of France".

All denoting phrases do not have meaning by themselves but only in the propositions in which they appear. The first and the second classes belong to descriptions, in other words, they are reached by the "knowledge by description". An ambiguous denoting phrase denotes a particular thing or everything or nothing. However, when I use an ambiguous denoting phrase in a proposition, i.e. "I met a man", I am not asserting something true, otherwise I would say, "I met this man". According to Russell's theory of descriptions these propositions mean "'I met x and x is a human' is not always false".

Definite descriptions denote specifically an object; they involve uniqueness. Russell enlightens this condition with the following example. George IV wishes to know if Scott was the author of *Waverley;* and indeed he was. So the proposition that it is true in this case is "Scott was the author of *Waverley*". Here Russell asks himself if the knowledge that "Scott was the author of *Waverley*" implies to know whether "Scott is Scott". For him these are not identical propositions. The last one does not denote anything, because "a denoting phrase is essentially *part* of a sentence, and does not, like most single words, have any significance on its own account" (Russell, 1905, p. 488). Saying "Scott is Scott" only establishes an identity relation but there is not a proposition in which there is asserted a property. Here Russell refutes Frege's (1948, 1951, 1998a, 1998b, 1998c) distinction between "sense" and "reference". In Frege's terminology the proposition "Scott is Scott" has the same referent and even it may say nothing it may have a different sense. That is, using his famous example, "the evening star is the morning star", "the evening star" and "the morning star" have as their referent Venus, so then, they have the same identity. However, they have different senses. For Frege, if we assert, "The morning star is a body illuminated by the sun" and "The evening star is a body illuminated by the sun" we will hold the first one as true, but not the last one. The reason does not lie in the referent, but in the sense.

> It is natural now to think of there being connected with a sign (name, combination of words, letter), besides that to which the sign refers, which may be called the referent of the sign, also what I would like to call the sense of the sign, wherein the mode of presentation is contained (Frege, 1948, p. 210).

Frege does not deny that the truth value of a proposition lies in its reference, but he also recognizes that it can has different senses, that is, the multiple designations a name has in language and in consequence the way it is presented. For Russell definite descriptions do not have different senses, since the identity relation holds nothing; it is not a proposition, so there is not meaning, then there is not denotation.

Finally let's talk about phrases that may be denoting and yet not denote anything. Russell uses as an example "The present King of France", but also non-entities like "Hamlet" or "The round-square". According to Russell "The present King of France" belongs to the null class of non-entities, because it does not denote anything. If we say "The present King of France is bald", in accordance with the law of the excluded middle, "The present King of France is bald" must be true or "The present King of France is not bald" must be true. However, if we look for all the people who are bald we could not find anyone who is "The present King of France". So then, this proposition is false ("It is not the case that 'The present King of France is bald'"). For Frege it is also false, but at least it could have some sense. Russell denies that

this sort propositions could have any kind of sense. However, although this propositions are-nonsense (in Frege's terminology) for Russell they are perfectly intelligible. As in the theory of fictions of Bentham, Russell uses paraphrase in order to make this kind of propositions understandable. In this way, applying the theory of descriptions we can paraphrase "The present King of France is bald" into "There is one and only one present King of France and he is bald" (Crittenden, 1991, p. 23). However, even though the first proposition could be intelligible, both of them are false, because they denote nothing.

According to Evans (1982) In "On Denoting" Russell presented three arguments "against regarding descriptions as referring expressions" that have a direct consequence in his rejection to recognize any sense or any significance to fictional entities:

1. One of these (the argument which depends on George IV's knowledge that Scott=Scott and his ignorance that Scott=the author of Waverley) depends upon Russell's unfortunate incapacity, or refusal, to see that referring expressions (even Russellian referring expressions) can have different senses despite having the same referent.

2. In another argument, he argued that if "The Ø is F" is treated as an atomic sentence, then its negation must be "The Ø is not-F", and so adherence to the Excluded Middle would enable us to assert (The Ø is F) or (The Ø is not-F) … And obviously when Russell was aiming to construct an instance of the Law of the Excluded Middle, he should have chosen the wide scope negation thus: (The Ø is F) or It's not the case that (The Ø is F) …[However] there can be non-Russellian referring expressions. This means that, even when they are empty, atomic sentences containing such expressions are empty, atomic sentences containing such expressions are perfectly intelligible. It is therefore unavoidable, if there exists a global negation operation 'N' in the language, that N (a is F) will be intelligible, and true, when 'a' is empty.

3. By far the most important argument that Russell gave was this: if we treat definite descriptions as referring expressions, then we shall be obligated to conclude that, in the absence of a referent, sentences containing them would be meaningful – i.e. would fail to express a thought (Evans, 1932, p. 51).

Russell considers that the propositions we apprehend must contain entities that we have acquainted. Denoting phrases, that is descriptions, do not necessarily need to be acquainted, but if they appear as a constituent part of a proposition they must have a referent; they have to be real, not fictitious. For that reason, Russell thinks that we cannot apprehend other's people's minds; we can only know that "So-and-so has a mind which has such and such properties" but not "A has such and such properties" where A is the mind of the other (Russell, 1905, p. 493).

Russell shows us via paraphrase within his theory of descriptions how we can use fictional names without presupposing the existence of the entities named by them (Quine, 1984). The same could be said of Bentham. Both of them do take for granted what reality is, and they diminish our apprehension of the "real" via perception (and conception in Russell). In consequence the referential relation of fictional entities to the real is null. As Lamarque points out "logical paraphrase, in both Bentham and Russell, shows only how we can avoid

apparent (syntactically based) commitments to types of entities. In both cases to say that something is a logical fiction is to say that its existence need not be assumed in order to make sense of a particular sentence" (Lamarque, 2009, p. 141). However, as we saw earlier, even if Bentham's and Russell's proposals do not have any existential commitment with fictional entities, both of them assume that the propositions in which fictional entities appear could be paraphrased in order to be intelligible, so then we presuppose their existence, otherwise we could not understand them. Therefore there is an unresolved problem, because we need to determine why fictional discourse is enunciated in such a way that presupposes that the things being asserted exist. That is the challenge speech act theories of fiction try to face.

Notes

1. You can find a discussion around the concept of make-believe in Section 1 Chapter 4.

2. Substance, quantity, quality, relation, place, time, situation, possession, action, and passion (Aristotle, 1994-2009b).

3. "I say I am acquainted with an object when I have a direct cognitive relation to here, to that object, i.e., when I am directly aware of the object itself. When I speak of a cognitive relation here I do not mean the sort of relation which constitutes judgment, but the sort which constitutes presentation. In fact, I think the relation of the subject and object which I call acquaintance is simply the converse relation of object and subject which constitutes presentations. That is to say that S has acquaintance with O is essentially the same thing to say that O is presented to S. But the associations and natural extensions of the word acquaintance are different from those of the word presentation. To begin with, as in most cognitive words, it is natural to say that I am acquainted even at moments when it is not actually before in my mind, provided it has been before my mind, and will be again whenever occasion arises… In the second place, the word acquaintance is designed to empathize, more than the word presentation, the relation character of the fact with which we are concerned. There is, to my mind, a danger that, in speaking of presentations, we may so emphasize the object as to lose sight of the subject" (Russell, 1910-1911, pp. 108-109).

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1.3 SPEECH ACTS THEORIES OF FICTION

J. L. Austin outlined in his work "How to do Things with Words" (2004) the first theory of speech acts and performative language, in which to say something is to do something. After him John Searle continued his labor developing his own theory, in which Austin's inner spirit still remains. Here we will analyze only Searle's theory of speech acts specifically concerning fiction, so then we will refer to Austin whenever it is necessary. Regarding to the problem of what is fiction or how we can understand its referential relation to the world, Searle was the first speech act theorist to try to resolve it. After him, Lamarque joined together this sort of perspective with Frege's theory of language in order to solve this problem too. For that reason we will start with Searle's proposal and then with Larmarque's.

For the sake of clarity we will start briefly with an overview of Searle's theory of speech acts. For Searle (2007) language is an intentional rule-governed behavior. In Saussure's (2002) terminology he is more concerned (as Austin) in *parole* than in *langue*, that is, in enunciation more than in the language structure. However, he believes that if we understand the rules of enunciation we can also understand the *langue*.

Searle understands language by means of the rules that govern the sentence enunciated, to be precise the conventions, and the intentions the speaker tries to transmit to the hearer via this sentence, so also by means of the recognition by the hearer of the conventional rules that govern the enunciation of the sentence. Because the focus is on enunciation the unit of linguistic communication is the illocutionary speech act. The speech act is the production or emission of the symbols we use in communication (let's say words or sentences). An illocutionary speech act is like acting when saying something (Austin 2004), i.e. when we ask, promise, command, enounce, etc. In Searle's proposal each illocutionary act is divided in the emission act, let's say, when I ask you "Could you help me?" the emission act lays upon the words emitted (morphemes, sentences). Then there is the propositional act that conveys in the acts of referring and predicating. Next, there is the illocutionary force of the illocutionary act, the way an utterance is taken by someone who knows the conventional rules that govern the utterance, that is what illocutionary act he is performing when he emits a sentence (in the above example, the act of questioning). And finally is the perlocutionary act or the effect on the hearers (Searle, 2007).

Concerning propositional acts a proposition is different from referring and predicating. For Searle both of them are acts, but a proposition is not an act, it is what it is asserting when we assert and it is what it is enunciated when we enunciate. The expression of a proposition is a propositional act but not an illocutionary act. That means, that a proposition could be a common component of different illocutionary acts. On the contrary we can emit different emission acts and at the same time the same propositional act and illocutionary act (Searle, 2000).

Regarding predicating and referring, for Searle we do not predicate universals from objects, but from expressions. Then, we can derivate truthfulness and falsehood from the expressions of the objects, not from the universals. In the case of reference, Searle believes that there are expressions that refer (referential expressions) only when they identify some thing, event, process, action, or any individual or particular (Searle, 2007). He distinguishes referential singular definite expressions ("The man") from referential singular indefinite expressions ("A man") and also referential multiple definite expressions ("The men") from referential multiple indefinite expressions ("Some men"). A referential expression is a singular definite expression used to make reference to particulars. However, for Searle, this does not mean that the words make reference as in Husserl's proposal, because they signify because of the illocutionary act speakers realize. That means that propositional acts cannot occur by themselves, they have to occur with other illocutionary acts. Then the referential expression is used to make reference by the speakers via i.e. asserting, not by the sole expression since the illocutionary force (the performance of the illocutionary act) accomplish the function of the propositional content (it conveys its meaning that lays upon convention).

Reference is common to many of illocutionary acts, not only to assertions, but also to promises, orders, etc. For example if I order X to come to me I have to assume the existence of X in order to make X to come. That is to say the propositional content of many illocutionary acts has as its reference a definite singular expression. However, this does not mean that, as in Russell's proposal, existence must be deduced from all illocutionary acts (Searle, 2007). For Searle, reference is completely different from asserting, asking or demanding. Referring is part of a successfully realized illocutionary act, but it is not by itself an illocutionary act.

An assertion is a complete illocutionary act in which its propositional content is not identical to the illocutionary act of assertion. To assert something means to affirm, to state something as having existence, by accomplishing the following semantic and pragmatic rules that govern the performance of illocutionary acts:

1. The essential rule: The maker of an assertion commits himself to the truth of the expressed proposition.

2. The preparatory rule: The speaker must be in a position to provide evidence or reasons for the truth of the expressed proposition.

3. The expressed proposition must not be obviously truth to both the speaker and the hearer in the context of the utterance.

4. The sincerity rule: The speaker commits himself to a belief in the truth of the expressed proposition. (Searle, 1975, p. 322).

When we read the news we are supposed to read assertions so we think that the journalist is committed first to truth of the information she is giving (the essential rule), then that she can or she gives evidence of that info (the preparatory rule), next that the information given is not obviously truth (otherwise it would not be necessary to be communicated), and finally that she believes that the info is true (the sincerity rule). If the journalist fails to accomplish any of the conditions of these rules, her act will be qualified as deceptive or even false. The first and the fourth conditions commit the speaker to the truth of the proposition. In this respect the expressed propositions must have a referential expression in order to be true. This situation also takes place in historiographical and scientific discourse, and when we simply assert something in ordinary circumstances. Nonetheless this does not happen in fictive uses of language.

Contrary to Russell, Searle does not believe that fictive sentences belong to a null-class of entities because they do not refer or denote anything. For him they are not counterexamples to the referring expressions but they are also intelligible (not by paraphrase, but by being part of a communicative act). As we saw earlier referring is part of many illocutionary acts. According to the theory of descriptions we should deduce existence of these illocutionary acts (i.e., asserting, promising, demanding, asking, etc.). However, using the same example as Russell, "The King of France is bald", Searle thinks that if we ask "Is the King of France bald?" or if we demand "Bring this to the King of France!" we are not necessarily making a false assertion because by these speech acts we are not establishing if the King of France exists or not (Searle, 2007). The illocutionary force lays upon the specificity of each speech act. Searle focuses on the utterance, so he finds that the problem of the existence of the fictitious entities is a false problem; when we enunciate a fictive sentence we are not committed to the existence of the expressions of the objects.

For Searle fictions are pretended and insincere illocutionary acts because fictive uses of language do not accomplish the semantic rules of assertions. For example, the author of a novel does not commit herself to the truth of what she is saying, neither she can give evidence of what she is telling to us, in consequence she does not have a commitment to the truth of what she expresses. Fictions are pretended illocutionary acts since the fictive use of words "is to engage in a performance which is as *if* one were doing or being the thing and is without any intent to device" (Searle 1975). Pretension here does not mean engaging in a form of deception. Therefore fiction is not used in the sense "to mislead" or to "deceive". What makes fiction possible is a pretended act that relies on the author of the fiction. Moreover, for Searle, what makes fiction possible "is a set of extralinguistic nonsemantic conventions that break the connection between words and the world established by the rules mentioned earlier"[1] (Searle, 1975).
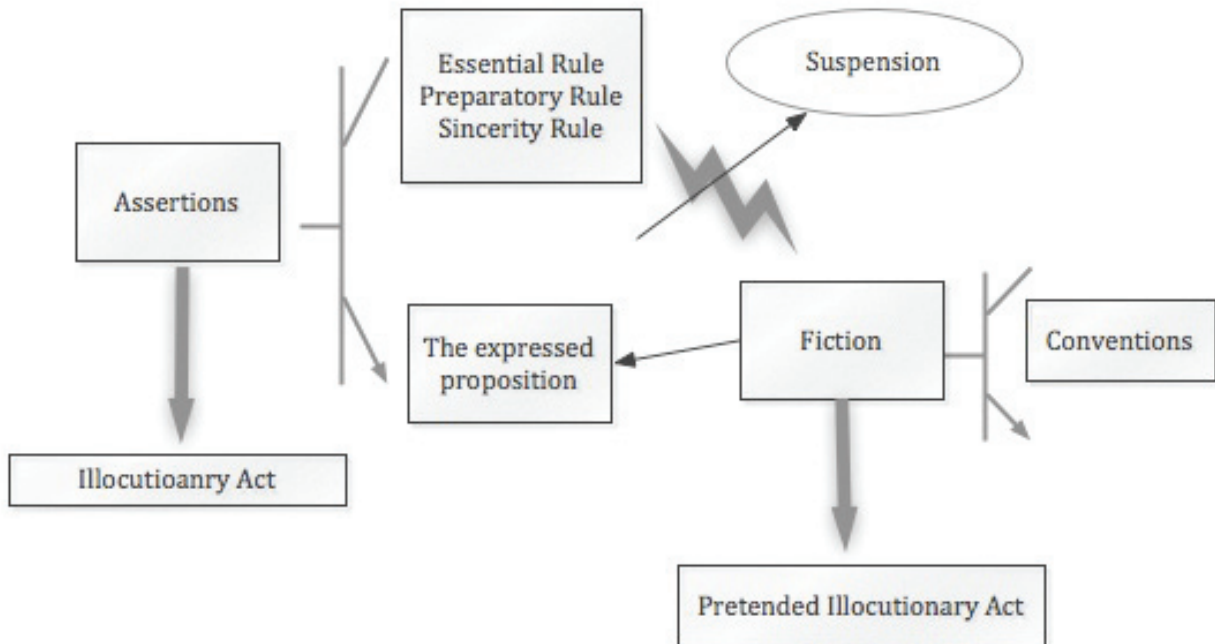
Fig. 3. *Searle's Assertive and Fictive Uses of Language*

As Austin (2004), Searle considers that fictive uses of language are parasitic of the illocutionary speech uses[2]. Fictions have not meaning by themselves. Since "illocutionary acts performed in the utterance of the sentence is a function of the meaning of the sentence" (Searle, 2975) and then the meaning of a sentence depends on the rules of convention, the meaning of the sentences within a work of fiction could the same than those that we mean in normal speech. That is the reason why we do not have to learn a new language again and again when we read a fiction. However, the author of a fiction pretends to perform many illocutionary acts that are enunciated as if they were assertions, but they are not (nevertheless the utterance is real). The meaning of the fictive sentences the author uses depend on the illocutionary force they would have if they were enunciated in the real world. The author pretend to use them as if he uses them in normal circumstances, suspending the pragmatic rules that govern communication and substituting them by others which operate within the world of fiction. That is,

> The pretended illocutions which constitute a work of fiction are made possible by the existence of a set of conventions which suspend the normal operation of the rules relating illocutionary acts and the world (Searle, 1975, p. 324).

Fictional discourse is a pretended discourse because the author pretends to perform an illocutionary act. His act of pretention absolves him from the commitment to the rules that govern successful illocutionary acts, so then his act is insincere. Although he breaks these rules by pretending, he can communicate because the meaning of what he is enunciated is behind the pretended illocutionary act, that is, in the conventions. Nevertheless, there is still a problem: fictitious entities and fictive sentences do not refer to existent entities. If we transfer them to our world it will be obvious that the fictitious propositions that might be

asserted are false. But for Searle if we consider them within the world of fiction they refer as fictive instances because they exist in the world of the fiction (Searle, 2007). This does not mean that Searle would tend to favor a possible world's proposal. For him, by pretending to refer to people or events, the author of fictions creates fictional characters and events governed by conventions that regulate fictive uses of language. In this respect as readers, when we read a novel we simply recognize that we are reading a novel. If the characters are real, i.e. Napoleon in War and Peace, we can cross-references from the fictional world to our world, but being aware that we are in front of a fictive use of language. On the other hand, even if the characters are real or not, the fictional discourse is more restricted than the work of fiction, because for Searle "a work of fiction need not consist entirely of, and in general not consist entirely of, fictional discourse"(Searle, 1975).

Searle tries to solve the problem of what is fiction and why it is enunciated in such a way that the things and events within it might exist. Against Russell (and Bentham) who thinks that fictions do not have existential commitment so they do not denote anything, Searle thinks that fictions refer to fictional worlds, that is, the fictional texts. Fictional entities denote by the context in which they are enunciated but also by the use the speaker, in this case the author, gives to them. Here we have a problem. If we understand fiction by the author's pretended illocutionary act we fall into the intentional fallacy (Beardsley & Wimsatt, 1970a and Dickie & Wilson, 1995)[3]. Illocutionary acts are governed by the semantic and pragmatic rules that make language conventional but also by the intentions the speaker has in order to make the hearer recognize these conventions, namely, the meaning of what is enunciated. In case of works of fiction we have to recognize the pretended uses of this illocutionary acts by the author, then we have to recognize the meaning the author intended to express in the work. The problem here is how we can find the intentions the author tries to transmit to us? We do not know the author, maybe we can read his biography, but although we do it we would barely know his intentions. Then the communicative relation between the work and the receptor is not complete. Although Searle says that fictional entities refer to the fictional world, he forgets the meaning of the work itself, focusing on the author's utterance. He is right in pointing out that fictional discourse suspends the normal operation of the rules relating illocutionary acts and the world because it is certain that fictions are not assertions. However, he overlooks the role of intention in the role the author might have in the communication of the meaning of the utterances in the work of fiction he creates. It is obvious that fictions are created by someone, but we cannot confuse the meaning of the work itself and the meaning the author intends to express or transmits in the work or the relation the author has between with his (pretended) utterances and their meaning.

Despite of the problems regarding a theory of speech acts regarding the understanding and definition of fiction, Peter Lamarque adopts this perspective but he interestingly turns it. He recognizes that according to the speech act theory of fiction the rule-governed conventions of the illocutionary act, its force and the pretended intentions behind it make a sentence fictional. However he thinks that pretense should be associated to the attitudes of the readers rather than the writers'. For him,

It is readers who pretend or make believe or imagine that what they are reading is the real thing (that is, nonfictional illocutionary acts). Writers are complicit in this pretense, providing their readers with the materials for a controlled imaginative response. (Lamarque, 1997, p. 28)

Lamarque transfers the pretense intention from the author to the receptor. As a result Lamarque avoids the problems associated with Searle's proposal. For him the receptor or the reader (because he is more concerned with literary fictions) takes the fictive content of a work as an invitation to get involved with it and therefore as an intentionally committed illocutionary act. Nobody warns the reader saying him "this is a pretended speech act", "don't take it seriously", otherwise the reader would not enjoy the work, nor get involved with the characters and their story. The role of the author is just to create fictive utterances that are in conformity with the conventions of fiction, in which the semantic rules that govern assertions are suspended[4]. The receptor is who pretends or make-believe that these fictive utterances are real and serious, although he surely knows they are fictitious because of those conventions.

As we can see for Lamarque a work of fiction has more to do with intention and use. If we contrast a fictional work with a historical work (as Aristotle, 2002), we will find that a historical work "is produced with the intention of describing, explaining, or reconstructing the past and actual events" while a fictional work is which "is produced with the intention of presenting and describing imaginary people and events" (Lamarque, 1996, p. 25) according to the conventions governing fictionalizing and storytelling.

A work of fiction has surface properties and semantic properties. Surface properties are syntactic and stylistic constructions, while semantic properties concern reference and truth. Because of fictions are defined more by its sense than its reference fiction is something more than these properties.

We have seen that the propositional content of many illocutionary acts of fiction is the same in many other illocutionary acts in non-fictional contexts. What changes between both is the illocutionary force of the utterance, because the author creates imaginary situations. However, why fictions could have the same propositional content as non-fictional propositions if they are not real? Lamarque takes up again the problem regarding fictional reference pointed out by Russell. He tries to avoid any parasitic notion of fiction (as Searle and Gale), so instead of giving a solution via conventions behind the utterances, he tries to give a solution taking Frege's notion of sense as a point of departure.

As we saw before when we reviewed eliminativists theories of fiction Frege distinguishes reference from sense. Reference concerns the denotation of signs while sense the mode of presentation of these signs. Frege considers that when we read fictions we are more concerned with the sense than with the reference:

In hearing an epic poem, for instance, apart from the euphony of the language we are interested only in the sense of the sentences and the images and feelings thereby aroused" (Frege, 1948, pp. 215-16).

Since sense is associated with thoughts[5] or expressed propositions, rather than the truth-value of the propositions, when we read fictions our attention is not directed towards the reference

of the sentences but instead on their sense. We know that fictions are not assertions, because the author's use of the utterance suspends the assertive force of the sentence. However, the sense of the propositional content remains because the author does not intend to refer anything from the actual world and the receptors or readers also suspend the asserting force from the sentence itself engaging in a pretense or make-believe relation in which they focus on the sense of the sentence according to the conventions of storytelling. That is,

> Once the convention of pretense in story-telling has been grasped, which allows the suspension of normal illocutionary (and referential) intentions, and the focus of interest turns to the senses or the propositional contents of the story's sentences, there is no further barrier to understanding (Lamarque, 2000, p. 81)
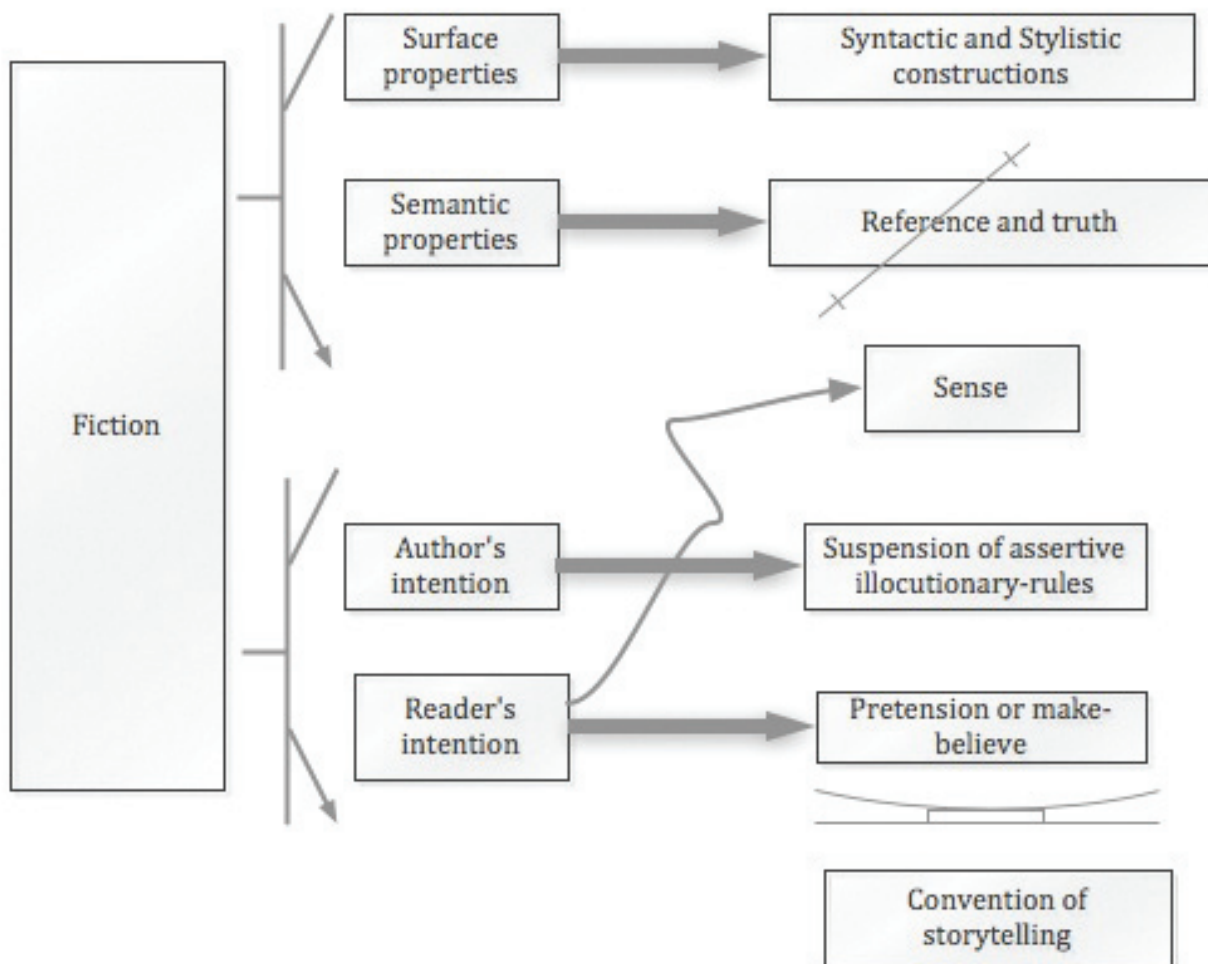

Fig. 3. *Lamarque's conception of fiction*

On the other hand, in the case of informed readers[6] it is possible to make assertions about the story, knowing that it is fictional, using the prefix "In the novel…" (Lamarque 2000). Now, what happens to propositional contents that contain fictional characters? Peter Lamarque

considers that fictional characters do not exist, but fictional descriptions or characterizations do exist, i.e, "while Fautes does not exist, Faustus characterizations certainly do" (Lamarque, 1996, p. 24)[7]. He distinguishes within fictional texts an internal (from the text) and an external perspective (from the real world). In the internal perspective characters function as normal people, then their names denote ordinary people. Readers or receptors imagine these characters as if they refer to actual people. In contrast, from the external perspective, which could be the author's or an informed reader's point of view, "the internal references of the names [of the characters] (to the ordinary people in the world of fiction) get transformed into indirect references (to the senses of the names themselves)" (Lamarque, 1996, p. 33). The properties of the characters are those ascribed by the readers in consonance with the descriptions the author gives to them. And there is also a mimetic implicit relation between them and us, because we can find in fictional characters similar properties as those belonging to ordinary people. In this way Lamarque considers that "we recognize reality in fiction" (Lamarque, 2000, p. 91).

In conclusion fictions and the world are connected by the sense of the utterances rather by their mutual references (in strict sense they lack this type of referential relation). Therefore "the sense of a sentence is that part which stays constant through changes of illocutionary force in the utterances of the sentences". The illocutionary force of the sentence can vary from fictional to nonfictional contexts, but if it has the same propositional content in both we would have to suppose in what conditions it would be true if it were asserted in order to understand it (Lamarque, 2000, p. 75). Finally, concerning the problem of truth in fiction, Lamarque thinks that the propositions presented in fictional texts are true "relative to an interpretation". Therefore truth here does not mean "a correspondence with the facts" but rather "this is how to view things" or this is a way to view the world (Lamarque, 1996).

Peter Lamarque's proposal has some problems. Although he transfers the pretended intention from the author to the receptor, how is it possible to explain the fact that the author suspends the semantic rules governing assertions? If we follow Searle there is no other way to understand the author's act but by a pretended action. If we consider fiction as a speech act governed by the conventions of storytelling there must be an intention behind its utterance, so we can explain what type of speech act fiction is. However, Lamarque does not offer an explanation about the author's intentions, that is the speaker behind fictive utterances. Furthermore there is another trouble. The spectator or the reader is who make-believe that fictive utterances are real according to his make-believe intentions and the conventions of storytelling. The problem here is that if we follow a speech act theory the receptor is who has to recognize the speaker's intentions in order to understand the enunciation, so the intentions does not lie in him.

Nevertheless, the most important problem on Lamarque's proposal concerns on his notion of sense. He believes that receptors or readers do not concentrate on the reference of the fictive texts but on their senses. He offers many arguments that could support this assertion. In Frege's proposal sense is a cognitive attitude (related to a thought) regarding expressions and names in a sentence that could be true or false depending on its reference. In consequence, what stays constant is the reference, but what changes is the sense. Nonetheless Frege considers

that many sentences can express the same sense, and then the same thought (Frege, 1951). This far Lamarque more or less follows Frege's proposal, because he considers that the sense is constant through the changes in the illocutionary force of fictive utterances. However, Frege did not rule that two propositions must coincide in their senses. In consequence we could ask Lamarque: Does metaphors remain the same sense that they would have literally? Moreover, isn't it sometimes difficult to understand the sense of an utterance in ordinary language? The problem here is how to explain changes in the sense of fictive sentences if the sense is what stays constant because it is what makes us understand them. In such a way sense is a sense of direction. Someone could ask what is the sense of direction of your home. The sense depends on where are you coming from[8]. The propositional content between non-fictive and fictive utterances could remain constant, but the sense does not need to be the same, sometimes it is at mercy of perspective.

Notes

1. That is, the semantic, pragmatic rules of assertive illocutionary speech acts.

2. Richard M. Gale also considers that "fictive use of language is parasitic upon its non-fictive use" since: first, "in a fictive use of any sentence the same locutionary act is performed as would ordinarily be, but the speaker only pretends to perform the illocutionary act that is typically performed in the use of this sentence"; and second, "it has seen that a person who fictively reads or listens to a use of language checks, inhibits or sublimates the behavioral responses that would be typical with or appropriate to the non-fictive use of the language so used (that is, the perlocutionary effects)" (Gale, 1971).

3. However it should be mention that although we owe Beardsley the definition of the intentional fallacy, he considered that fictive discourse could be understood as a representation or imitation of speech acts independent of the speaker's intention (Beardsley, 1981).

4. "A writer is not pretending to express propositions, only pretending to assert them as true" (Lamarque, 2000, p. 74)

5. "The sense of a sentence, which is of course a function of the sense of its parts, is in Frege's terminology a thought; another single constraint Frege imposed upon his notion of thought was it should conform to what we might call "the intuitive criterion of difference", namely, that the thought associated with one sentence S as its sense must be different from the thought associated with another sentences S' with its sense, if it is possible for someone to understand both sentences at a given time while coherently taking different attitudes towards them, i.e., accepting (rejecting) one while rejecting (accepting) or being agnostic about, the other" (Evans, 1982, p. 21).

6. "An informed reader, knowingly talking about fiction, can use sentence (1) to make an assertion, assessable as true or false. Of course, a reader could be merely quoting or reading the sentence using it retell (part of) the story, in which case, as with an author's use, no assertion would be intended (Lamarque 1997, p. 30)

7. See also Goodman, "Ways of Worldmaking" (1978).

8. I owe this example to my discussions with Myriam Albor.

1.4. MAKE-BELIEVE THEORIES OF FICTION

Despite the problems Lamarque proposal has, he tried to avoid any parasitic notion of fiction introducing the concept of make-believe on the side of the audience. But this notion is not original of him. He takes it from Kendall Walton theory of fiction, well known in his book "Mimesis and Make-Believe" (Walton, 1990). Now we will try to develop this concept within Walton's theoretical framework in order to understand what is fiction.

Kendall Walton considers fictions as representations in games of make-believe in which the work functions as prop in such games. He understands make-believe in terms of imagination, pretended or simulated action associated with children's games. Walton is working on a principle that was developed before by the social psychologist George H. Mead. As children, we play and imagine we are kings and queens living in our palace (that could be a simple box) and warriors trying to defend our territory with sticks and mop handles. While we are playing we do not notice that we are in a box and that we are only holding sticks in our hands. Mead considers that such games let us learn social roles helping us to build our "self" (Mead, 1967). Walton takes as a point of departure this kind games and according to him we make-believe that we play those roles, that is, we imagine ourselves within that imaginary world. When we are in front of fictions, this situation, as far as Walton believes, is very similar:

> I advocate regarding these activities as games of make-believe themselves, and I shall argue that representational works function as props in such games, as dolls and teddy bears serve as props in children's games (Walton, 1990, p. 11).

As Mead, Walton suggests that engaging in make-believe practices during childhood helps us to assume roles that we may assume when we are adults, but they also help us to get engaged with fictions. However, to understand what are these kinds of make-believe games, we have to consider them as certain kind of imagining. According to Walton there are different sorts of imaginings. We can imagine without imaginery, i.e. when an unsuccessful actor imagines himself winning many awards and becoming famous. This sort of imagining is "deliberate", "solitary", consists on "occurrent mental events" and does not have props. We can also imagine spontaneously, when we are not the perpetrator of our imaginings but only spectators. For example, when we start imagining that we are skiing and then our imagination starts to show us images of our body falling down a hill making us feeling scared. Here we can find a

spontaneous imagining in which our imaginary experience is "vivid" and "realistic". However it is possible to be controlled, that is, we can intervene deliberately on the experience. There is another distinction in our ways of imagine between occurrent and non-occurrent imaginings. The first ones are those that occur explicitly into the imagining of the imaginer, the second ones occur implicitly, that is, "are part of his mental furniture" of his imaginery. Finally there is another distinction between solitary and social imaginings. The first ones include most of our imagining experiences meanwhile the last ones are those in which we "agree" with others to imagine something being the case (Walton, 1990)[1]. Children's games and works of art assist us in social imaginative experiences coordinating our imaginings.

For Walton we can imagine a proposition (imagine that something is the case), a thing or doing something. In all cases imagining is self-referential, because my self participate as instance on what I imagine. In order to understand this self-referentiallity Walton takes as a point of departure Peacocke's "Experiential Hypothesis":

> To imagine being   … is always at least to imagine from the inside an experience of being   (Peacocke, 1985, p. 22)

Peacocke hypothesis concerns imagination in general and specifically visualizing. For him every experiential imagining involves to imagine an experience from a certain point of view, the one of the imaginer. As far as Walton is concerned, imagining is also experiential, but only involves "a kind of self-imagining (imagining *de se*) of which imagining from the inside is the most common variety". The "minimal self-imagining" is the imaginer's awareness of what he is imagining. On the other hand imagining from the inside involves being in "some conscious state". Imagining *de se* in general involves experiential imagining as Peacocke, but for Walton the difference between both lies on the degree of consciousness the imaginer has or the degree of his experiential involvement[2]. Walton defines imagining *de se* as

> A form of self-imagining characteristically described as imagining *doing* or *experiencing* something (or being a certain way), as opposed to imagining merely *that* one does or experiences something or possess certain property… *De se* imaginings in general are such that the imaginer cannot be unaware that his imagining is about himself" (Walton, 1990, p. 29).

The difference between imagining from the inside and imagining *de se* depends on how much I involve myself in my imagining. That is, if I imagine from my perspective I could imagine from the inside, while imagining *de se* does not necessary has to be from my perspective. However, both of them include myself as part of the imaginative experience. Imagining *de se* is "I imagine doing *X*", while imagining from the inside is "I imagine myself doing *X*". Moreover, against Wollheim (1984) who differentiates "centrally imagining" from "imagining in others shoes" Walton argues that imagining *de se* is only a central-imagining or self-imagining in which the identity between the imaginer and its object of imagining remains separate even though I can imagine from other perspective. However, as we will see afterwards, taking for granted this position is not so easy.

The connection between the real world and our imagining depends on whether the real things function as prompters, objects or props. Prompters "induce us to imagine what otherwise we might not be imaginative enough to think of", i.e., when a real thing makes us imagine something that might not be the case. When we use works of art as prompters, there should be a convention by which they provoke a certain kind of imagining. Objects of imagining are "things that a person imagines about" (Walton, 1990). The difference between objects and prompters is that prompters are those things that incite us to imagine, whereas the objects are those things we are actually imagining (real or not). For example when we watch a film, the images of a film are not the objects of our imagining, they are prompters that induce us to imagine something being the case. Lastly, props are those things that generate fictional truths.

For Walton fictions are those worlds[3] fictionally true. Fictions have propositions that are fictional and "true in a game of make-believe". Fictionality is a property of these propositions. However, for being fictional they must incite us to make-believedly play with them. They do it by using props, generators of fictional truths. For example if a child is playing with a doll and make-believes that it is baby, the doll functions as a prop that makes fictionally true that it is the baby she is taking care of. Props function this way independently of the imaginer, within a social context. They could be objects or prompters, or even the three, but they are not necessarily any both of them.

Imagining and fictionality are different because imaginings are constrained to certain contexts while fictions are prescribed to be imagined by props as fictionally true. Therefore,

> It is by mandating the imagining of *propositions* that props generate fictional truths (Walton, 1990, p. 42-3).

Nonetheless imagining is not always propositional. Props can prescribe non-propositional imaginings too. However, if they do so they do not generate fictional truths. Props give the contents of fictional worlds some sort of objectivity, certain kind of independence from us. But on the other hand being part of a make-believe activity is the clue for imagining that some proposition is fictional.

Fig. 4. *Walton's conception of imagination and fiction*
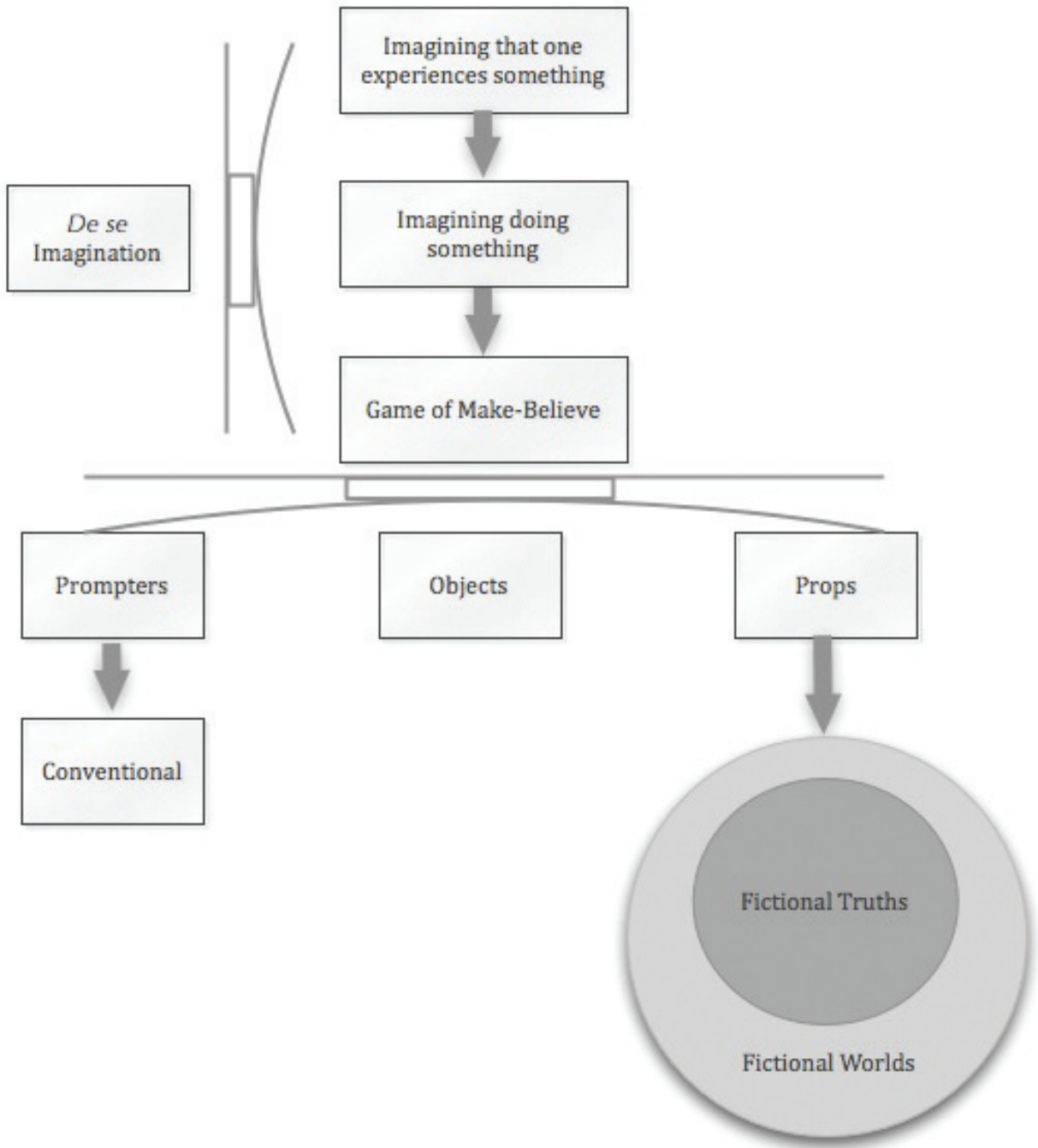
For Walton paintings, sculptures, films, novels and plays are representational works of art. Each work function as a prop that prescribes the game we have to play with it (a game of make-believe) according to certain conventional rules. The fictional propositions a work has are those in which the work functions as a prop. Walton does not suggest that they are denoting.

For him representation is dependent on the relation between games of make-believe by the receptors, the generation of fictional-truths by the work functioning as a prop and the objects of representation that specify certain properties. In that way to represent does not mean to refer or certain kind of referring. Representations show us properties of objects (real or unreal/actual or non-actual) in propositions that are fictionally true within the fictional world of the work. Meanwhile invite us to play a game of make-believe in which they function as props and their medium as the prompter of such game[4]. Therefore, representations are not independent of fictionality, but at the same time their objects, the fictitious entities, exist, because they exist in the fictional world.

For Walton fictional propositions are about singulars and they make fictional the objects they are directed to. They do not refer in Russell's terms neither in Searle's and Lamarque's sense, because, first, the truth values of the propositions depend on what makes fictional the work (the prop) not on their reference to the real world. Fictional propositions are true in relation to their context (the fictional world). However this does not mean that they cannot be linked to the real world or "literal truths". Even if they do so, they are only fictionally true (Walton, 1973). Second, although fiction and non-fiction differ on their pragmatic functions (more than the semantic ones), the suspension of the assertive force of fictional propositions does not explain what is fiction. Walton shows that there are many situations in which we enunciate declarative sentences without asserting them, but these sentences are not fiction[5]. On the other hand authors assert many times something implicitly or may assert something using many stylistic techniques which function is to prescribe imaginings (like Historical Novels or the so-called New Journalism). Finally, these kinds of perspectives (like Searle and Lamarque's) fail to understand the notion of pretense. Pretense theories consider only literary fictions, but fiction is not reduced to literature (there are films, paintings, sculptures, etc.). Fictions do not represent illocutionary acts; they are not parasitic of "serious discourse", neither they could be defined only by the speakers (author) performance. For Walton fictions are what they are because of their own properties:

> Fiction making is not reasonably classified as an illocutionary action, and works of fiction are not essentially vehicles of acts of fiction-making. It may be that *language* is centered on the actions of speakers. The institution of fiction centers not on the activity of fiction makers but on objects –works of fiction or natural objects- and their role in appreciators' activities, objects whose function is to serve as props in games of make-believe. Fiction making is merely the activity of constructing those props (Walton, 1990, p. 88).

Walton does not consider pretense as an attempt to make something appear true, even if it is not. He uses pretense in its sense of make-believe, that is, to imagine that what is not real is real. Furthermore he understands it like imagine doing something, engaging in an imaginary game in which we participate (imagining *de se*) supposing something that is not the case to be so[6]. Fiction is a pretended world because it engages us in a game of make-believe by its own properties. Even though it is a social activity its function is not to communicate, but to be a prop in a game of make-believe. Fiction is explained in terms of imagination, of an imaginative experience that does not have external rules, but the ones stated by the work in the social network that teach us how to experience it.

Kendall Walton is against of using any linguistic model for defining fiction. He places fictionality on the side of the text and receptor's make-believe experience towards it. However, he is not the only one to use the notion of make-believe in order to understand fiction. Lamarque does it too as well as Gregory Currie. Nevertheless for Currie make-believe and the role of the author must be considered for a definition of fictions, but not in Lamarque's fashion[7].

Contrary to Walton, Currie considers that fictionality does not reside in the text itself. He asserts that "fictional status is acquired by a work, not in the process of its reception, but in the process of its making" (Currie, 1990). Currie takes as a point of departure speech act's theory, so any sentence has a meaning and an illocutionary force. Concerning meaning fictional texts have semantic values of truth and reference, while regarding the illocutionary force fictional texts are produced by an act of fiction-making a fictive utterance in order to accomplish certain fictive intentions. Here Currie seems to support the same proposal of Searle, but he is far from doing so.

Currie does not consider that fictional discourse is characterized by the author's pretended act of assertion. First, there are many cases where we pretend to make an assertion but we do not produce a fiction. Second, the author many times intends to convey the audience what he is literally expressing (Currie, 1990). For Currie the author intends the reader to "make-believe" the propositions uttered in his performance. He understands make-believe as an imaginary attitude we take towards propositions. Then, what distinguishes fiction from non-fiction is the fact that in the first case we make-believe the propositional content uttered[8], while in the second one we believe in it. Therefore, with fictions "we are intended by the author to *make believe* that the story uttered is true" (Currie, 1990, p. 18). At this point Currie takes Walton's proposal, but introducing the author as an important element in the understanding of fiction making.

Currie considers that for something being fiction is not only necessary to make-believe what it is expressed (as in Walton), but also that the receptor recognizes that there is an intention to make-believe what is expressed. In order to understand intentionality Currie takes Grice's communicative model instead of Searle's. Grice focuses on conversations and distinguishes what is said from the way something is said, that is, what is implicated in conversations and the way the receptor recognizes the speaker's intentions. According to Grice conversations are enterprises governed by a "Cooperative Principle" in which communication is governed by some conversational maxims divided in four categories (Grice, 1989): Category of Quantity that rules to be enough informative; Category of Quality governed by the supermaxim of to be truthful; Category of Relation that rules the maxim of to be relevant; and finally the Category of Manner that has the maxim of to be perspicuous (divided at the same time in various submaxims). For Currie fictions (specifically literary fictions) represent a limit case of conversations: "a conversation in which one party does the all talking" (Currie, 1990, p. 29). Therefore, conversational maxims work as well, because we have expectations about the relevance of what is telling and presuppositions about its truth:

> If I'm reading about the struggle of someone called "Harry" with a drinking problem, and I read that Harry has fallen off the wagon, I can use the maxims of truth and relevance (as well, perhaps, as others) to infer what the author intends to communicate to me (Currie, 1990, p. 30).

Although Currie supports that fiction is a communicative act, he does not think that there is not necessary to use language to make fictive utterances. It is only necessary that the "speaker", the author, must utter *X* with the intention that the audience will recognize that *X* has a meaning *P* and with the intention that the audience will make-believe that *P*. The author is not asserting, but he is fiction-making a proposition[9]. On the other hand, the audience, recognizing his intention, will make-believe what he is uttering. However, how does the audience recognize author's intention? Currie does not specify how we acknowledge it. We only have make-believe what he is saying.

Currie considers that adopting a speech act theory has many problems, as, i.e., in autobiographies because it is difficult to assert that we must make-believe or believe in what the author is telling (Currie, 1985). Therefore, as for Searle, it is difficult to distinguish when the author is asserting or pretending asserting or trying us to make-believe what he is expressing. In order to avoid these problems Currie trusts in "the prevailing tendency in the community to adopt the make-believe attitude towards the texts in question" (the fictional ones). Nevertheless, it seems to me that neither Currie nor Searle explain how "non-semantic conventions" or "a prevailing tendency in the community" work in order to accomplish a complete recognition of author's intentions. Even if we adopt a conversational model (as Grice's) it must be explained how specifically "the way what fictionally is said" is related to the way the hearer reacts. On the other hand Currie understands make-believe as Walton does. That means, we engage in an imaginary game in which we participate actively. Make-believe is a "propositional attitude we take towards propositions of a story". How we know that we must make-believe fictional propositions is far for being clear.

Regarding proper names Currie thinks they do not have reference, but they exist fictionally in the story, since they function as roles, bound variables that occur within fictive stories. When they are used in non-fictive instances they become "disguised definite descriptions" (they denote in the fictive world, but not in the actual). Concerning truth in fiction Currie agrees with Walton that what is fictionally true is that a proposition is fictional or that it is fictional that a proposition is true. Then fictionality and truth is not a constituent part of propositions but rather a property of these propositions. Specifically it is a function that works as a propositional operator[10]: "F(*P*) ("It is fictional that *P*") . In consequence, "deciding whether *P* belongs to the story is deciding whether F(*P*) is true" (Currie, 1990, p. 59)[11]. The audience can make-believe everything what is true in fiction. Moreover "to make-believe a fictional story is not merely to make-believe that the story is true, but *that it is told as a known fact*" (Currie, 1990, p. 73). Who tell us the story in such way? According to Currie he is not the actual author, but rather the fictional author.

The real author does not believe in the events he describes, he only wants us to make-believe in them. Within fictions there is a teller ("a fictional construct") who believes in them and when we engage in a game of make-believe towards fictions we infer what he believes (fictional truths)[12]. This teller is a "fictional construct" that Currie calls the fictional author. He is not any character neither the narrator. He is "that fictional character constructed within our make-believe whom we take to be telling us the story as a known fact" (Currie, 1990, p. 76). What is true in fiction is what the fictional author believes. It is a product of the inference

the audience makes from make-believing what the fictional author takes as a known fact. On the other hand, when the audience infer from real people's beliefs, they judge fictional truths according to the degree of reasonableness of what is happening in the fictional world.
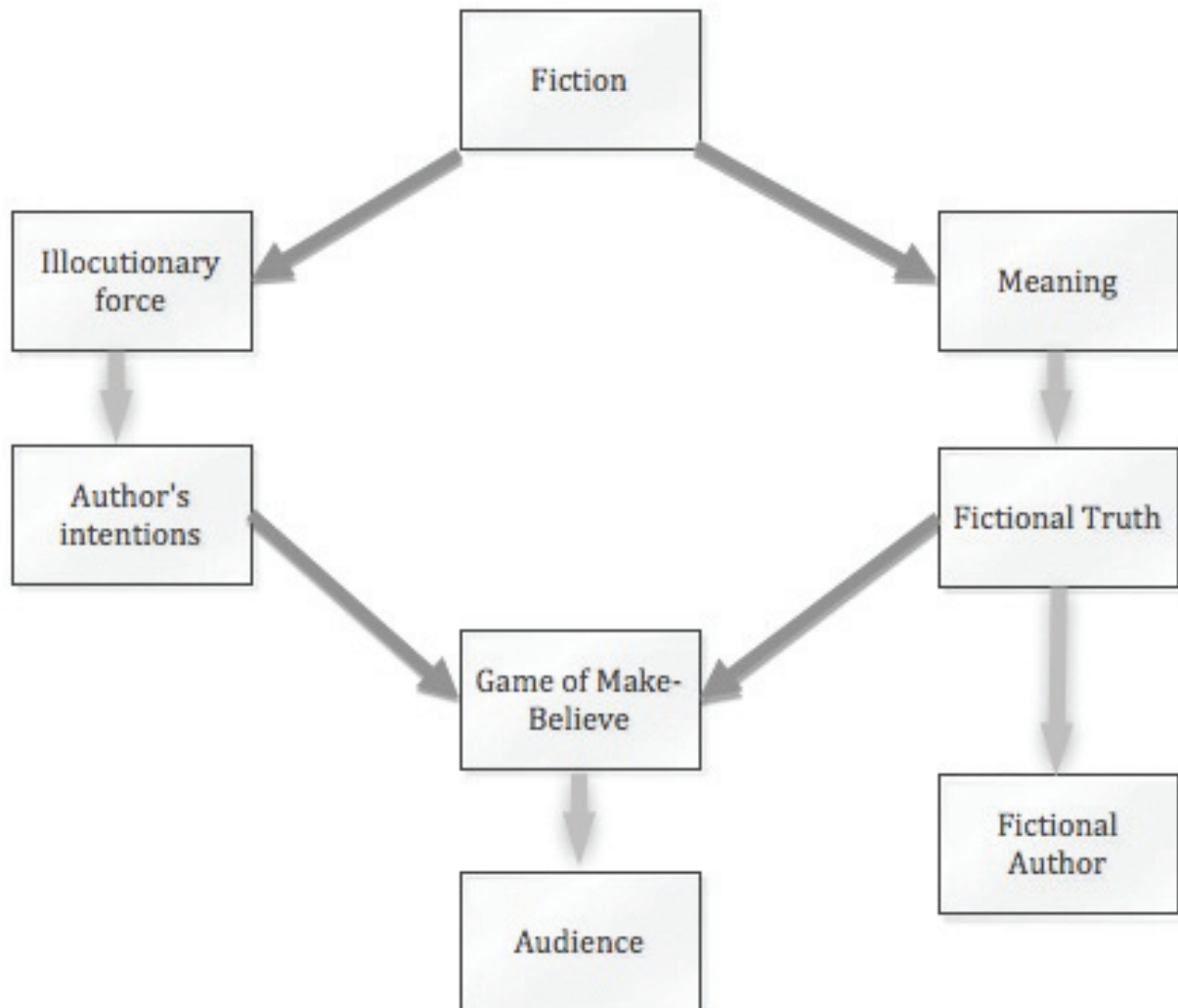
Fig. 5. *Currie's Theory of Fiction*

The fictional author is the one who believes in the fictional propositions making them true and in consequence giving them a meaning (even if it is consistent or contradictory)[13]. This meaning belongs to the "story meaning" which is not dependent on what the real author meant, but rather what the fictional author intends to mean and also the conventional meanings. Here Currie tries to avoid intentionalism letting the fictional author (and not the real one) to be the one who determines fictional truth. However, it is difficult to sustain two authorial figures, the one who makes us make-believe in the story and another that makes fictional statements true, because make-believe implies that we take fictions as if they were true. If the real author makes us imagine some fictional situation he makes us imagine as if it were true within the fictional world he creates by his textual activity.

Currie falls into a contradiction. First he takes an intentionalist approach by which he defends that the author is simply fiction-making a proposition and as Lamarque's and Searle's proposals it is difficult to understand the perlocutionary effects the author produces. Second he follows the tradition initiated by Booth (1961, 2005), which tries to find an intentional normative structure behind texts (Kindt & Müller, 1999), trying to avoid the intentional fallacy easily found in an authorial intentionalism like the first one Currie is defending. This structure is found in the figure of the "implied author", a semantic construction made by the reader[14]. It is based upon the classical distinction between story and discourse/showing and telling/mimesis and diegesis. A narration shows us a story of organized events into an intelligible whole (Velleman, 2003). The discourse gives structure and articulation to such events. The "implied author" is the one who makes sense of that narration behind the discourse and above the narrator and the characters. He is "an agent we attribute the whole work which tells a fictional story" (Kindt & Müller, 1999). According to Kania (2005) there are two arguments vindicating the necessity of the figure of an "implied author": the analytical and the ontological. The analytical one is supported by Seymour Chatman (1990), for whom every narration is narrated, but because narrator and events have the same logical status, there should be someone else who presents the narration, then it is necessary to have an agent who presents it who is the "implied author". The ontological one is defended by Levinson (2006b) because he considers that there is an agency not only responsible for making sense of the story but also for presenting it to us as if it were real (Kania, 2005)[15]. Currie has an ontological argument but different from Levinson's. For him the real author is the one who make us make-believe in the story, but at same time the "fictional author" (as an agency constructed by the readers) is the one responsible for make us make-believe in the story because he shows it to us as a known fact, then he holds fictional truths. Currie contradictorily sustains an intentionalist point of view (the real author's intentions) and a non-intentionalist one (the "implied author" or "fictional author" intentions). Holding both of them at the same time is problematic because the arguments (ontological or non-ontological) for an "implied author" try to explain how we engage with fictions within their own structure, avoiding any commitment with the real author's intentions. In that way Walton's proposal is correct in trying to define fictions by their own internal conditions. However, his proposal has some problems, as we shall see. Finally, it is hardly to advocate for a figure of an "implied author" or "fictional author" in all mediums. In literature different narrative voices helps us to construct it; in cinema maybe "the camera eye"; but in theater it is difficult to find it because we do not deal only with text, but also with diverse performances (Thomson-Jones, 2007).

Concerning Walton's proposal, as Currie has pointed out, we can say that not all fictions are representations, neither all works of art (it is difficult to support that all paintings have propositional content hence not all of them are representations [Wollheim, 1991]). On the other hand, although it is important to understand fictions on the part of the audience, because by this way we can avoid all the consequences intentionalism could have, there is a problem on Walton's notion of make-believe as pretense, because to pretend implies also a feigned act or not to act in the way I intended or the way the others except me to act. If "I pretend that there is gold there" I mean that I think or act like there is gold there but there is not. Acting in this pretended fashion implies for Walton that I imaginary engage in a game in which "there is gold there". However, make-believe or pretense and imagination

are not the same. If I pretend "there is gold there" I could imagine as if there is gold, but if I pretend "to be sincere" if I am really being hypocrite, I do not imagine myself being sincere nor I intend you to imagine that I am sincere. In the later situation I am acting in order to make you believe that I am in a certain way. I agree that if we take games of make-believe, make-believing implies certain kind of imagining and this imagining implies certain kind of pretence, but I find difficult to understand make-believe in general only as *de se* imagining.

Richard Wollheim distinguishes three kinds of imagining: central imagining, acentral imagining, and imagining in other's shoes. When I acentral imagine an event, I imagine everything and everyone acentrally. That means I can imagine a situation from no point of view. For example I can acentrally imagine "My best friend arriving to her birthday's surprise party" as a scene in which she arrives, everybody is surprised, like watching a movie. On the other hand I can central-imagine this event if I imagine it from someone's point of view. For example I can centrally imagine my best friend arriving her home for her birthday's surprise party being astonished, shouting, jumping, hugging her friends, receiving her gifts, etc. However, saying "I imagine her arriving" does not mean "I imagine me being she". Here my imaginary engagement does not imply that I am assuming the role of my best friend. If I imagine me being she, then I imagine me in her shoes, so therefore I imagine myself being astonished, shouting, jumping, etc. mixing a characterization of she and a characterization of my own mental states and dispositions (in order to put my-self in her shoes). Walton sustain that imagining *de se* is central-imagining, but in central-imagining I do not participate in the act of imagining; "I imagine *Y* doing" is not the same as "I imagine doing *X*". I can be aware that I am imagining, however I could be not[16]. Because imagining *de se* is an imagining about oneself doing *Y* situation I need to participate actively in the point of view of one of the members of that situation, that is, being in the other's shoes. If we take strictly Walton's arguments imagining in other's shoes is imagining form the inside, but not imagining *de se*. However if the prop is external to us in order to make-believe in the fictional world we have to imagine doing what the other is doing, otherwise we are only imagining doing anything. In this imagining we have to imagine ourselves doing what the other is doing (that is, from inside) because imagining *de se* is experiential, and this experience is about oneself. Hence, I think that imagining *de se* is more like imagining in other's shoes specifically regarding fictional works of art. To sum up, that is the reason why I find difficult making equal *de se* imagining to central-imagining.

On the other hand I do not agree in taking as a point of departure for understanding works of fiction children's games of make believe. When children play they involve in a sort of factual daydreaming, in which they do not only imagine being in *X'* situation but also they act as if they are living *X*. In fictional works of art we do not act accordingly the situation they show us. When Othello kills Desdemona we do not play as if Othello or we are killing. We only engage in an imaginative project by which we make-believe that the fictional killing is real. Our participation is reduced to imagine what would be the consequences of the fictional act. And if we make-believe the fictional situation as real, knowing that it is no real, then we imagine it as a possible (probable or improbable) situation, taking our own experiences as a basis, otherwise we would not understand it. However using our experiences does not imply that we experience it as a children's game of make-believe. We experience it in another kind

of imagining in which we open ourselves to the world of the possible. Now we will explore this option for understanding fictional works of art.

Notes

1. Here Walton does not understand an agreement like a social contract. It is a kind of implicit agreement by which we conventionally imagine the same things. However it is possible also to have an explicit agreement, i.e., when we say "let's imagine that…".

2. "Imagining de se is not always imagining from the inside. I understand Fred to imagine from the inside the warmth of the sun on his back. When Gregory imagines playing in a major league baseball game and hitting a home run, he may imagine this from the inside, imagine feeling in his hands the shock of the bat connecting with the ball, and so on. But suppose he imagines hitting the home run from the perspective of a spectator in strands. He visualizes the scene from that point of view, and his image of the field includes Gregory as he slams the ball over the center field fence and rounds the bases. This imagining is, I believe, best classified as de se. It is perfectly natural to describe Gregory as imagining hitting a home run, and as imagining that he himself hits one. There is no room for doubt that he is himself the player who hits the home run in his imagination… And he seems not to imagine himself under a description analogous to "the subject of the newspaper article" or "the person I saw on such and such an occasion". (Walton, 1990, p. 30)

3. Fictional worlds can be the world of a game of make-believe or dream or daydream or representational work of art (Walton, 1990, p. 35). On the other hand "fictional worlds can be understood as collections of fictional truths" (Walton, 1978, p. 16). According to Walton they are different from possible worlds, because "fictional worlds are sometimes impossible and usually incomplete, whereas possible worlds (as normally construed) are necessarily both possible and complete" (Walton, 1990, p. 64).

4. "Representation-as is a matter of which propositions about its objects a work makes fictional. To represent a person as being tall or clever is to make it fictional of him that he is tall or clever. Ordinarily works represent their objects as existing. But not always. One could write a story in which someone wakes up one morning to discover that George Bush's election to presidency in 1988 was only a dream, and in which Mao Tse-tung was a myth perpetrated by publicity agents working for an anonymous Chinese bureaucracy. The story makes it fictional of Bush's election that it did not occur and of Mao Tse-Tung that he did not exist. Nevertheless, it is Bush's actual election and the real Mao Tse-tung which, fictionally, have no existence. The real Mao is an object of the story, even though in the story he is not real. He is represented –misrepresented- as being nonexistent. So objects of representations are not be thought of simply as things that reside in their fictional world" (Walton, 1990, p. 106-7).

5. "There is no reason why, in appropriate circumstances, one should not be able to make an assertion by writing fiction. Indeed there is a long tradition of doing just that. There is what we call didactic fiction –fiction used for instruction, advertising, propaganda, and so on. There is the not uncommon practice even in ordinary conversation, of making a point by telling a story, of speaking in parables. (Perhaps writing fiction is more often a means of performing other illocutionary actions –suggesting, asking, raising an issue, reminding, encouraging to act –than a means of making assertions). (Walton, 1990, p.78).

6. "To pretend to assert something (in the relevant sense) is to be an actor in a game of make-believe; it is to make it fictional, of oneself, that one is (actually) asserting some- thing. So the person who says that Tom attended his own funeral and thereby pre- tends to assert that this is the case, belongs to a fictional world himself. Not, however, to the "world of the novel" (since it is not the novel by itself which generates fictional truths about him), but to the world of a game of make-believe which he is playing with the novel, a game in which the novel serves as a prop" (Walton, 1978, p. 21).

7. In some way, Currie resolves Lamarque's problems concerning author's intentions.

8. As we will see in section 1.5 make-believe is used as pretension. However, Currie and Walton understands make-believe within the framework of the imagination, not as an insincere illocutionary act.

9. A approach different to Currie's, Searle's and Lamarque's is the one proposed by Surtrop, who considers that "fictional speech acts are expressions of writer's imagination" (Surtrop, 2002).

10. "Being fictional is not the same as being true, but like truth it is a property of propositions. At least for certain purposes it's useful to think of properties as functions from objects to truth values. Redness is the function that takes all red things to the value true, and all non-red things to the value false. Likewise, being fictional can be thought of as a function ("a propositional operator") form propositions to truth values. "Holmes smokes" does not express a proposition, but "It is fictional that Holmes smokes· does, since the operator being fictional takes the proposition Holmes smokes to the value true. Let us abbreviate "It is fictional that P" to "F(P)". Of course, being fictional is always relative to a given fictional work. Strictly, then we should write "$F_w(P)$" meaning: It is fictional in work W that P. When I am speaking generally, I shall suppress this subscript. Much of the time I shall simply use our original, familiar terminology and speak of P being fictionally true, or true in the story. By this I shall mean just that F(P) (Currie, 1990, p. 57).

11. Here Currie's proposal might have many consequences against or opposite to Frege's, because for Frege existence is not a predicate from individuals (therefore neither fictionality).

12. "The idea that there is a connection between the beliefs of a teller and what is true in the story gains support from certain structural similarities between a person's system of beliefs and what is true in a story. The logical structure of fictional truth is very like the logical structure of belief. Let us consider some similarities:

    Beliefs are "negation incomplete". There are propositions that a person neither believes nor disbelieves. Similarly, we have seen that some propositions are neither true nor false in a given fiction.

    Beliefs are not closed under deduction. People do not believe all the consequences of their beliefs. In particular, people do not usually believe the contradictions, if there are any, that follow from their beliefs… If what is true in the story has contradictory consequences, it may still be the case that nothing contradictory is true in the story.

    A person may have contradictory beliefs, believing P and believing not-P… And in certain stories both P and not-P are to be treated as a part of the story…

    If A believes P or Q, it does not follow that A believes P or that A believes Q. Just so with fiction…

    … Someone may believe there is a perfect number without believing that 6 (or any other number) is perfect.

Similarly, it may be fictional that Holmes has some number of teeth, but not fictional that he has n teeth, for some particular n. To adopt the terminology of the logicians again, belief and fictional truth are " -incomplete".

On at least some theories of belief there is a distinction to be made between explicit and implicit beliefs… Similarly, some things are explicitly true in a fiction –because the text says they are- while others have to be arrived at by subtle methods of interpretation (Currie, 1990, pp. 74-75)

13. On the other hand the fictional author is part of the same community of the real author. An informed reader can recognize him as a member of that community.

14. Booth defines the "implied author" as "an implicit figure of an author who stands behind the scenes", i.e., "a puppeteer or an indifferent god" (Booth, 1961).

15. It is important to notice that Chatman and Levinson are thinking on cinema when they are talking about implied authors, while Booth and Currie on literature. Chatman tries to expand his proposal to other mediums (Chatman, 1961, 1986, 1984, 1975) and I think Currie too.

16. For example in daydreaming I can let my imagination flow and sometimes I am not actually aware that I am imagining, but only afterwards.

1.5 FICTIONS: IMAGINARY WORLDS OF POSSIBILITY

My major concern is to understand narrative fictional works of art. I do not try to make a general theory of fiction, because I believe that fictions differ from each other depending on their structure and their medium of expression. However regarding fiction's etymological root we can consider a fiction at least as an act of shaping, as something produced by an act of creation. When we create we use all the tools we have taking advantage of their potentialities in order to shape another world distinct from ours. For creating we need to use our imagination, so then this alternative world we create is nothing else than imaginary. However not all fictions are what they are because of the intentional act of creation of an imaginary world. For example, I can create an imaginary situation with the intention to deceive or to lie to you. A lie is a fiction because I fashion the reality in order to make it an imaginary possibility with the intention that you take it instead as actual. But you do not know my intention; otherwise you will realize I am lying. If you know that I lied to you, you can recognize that what I said was a deceived fact, then a fiction. But this situation is completely different concerning other fictions. For example, daydreaming is an imaginative creation we made. We do not create imaginatively fictional situations in order to deceive us. Sometimes the intentionality evaporates, so our imagination is free to go wherever it wants. We know the alternative world we create is not real, however we experience as if it were so. Regarding fictional works of art no matter we know someone created it, the experience is kind of similar. Our imagination flows like daydreaming. However, unlike daydreams it is guided by the content of the fictional work.

When we read a book or listen to a tale we know there is an author who created it. However the same happens to a scientific book or speech. Do the author's intentions make them different? For a creationist a scientific speech about the Big Bang Theory does not represent a fact, it is rather a fiction. On the other hand for a scientific the Bible is a fiction not a serious explanation of the origin of the universe. What makes both theories real or fictional does not depend on the scientific or creationist intentions because for both of them they represent a fact. The difference between them lies primarily upon the internal conditions of each version of the origin of the universe. While the scientific one is based on verifiable facts (or at least there is a possibility to support it), the creationist is not. But additionally we cannot overlook how the scientific and the creationist value their own versions. The other's versions are fictions for each one, so then we have to explore why they do not take them as a fact. In consequence

for understanding fictions intentionality is not the important issue to investigate, but rather to explore the internal conditions of fictions and the way we respond towards them.

I propose understanding fictional works of art as imaginary worlds of possibility. I am concerned with fictional works with propositional content mediated by a narrative such as literary works, films and plays. Specifically we will explore the case of films. I would not want to sustain ontological arguments, although what I will say may have ontological consequences.

First I want to distinguish imagination from make-believe and believe, and make-believe from pretense and supposition. Believe implies that I hold a belief with certain propositional content *X* that corresponds to certain states of affairs I can find in the actual world (the world we take for granted as real). A belief can be asserted as true or false according to such correspondence. I would not like to argue how states of affairs are linked to reality, because it is a large discussion around this relation. Some sustain that it is a mind construction; others contend that it is not. However, even if mind mediates or not, when we believe in *X*, we judge it as true because we hold that the content of the belief exists (at least for the one who believes it corresponds to certain states of affairs that could be found in the actual world). When we make-believe we take *X* that it is not real (we cannot find it in the actual world) as if it were real. We do not hold that *X* is real; it corresponds to certain state of affairs that we take as if they were so, then as if we believe in them. All the theories we have reviewed sustain that when we make-believe we pretend. In a certain way when we make-believe we pretend *X* is real, but not if we take pretense as "an inadequate or insincere attempt to attain a certain condition or quality"[1]. However, pretense has many uses. We can think make-believe as pretense if we understand pretense within a practice in which the one who pretends make something that is not the case appear as if it were the case, then true. Nonetheless pretension here does not imply necessarily the consciousness that I am pretending. Sometimes we start consciously to pretend, as in children's games of make believe, but afterwards our consciousness dissolves within the imaginary world we create (in consequence the pretended act could not be described as insincere). Children often say, "Let's pretend you are the king and I am your enemy", then they start to play a fight in a castle (that is a box) and sometimes they finally get angry to each other. While they are playing they let the imaginary world they consciously pretended to build follow freely, and the consequences of their playing are sometimes unpredictable. That world does not follow any rules. It could have prescriptions, but the development of the events does not follow any regulations. As a final point I would like to mention that make-believe or pretense in this fashion could be confused with supposing. To suppose implies holding a counterfactual hypothesis to actual states of affairs[2]. When we make-believe we are not making inferences about actual states of affairs, we hold some non-real states of affairs as if they were real. How do we do that? We make-believe because we are able to imagine. Therefore depending on how we imagine we make-believe in different ways.

Apparently make-believe seems to believe, because we take *X* as real and in consequence as if it were true. However we know that *X* is not real, so we cannot believe in it. What happens is that we imagine as if *X* were real, then we imagine as if *X* were true. However we make-believe in distinct ways. As Walton proposed we can play games of make-believe

in childhood. In these kinds of games Walton thinks that we engage in what he calls *de se* imagination or, as we saw in the last section, what Wollheim calls imagining in other's shoes. Only in this case, I agree with Walton, but let me explain why.

Wollheim considers that all mental phenomena is characterized by intentionality (its thought content), subjectivity (how the thought content is for the subject), physic force (the causal efficacy a mental state has), the physic function (behaviors caused by the psychic force), consciousness (the acquisition of the appropriate psychological concept under which the mental state falls) and significance (the meaning the thought content has for the person). Then he distinguishes three categories of mental phenomena: mental states, mental dispositions and mental activities:

> Mental states are episodic or transient phenomena. They occur at a time. More than one mental state may occur in the same mind at the same time, but there are very real limits of load on the mind and in the case of certain types of mental state (for instance, thoughts) there cannot ordinarily be more than one such state at the same time in the same mind… Examples of mental states other than thoughts are perceptual experiences, attacks of dizziness, dreams, and moments of terror, amusement, lust or despair…

> Mental dispositions, by contrast are persistent phenomena, which manifest themselves intermittently. They do not occur, nor are they events. They are mutable. Dispositions have histories, which are made up of events, and these histories are varied. Dispositions differ form one another in their beginnings, in their ends, and in what lies in between…Examples of mental dispositions are knowledge and belief, emotions, desires, habits, virtues and vices, and skills.

> Mental activities are activities by means of which we bring about mental states or bring mental dispositions into being or innate bodily movements… Examples of mental activity are thinking a thought, volition or trying to perform an action, attention, repression, introjection. (Wollheim, 1984, p. 34).

I am concerned on mental states, specifically what Wollheim calls iconic, which involve certain sorts of imagination like visualizing, memory, dreams and phantasy. Using an analogy with theater, Wollheim considers that iconic mental states are events that contain a dramatist (who invents actions, lines and characters), actors (characters) and an audience (that perceives the actors performing the characters). An audience could be detached if it comprehends actor's mental states without any other involvement; sympathetic if "responds to such states as if it would to those of a fellow human being with whom it shared a common life"; and finally empathetic if its mental states are in unison with those of the characters. Iconic mental states represent those events, however here Wollheim does not understand representation as copy, but instead as an experience in which intentionality is directed towards events developed by a dramatis personae (characters that could be persons or things).

Representation does not mean for Wollheim to denote. As Dolezel (1998) and Ricoeur (1979) have pointed out the notion of mimesis has dominated most of the theories of fiction and imagination. In consequence fictions and iconic mental states (or mental images) have been considered as a copy or imitation of something real, therefore as images in absentia. We

can confirm this notion in the eliminationist theories of fiction we have reviewed, in which fictional entities appear as a null-class of objects because of their unsuccessful representative function, then they are nothing or less than the real objects they represent. Or also in Sartre's notion of imagination, in which mental images are *analogons* of the things they represent, so then they are representations of absent things and for that reason they are product of a vacuous consciousness (Sartre, 1997). Even also for Ryle, because for him the term imaginary "implies that the attributes imagined to characterized the thing do not really do so", so "fictions are not about anyone but they pretend to be about someone" (Ryle, 1993).

A fictional semantics based on the notion of *mimesis* is restricted to fictional entities that could be compared with real things. At the same time considering the representative function of iconic mental states based in their capacity to copy something real underestimate our capacity to experience them even before we know what they are. Wollheim focus on our experience of iconic mental states, so its intentionality conveys with the way we imagine, not with the way the image is related to the actual world. For that reason for Wollheim imagination is not a determinate experience, but rather an experience that changes. Furthermore its physic force or causal efficacy operates on our behavior and the mental dispositions the person has[3].

Wollheim considers that the clue to distinguish iconic mental states from non-iconic mental states could lie in the way we report them. If I imagine something non-iconically I can characterize it by saying "I imagine that…", i.e., "I imagine that my friend is having a good time in her party". Here *that* functions as a report of an experience, not as an experience by itself. On the other hand if I imagine something iconically I characterize it by saying "I imagine ..ing", i.e., "I imagine my friend having a good time in her party". What I am imagining is the experience and at the same time I experience it imaginatively. However we cannot confuse iconicity of mental states with imagination *de se*. In iconic mental states "I imagine", but this does not imply that "I imagine myself ..ing" nor "I imagine doing *X*". Walton did not distinguish my experience from me experiencing something. While I imagine "*X* ..ing" I do not necessarily imagine myself "..ing", because *X* can be myself or other. For example I can imagine "The earth being flat" but I do not imagine "Myself being flat" neither "Myself imagining the earth being flat". When I imagine the only engagement I have with my imagining is that "'I' imagine *X*" or "'I' imagine *Xing*", because I am imagining, but from this does not follows that "I imagine myself being *X*" nor "I imagine doing what *X* is doing".

Walton is correct in proposing that children's games of make-believe imply that "I imagine myself …ing". When I was a child and I played being a doctor "I imagined myself being a doctor". The same happens while we are dreaming or daydreaming. When I imagine being a rockstar singing in the shower I imagine myself singing in front of a multitude, or when I dream a monster following me, it is me whom he is following and I experience it that way. However, I can also imagine "*X* …ing" and it does not necessarily imply that I imagine me (although I am imagining). The intentionality of iconic mental states is in relation to subjectivity and both determine its significance. That is, depending on how the iconic mental content is for me it would signify. However we do not have as consequence subjectivism, because iconic mental states depend also on their thought content (to which they are intentionally directed). I think that content can be determined by some inputs, specifically concerning narrative fictions.

Wollheim considers that iconic mental states "arise out of a collaboration, though not on equal terms, between an *internal dramatist* an *internal actor* and an *internal audience*". All of them are roles we internalized in order to direct them towards a free and imaginary narrative. The internal dramatist makes possible to find a sequence on the imaginary narrative by combining many dispositions (beliefs, emotions, desires, etc):

> This dispositions may be already be in existence, or we may form them expressly for the purpose of bringing about such states – as when, for instance, having decided to regale myself in a prison cell with stories I shall tell myself, I construct repertoires for the different characters" (Wollheim, 1984, p. 69).

This means that when we imagine we use all our dispositions in order to make possible an imaginary world. For me, not for Wollheim, this world is a world of possibilities, which I will explain later. Then we have internal actors that represent the events the internal dramatist create. And finally the internal audience (detached, sympathetic or empathetic), which "observes" the representation and is the cause to leave us in a certain condition (cognitive, conative and affective). That is, putting together certain dispositions, the internal dramatist lets the internal audience experience the representation in certain way determining its psychic force.

As we saw in the last chapter Wollheim distinguishes three kinds of imagining, which are iconic mental states in which we visualize something in our minds. Walton, Peacocke and Wollheim are concerned with this kind of imagination, as we are, because it is the most common way to imagine, in general, and also regarding fictions as we shall see. Using Wollheim's typology of imagination/visualization in central imagining the internal dramatist (who is the person who imagines) assigns to the internal characters lines and actions, but meanwhile he combines mental dispositions in order to create a narrative he assigns them certain mental states (like thoughts, feelings, and experiences);

> And he must assign lines and actions, but above all thoughts, feelings, and experiences, liberally and systematically. 'Systematically' means as and when they occur in the narrative, and 'liberally' means that there are plenty of them (Wollheim, 1984, p. 76).

All these imaginary mental states provide a background to the internal characters to develop their lines and actions and they function as their repertoire. Because we are talking about central imagining the internal actor is the protagonist. The person imaginatively shares his point of view but as a representation of the actions, lines and mental states the internal dramatist assigns to him. That means, the internal dramatist represents the protagonists actions within the narrative "as though they were his own". If they were his own, the protagonist, internal actor and the person would be the "same", as in some cases of daydreaming (if the imaginative project is directed towards the person) or when you put in the other's shoes (in an extreme imaginative project directed towards someone else). However, as we saw before, there are other ways to central imagine. Central imagining depends on whom I focus on and also on my knowledge in order to create repertoires in accordance with the protagonist's possible background[4]. Finally, when we central imagine a scene the internal audience is empathetic[5], because we share the protagonist point of view and experience his actions and

mental states as if they were our own. This is what Wollheim calls "cogency condition" for central imagining, or the tendency the person has to find him in the protagonist condition. However, it is important to mention that here there is not a mixture of characterizations as in putting in other's shoes, because it does not imply that the person is imagining himself being *X* or imagining from the inside, but rather, he is imagining having *X*'s condition.

Wollheim mainly analyzes central imagining as an imaginative project created by our own. When we central imagine we create an internal narration by which we construct an imaginary world directed by an internal dramatist. The internal actors and the internal dramatist are phenomenological constructions that provide us the possibility to represent to ourselves the actions of the protagonist (created by the internal dramatist) as if they were our own. However, although we can central imagine from an external point of view I do not think that central imagining is a proper frame for understanding narrative fictional works of art for many reasons. As we saw before Wollheim distinguished central imagining from acentral imagining. We have already analyzed central imagination, so now let's see what Wollheim have said about acentral imagining using his example:

> In visualizing the Sultan's entering into Constantinople, I could visualize it from no point of view –from no point of view, that is, within the historical scene. In that case I would visualize the Sultan and his train of viziers and bashans and guards as they passed through the gats of St. Romanus, paused at the hippodrome, and then rode on to Santa Sofia – and this pageant would be presented to me, or I would represent it to myself, as stretched out, frieze-like the far side of the invisible chasm of history (Wollheim, 1984, p. 73)

In this example Wollheim is suggesting that acentral imagining is a way of iconic imagination in which there is not an internal point of view into what there is represented ("like the far side of the invisible chasm of history"). That means there is not any point of view corresponding to any character (Giovanelli, 2009). Wollheim did not develop acentral imagining as central imagining in his works. However I think what distinguishes central from acentral imagining is that the former represents a narrative from the point of view of an internal dramatist persona who makes us experience the internal character's actions as if they were our own. In acentral imagining I could still imagine "*X* …ing", but not as a living experience because the internal dramatist does not focalize to any character, then we are not an empathetic audience (we could detached or sympathetic[6]) that could imagine the actions as "though they were our own". Acentral imagining is "like" a narration with an omniscient narrator, who tells us a story in third person.

Wollheim analyzes acentral imagining as an iconic mental state within its internal conditions but I think it could be used as a frame to understand narrative fictional works of art if we consider the dramatist as a complex interrelation between internal and external inputs. Central imagining could not be a popper frame because there are many types of narrations that could be combined in one work, and depending how the work and the medium are constructed the narrations would vary. Let me explain this. As we saw in the last chapter I understand a narration as a depicted story of events organized into an intelligible whole (Ricoeur, 1980, Velleman, 2003), divided in two levels: the story (what is told) and the plot or

discourse (how it is told)[7]. The way the plot organizes the events of the story determines the type of narration. For most theorists any characterization of a narration depends on the role the narrator accomplishes. The narrator is the one who reports the events and has the same logical status as the characters. Then, i.e, if we find a heterodiegetic narrator (or omniscient narrator) that does not take part on the character's actions but describes them, then we have an omniscient narration. If we find a homodiegetic narrator who is one of the characters in the story he describes, then we have a focalized narration (Genette, 1986). However, I do not think that it is necessary to include the notion of a narrator in order to differentiate different types of narratives (even though my intention here is not to develop a narration's typology). As it is difficult to assign an implied author to plays it is difficult to assign them a narrator (in particular to contemporary drama). The same could be said for cinema (Bordwell, 1996). I find problematic to take for granted as a narratological paradigm the literary case to all cases of narrations. In order to avoid the problems concerning the inclusion of a narrator to understanding fictional worlds, I will distinguish narrative participation from character participation. That means if we focus on character participation, then we have to analyze the interrelation between the characters and the narrator and how their actions in the story are regulated within the plot in the same logical space. Otherwise if we focus only in narrative participation, then we can only analyze the narration as the relation between the story (sequence of events developed by characters with or without narrators) and the plot (how it is organized and showed the story) in time and space. If we take the last alternative we have as a second choice the analysis of the character's interrelations, but after we have understood the narration as a whole.

Coming back to our topic, depending on the different relations between the story and the plot we will find multiple types of narrations. But also depending on their literary, theatrical or cinematographic (or even pictorial) medium of expression. Assuming that we try to understand fictional worlds based on central imagining we will find only narrations focalized on the protagonist (or the character we are concerned) and in such a way the narrator will be us (if we assume that there is not identifiable narrator and our internal narrator is telling and reconstructing the story)[8]. And even if we just think in this kind of narrations, sometimes other characters catch us more than the protagonist. On the other hand if we try to understand our imaginary relation with external imaginary worlds, we will find that we do not follow the character's actions as when we imagine centrally our private stories or the other's. We follow the actions engaging in an imaginative project in which part of the inputs come form the outside, that is, the text (a literary work, a play or a film). Even if we feel close to the protagonist we do not imagine his actions as "if they were our own" because we know they are not ours while we are following them. Many philosophers, mainly from the "Off-line Mental Simulation Theory" and "Empathy approaches" defend that we actually imagine the character's actions, as "though they were our own". We will explore these sorts of approaches in Section 2 when we will analyze the problem of our emotional engagement with narrative fictions in order to solve the paradox concerning this work. However, for the moment we will contend that it would be necessary to start another imaginative project in order to central imagine what the protagonist would feel, believe, etc. in a fictional world. In other words, if I want to central imagine the protagonist's actions I need to start to imagine him "..ing" as if (and I say if) "I were …ing", meanwhile when we are engaged to a fictional world we imagine the characters from non specific point of view.

Regarding fictional works we have to consider that someone else assigned the characters lines and actions and the understanding of their mental states and mental dispositions depends on our own reportoire (say, our mental states and mental dispositions). We make-believe in them because we imagine as "if they were so". However, this does not mean that "as though they were our own". When we make-believe fictions we pretend as if the content of the fiction were real (as "if it were a know fact"), although we know it is not real, then we cannot believe in it. The question here is how we pretend. Wollheim analyzes iconic imagination as an internal process and an inner project the person who imagines unfolds. Regarding narrative fictional works of art we can find an internal process by which we make-believe the fictional content, but on the other hand the inputs are external. Therefore make-believe has to be a practice in collaboration between our imagination and what comes from the outside.

The reason why the fictional imaginary worlds are external to us is because someone else created them, then we may have to assume that there might be an external dramatist who created the lines, actions and characters. The audience obviously will be us. However, this external dramatist is not the real author, because although we clearly know that someone else created the fictional work we do not know his intentions[9]. We are only engaged with a product embedded in a symbol system, not by a work *X* produced by the intention *I*. We do not have to confuse understanding fictions from understanding fictional worlds. But on the other hand neither the narrator is the external dramatist because as we have discussed not all fictional narratives have narrators and even if they have them he does not accomplish the function of making us imagine those actions and lines as a known fact. I think that this external dramatist is a collaborative construction between two elements:

1. The fictional world of the text.
2. The internal dramatist.

The text gives us the logical structure of actions that catch us in the story by the plot. It offers us elements (with or without a narrator, by dialogues, images, montages, performances and gestures) through actions and lines that present us a panorama of the character's mental states, and during the course of the story certain character's mental dispositions. That is the reason why I said that there might be an external dramatist. However, the text by itself does not ask to be taken as "a known fact". It recreates a fictional world we receipt and in the process of reception this world is taken as "if it were so", then as if "it were true". When we make-believe we collaborate within our own imagination; we are responsible for authentificate the fictional worlds as if they were facts. The dramatist is as external as internal, because we put into the text all our mental dispositions (beliefs, desires, emotions, etc.) in order to make sense of the text. We are who make-believe, no one else.

I suggest that the way we make-believe regarding narrative fictional works of art is acentral imagining because our internal dramatist does not take any point of view. We do not experience the character's actions as "if they were our own" but rather as "if they were a known fact" because while the text is telling us the story we are telling us the story at the same time from no point of view, in order to imagine it as a fact. When we hold a belief we do not take a specific person's perspective, but we hold the propositional content of the belief as a fact. The

same happens when we make-believe[10], but constraint by imagination (because we pretend that *X* is a known fact although it is not). On the other hand the internal dramatist provides our own repertoire letting us acentral imagine the content of the fictional world, opening it to possibilities. Fictional worlds rediscribe reality (Ricoeur, 1979) and appear as possibilities created on the bases of the way we conceive our own reality. These fictional worlds are open possibilities that play with actual and potential meanings (we can figure out[11]). They can be congruent or incongruent, possible but improbable, but even though they would be improbable or incongruent (if we compare them to the real world) they are possibilities we are able to image as "if they were so".

Using Walton's terminology the text functions as a prop, but in Wollheims' terms it is also the external dramatist we need to give us information to activate our own internal dramatist, and then make our internal audience react. Acentral imagination is a proper frame for understanding how we make-believe fictional worlds. It could be refuted that because it is an iconic mental state it could be controversial to apply it to films and plays. However, visual perception does not establish the logical relations between the events, nor explains how we make-believe fictional worlds. On the other hand iconic mental states are not incompatible with other mental states as thoughts because as we have seen mental states and mental dispositions are intimately interrelated. Finally I want to say that I do not deny that we can focalize in the protagonist or the antagonist, but it is not a necessary reason to sustain that we central imagine them (as some simulationists and empathy theories support)[12]. If acentral imagining is the proper frame to understand our engagement to narrative fictional worlds it must be said that the characters are external and in relation to the text the audience too, but regarding who make-believe in the audience is internal. The discussion if it is detached, sympathetic or empathetic will be explored in the next Section.

Notes

1. Merrian-Webster Online Dictionary. That is the use Searle gives to pretense, as an insincere act. But as we have seen this approach has many problems (See Chapter 1.3).

2. I will not discuss counterfactual theories of causation. Here I only understand hypothesis as simply counterfactual situations, like if it were A it could be C, where A is actual and C is possible. However as Shaun Nichols has suggested it is possible that pretense has a primary function in hypotetical reasoning (Nichols, 2006b).

3. We will see in the Section 2 how imagination works on behavior and emotional mental dispositions.

4. "One crucial factor is the state of the repertoire that is assigned to the protagonist. For repertoires, and bits of repertoires, can be arranged on a scale that runs from the replete to the purely nominal, and where any particular bit falls will depend partly on how much the person knows or understands about the protagonist and partly on how far what he imagines the protagonist doing draws on this knowledge and understanding" (Wollheim, 1984, p. 78).

5. See Section 2 Chapter 5.

6. We will discuss about empathetic and empathetic responses on Section 2.

7. There is a broad discussion about what is a narration from different traditions (French, ruse, structuralist, poststructuralist, Marxist, Postmodern, etc.). I do not want to figure out a proposal on narration. I only follow certain classical terminology on narratology. I use the ancient term plot to explain the causal and logical structure that connects events of the story as I used discourse in the last chapter (Chatman, 1975). I do not want to discuss the various elements that comprise the transmission of discourse, since I am only interested in our emotional engagement towards certain narratives, specifically cinematographic. For that reason from now I will use the term plot.

8. We will see on Section 2 Chapter 3 that Peter Goldie (1999, 2000) understands empathy as a central imaginative project in which I imagine centrally with the other as a narrator.

9. In chapter 1.4 we saw the problems concerning an ontological defense for an implied or fictional author, because it is difficult to support it in all mediums of expression. In what follows I will show that it is not necessary to contend for a figure behind the fictional world committed to its ontological status "as a known fact".

10. In Section 2 we will explore the possibility that the inputs for beliefs and imagination could be the same.

11. We are not in "Blank state". We do not lack of built-in mental content.

12. See Section 2.

SECTION 2

ON OUR EMOTIONAL
ENGAGEMENT WITH FICTIONS

2.1. INTRODUCTION

Colin Radford was the first one suggesting that there is a contradiction in terms because of the lack of notion of belief in relation to how fictions move us. For that reason we first tried to define what a fiction is and we found out that it is better to understand it under the notion of make-believe (specifically acentral imagination) than on the concept of belief. However, the philosophical debate concerning the paradox remains because emotions have been understood under a cognitive fashion.

An emotion originally was to move out, a change of state. Emotion comes from the Middle French *emouvoir* to stir up, from Old French *esmovoir*, from Latin *emovēre* to remove, displace, from *e-* + *movēre* to move[1]. Everybody feels emotions, like anger, sorrow, joy, etc., and it is more or less easy for us to describe them in everyday language, i.e., when we say, "I feel angry" or "I feel fear"[2]. Moreover, in consonance with the Latin etymological root of emotion we can say "*X* moves me" or "*X* fails to move me" when we try to express that *X* induce us to feel an emotion. However it have been very difficult to describe and understand emotions from a theoretical point of view.

We will focus on cognitive theories because the concept of emotion behind the "Paradox of fiction" is cognitive and most of the aestheticians that tried to resolve this paradox remain holding a strong cognitive view[3]. Cognitivism in the theory of emotions distinguishes emotions from bodily sensations. It takes intentionality as a property of emotions because they are directed towards something. For example if I am angry, I am angry with someone, who is the intentional object of my emotional state[4]. According to Deigh cognitive theories of emotions make coextensive intentionality with cognitive content or the content of a thought (Deigh, 1993). Then we have two types of cognitive conceptions of emotions: "one that entails a concept of thought broad enough to apply to all states of mind with objective content and another that entails the narrower concept whose application corresponds to that of the grammarian's 'complete thought' and the logicians 'proposition' (Deigh, 1993, p. 827). The latter is supported by contemporary cognitivism[5]. According to this line of thought the objects of our emotions must be seen as something we believe it has certain properties, that is, if I am afraid of snakes I must believe they are dangerous. Therefore, "belief and propositional thought is essential to emotion". On the other hand if I have a belief of the object, this belief entails an evaluation of the object[6]. Hence, depending on the way we judge the object we

would differentiate emotion from each other (i.e, if the object is dangerous, then we may feel fear, if I evaluate other's misfortune, then I may feel pity [Deigh, 1993]).

Two of the most well known cognitive theories of emotion are supported by William Lyons (1993)[7] and Martha Nussbaum (2005). Although Aristotle (2005, 2000) could be considered the first philosopher in holding a cognitive perspective on emotions and our emotional engagement towards fictions, I will explain Nussbaum's and Lyon's schemes in order to have an idea of what specific cognitive theories of emotion propose[8]. Nussbaum sustains a neo-Stoic perspective on emotions and moral value[9] in which emotions are explained under a "cognitive-evaluative" view. For her emotions have an intentional object that "figures in the emotion as it is seen or interpreted by the person whose emotion it is" (Nussbaum, 2005). Then, if my best friend had a car accident and he is in the hospital I might fear that he may die, because he is important for me. Therefore, intentionality includes our "ways of seeing" the object, but also our beliefs about the object. For that reason I might also feel fear because I may believe he is in danger according to what the doctors had told me, so

> In order to have fear – as Aristotle already saw – I must believe that bad events are impending; that they are not trivially, but seriously bad; and I am not entirely in control of warding them off (Nussbaum, 2005).

Nussbaum considers that emotions involve beliefs about the objects but also how we evaluate those objects according to our lives and goals. Hence emotions are judgments, and because of their contents they are like beliefs and consequently they hold propositions. They can be "like other beliefs, true or false, and (independent point) justified or unjustified, reasonable or unreasonable"[10]. However what distinguishes emotions from beliefs is that "in belief we are trying to fit our mental attitude to the world; in emotion, we are trying to make the world fit our mental attitude" (Nussbaum, 2005).

As Nussbaum, Lyons has a cognitive and evaluative approach but he specifically advocates for a "causal-evaluative theory of emotions" in which emotions are considered as occurrent emotional states[11]. Feeling (physiologically) an emotion depends on an evaluative judgment that has a causal and rational link to desires that gives rise to a behavior[12]. According to Lyons "generally speaking an emotion is based on knowledge or belief about properties" (Lyons, 1993, p. 90). These properties are seen under an evaluative aspect. Many emotions can share the same belief but what differentiates them is how we evaluate this belief. For example I can believe that eating too much fat is dangerous for my health but I would feel scared of being sick if I ate too much hamburgers and I have a heart disease, that is, I evaluate that belief according to my own situation. However here we do not have to confuse with how Nussbaum considers the evaluative aspect because for her our judgments not only include our goals (for Lyons emotions may include desires) but also our inner narrations throughout our lives (our own history).

For Lyons besides beliefs and evaluative judgments, emotions are directed to objects: they are intentional. First they are directed to formal objects, which are understood under "the *evaluative* category under which the appraisal or evaluation of a particular object, material

or intentional falls on a particular occasion" (Lyons, 1993, p. 133)[13]. Then there are particular objects that could be material, that is "existing things" (i.e., the hamburger) and intentional or "objects of other psychological states or activities". For example if I feel sad because I miss a friend and she exists, she is the material object of my sadness; on the contrary if she is dead she is the intentional object of my sadness[14]. The evaluative category of each emotion, its formal object, constrains the desires and behaviors derived of the emotion and the objects towards it is directed. About behavior Lyons does not think that there is a typical reaction for a certain emotion, because it depends on the beliefs and evaluations that cause the emotion. However he considers that there are natural behaviors, i.e., tears when we feel sad; rational behaviors, if they are appropriate to the circumstances; and conventional behaviors, if they are habitual in determinate social practices.

Nussbaum and Lyons are philosophers that apply the general criterions of cognitivism in explaining emotions. They have differences but as we can see there are four common elements for analyzing an emotion: intentionality, beliefs, evaluations and even desires. There is a general consensus in recognizing these aspects and the fact that emotions have behavioral consequences, but although the behaviors they produce or the sensitive reactions they make us feel most cognitivists agree that neither behaviors nor feelings *per se* explain what emotions are. Different philosophers would emphasize each aspect and involve cognition in various degrees. In the case of the aesthetic problem concerning us there is a paradox if we hold a cognitive view as Levinson has shown (Levinson, 2006b). We have seen that in order to have an emotion we have to believe in certain states of affairs. If we do not believe in fictions, but rather we make-believe in them, then we may not feel emotions. But we still feel fear, pity, indignation, terror, etc. towards the characters within the stories the fictional worlds show us. Therefore the "Paradox of fiction" remains unresolved.

In this section I will try to solve the "Paradox of fiction" taking as a point of departure the notion of acentral imagining towards fictions incorporating it in a broad structure of mental phenomena and I will try to show that taking a "weaker" or "narrower" cognitive conception of emotions will help us to understand why narrative fictions move us. I will argue that our emotional engagement towards narrative fictions is mediated; it is different from our emotional responses in everyday life. On the other hand I will try to test my model in cinematographic narrative fictions analyzing the emotion of pity. Nevertheless it is important before showing my own arguments to explain other's solutions to the paradox. For that reason in the following Sections we will first analyze the "Suspension of Disbelief Solution", then the "Simulation and Empathy Solution" and finally the "Thought-based Solution".

Notes

1. Merriam-Webster Dictionary

2. And I say more or less because sometimes it is hard for us to verbally express our emotions.

3. I sustain that there are "stronger" and "weaker" cognitive senses of emotions. I use a "weaker" sense in

order to explain that there are approaches that include other mental phenomena than mere cognitive (or complete thoughts) for understanding emotions. For example, stronger cognitive theories are Lyon's (1993) and Nussbaum's (2005) and weaker Goldie's (2000).

4. According to Cognitive Theories of emotions, bodily sensations as pleasure and pain are not intentional states (Deigh, 1993).

5. "Thus, the concepts of anger, fear, envy, shame, pity and so forth became the real subject of the study, an din analyzing these concepts philosophers converged on the conclusion that each entailed thought in the intellectualist sense. The refrain typical of philosophers engaged in these investigations went (and still goes) something like this: 'There is a logic to the concept of x such that to say that a person feels x toward z implies that the person believes such and such about z". There is a logic, for example, to the concept of pity such that to say that a person feels pity for z implies that the person believes z to be in some distress. Thus, by a kind of Socratic induction over the range of specific concepts investigated, the thesis that emotion entailed propositional thought became orthodoxy in the philosophical study of emotions" (Deigh, 1993, p. 831).

6. There are cognitivist theorists that do not think that a belief is not necessary for an emotion to be such. There could be, i.e., "propositional feelings" (Greenspan, 1980).

7. It would be easier to take Robert C. Solomon proposal, because he identifies emotions with judgments and rational intentionality. However, I chose Lyons' proposal because it incorporates judgments and evaluations in a complex in which rationality is not necessary in order to explain emotions, because the debate around rational behavior and strategic choices is not important for the present purposes.

8. Nash considers Lyons proposal as a Hybrid Cognitive Theory of emotions Nash, 1989). Here we will not discuss if it is Pure or Hybrid, because we will only take it as a point of departure in our understanding of cognitivism in aesthetic approaches to emotions.

9. "I shall argue that all of these features not only are compatible with, but actually best explained by, a modified version of the ancient Greek Stoic view, according to which emotions are forms of evaluative judgment that ascribe to certain things and persons outside a person's own control great importance for the person's own flourishing "(Nussbaum, 2005).

10. "The fact of having an emotion depends on what the person's beliefs are, not on whether they are true or false. So if I believe my mother to be dead and grieve, and she is not really dead my emotion is in that sense false. We are not likely to speak of it as "false grief", since the term "false" means both " not accurate" and "fraudulent" and in this context we standardly use it to mean "fraudulent" or "feigned" (Nussbaum, 2005).

11. We shall see that on the contrary I advocate for considering emotions as dispositions.

12. Robert C. Solomon holds a similar perspective on emotions. For him we do not only have beliefs but also evaluative judgments. However he does not think that emotions are occurrences but they are rational and purposive, like actions. (Solomon, 2003).

13. We will see on Section 2 Chapter 4 that this concept of formal object is similar to Anscombe's and Lamarque's concept of intentional object. However the last ones do not consider a formal object under an evaluative

category, but only as a description. On the other hand Lamarque understands specifically the notion of intentional object in a different sense as Lyons.

14. Lyons makes another distinction between illusory objects and non-illusory objects. If I feel sad because I miss my friend because she is dead and I know she is dead the object (my friend) is non-illusory. But if she is dead and I believe she is still alive, the object is illusory.

2.2. THE SUSPENSION OF THE DISBELIEF SOLUTION

The Suspension of Disbelief Solution consists in the thesis that disbelief must be suspended in order to avoid the paradox of being moved by fictions. It first appeared in Chapter XIV of the *Biographia Literaria* by Samuel Taylor Coleridge (1848). In this essay Coleridge describes his collaboration with William Wordswordth for the romantic collection of poems *Lyrical Ballads* and exposes how the poet (the artist) creates joining together the words and the world through the power of imagination[1]. For Coleridge poetry attain to give pleasure by a successful composition of the whole work but also through its capacity to redescribe reality through imagination expressing at the same time its "adherence to the truth of nature". *Lyrical Ballads* respond to the ambition to compose two kinds of poetry that convey two visions of the aesthetic and romantic representation of the world:

> In the one, the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency. For the second class, subjects were to be chosen from ordinary life; the characters and incidents were to be such as will be found in every village and its vicinity, where there is a meditative and feeling mind to seek after them, or to notice them, when they present themselves (Coleridge, 1848).

By this collection of poems Coleridge tries to join together the natural world with the supernatural and fantastic. It is an attempt to resolve contradictions between what might be opposites in the eyes of reason by means of imagination. For Coleridge this is possible because audience's imagination let them suspense their disbelief awakening the attention they have towards the world. In other words, instead of not believing in the fictitious content, spectators "temporarily allow themselves to believe in the nonexistent characters and situations of fiction" (Levinson, 2006b).

> In this idea originated the plan of the LYRICAL BALLADS; in which it was agreed, that my endeavors should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr.

Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention to the lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand (Coleridge, 1848).

After Coleridge Eva Schaper (1978) explores the notion of suspension of disbelief as a solution to the "Paradox of fiction"[2]. However Schaper first analyzes other options. If we consider that for having an emotion we must have a belief but we are moved by fictions although we do not believe in them then Schaper finds out that there are four alternatives that can solve this puzzle:

1. We are not really moved by characters and events in fiction, but we behave emotionally as if we were.
2. We do not have beliefs towards fictions, but illusory beliefs.
3. Belief is a condition of being moved rationally, then "to be moved by fiction is to be moved irrationally, inappropriately or unreasonably".
4. None of the above.

We will explore two important versions of the first alternative in the next Chapter when we will analyze Walton's and Currie's solutions, and we shall see why they do not resolve the paradox. However, for the moment we will explore briefly Schaper's arguments against this solution. For Schaper this solution entails the following logical conclusion: if fictions show us events as "if they existed or have existed" then regarding fictions we behave emotionally as "if we were". We all agree that the nature of our emotional responses to fictions are different form our emotional responses in life. For example, in our lives pity may impel us to help others, but we do not try to help fictional characters. Nevertheless we still feel pity. According to Schaper this solution does not explain the difference between both emotional responses and leaves intact the cognitive problem that our emotional responses to fictions require beliefs, because if fictions show us events as "if they were facts" they are not facts, then we cannot believe in them so the puzzle of why they move us still remains.

The second solution alleges that we do not believe when we are moved by fictions but rather we "behave as if we believed in the existence of something when in fact we do not so". However it seems hard to sustain that we hold illusory beliefs. When we believe in something we accept that some states of affairs exist, then true. Here sustaining that we behave as if we believe in fictions does not mean make-believing or imagining them, but rather that we suspend belief in order to get moved. That means, we suspend the fact that we believe in fictions for the illusory and deceptive belief that they are real facts. However in order to feel an emotion we must have a belief directed intentionally to an object in order to behave accordingly, then if we suspend our beliefs towards fictions for illusory beliefs we must accept illusory objects or illusory states of affairs or both. Nevertheless as we have seen fictions are far from being illusory. On the other hand we do not emotionally behave when we read or watch a fiction equally as we do in our lives. Even if we had illusory beliefs we do not run outside the movie theater because we are afraid of the "illusory" monster.

The third alternative is based on the following statement: "all the same person can behave as if something were the case without believing it, and then (supposing he is not acting in that way deliberately) we might say his behavior is in some way irrational or inappropriate" (Schaper, 1978). According to Schaper this statement applied to actions could be appropriate for emotions[3]. Therefore if we do not necessarily believe in fiction and belief is only a necessary condition of being moved rationally or appropriately, then "to be moved by fiction is to be moved irrationally, inappropriately or unreasonably" (Schaper, 1978). However, irrationality is not a satisfactory explanation for why fictions move us. If in a film's scene the protagonist is dying and I start to cry, the fact that someone tells me that it is unreasonable to cry does not explain why I fall into tears, neither, i.e., if I have a phobia for dogs the fact that my friend tells me it is irrational my fear for her dog because it is vaccinated, quiet and asleep and I have seen it many times explains my fear.

In consequence, following Schaper's arguments seems to lead us to the fourth solution. But this is not a solution. For that reason she tries to explore "the Suspension of Disbelief Solution" as an alternative. First she presents the general claims by which we suspend belief and disbelief:

> I suspend belief in p, say, where I begin to suspect that there is some reason for believing that not-p might be the case. Conversely, suspending disbelief in p might be the consequence of some new evidence which has come to hand for believing that p might after all be the case. Perhaps in such situations it would be more accurate to say that I suspend judgment until swayed one way or the other by the evidence. In any case suspension of disbelief does not ordinarily leave knowledge claims (if any) intact: they are clearly suspended too (Schaper, 1978, p. 34).

According to Schaper we must recognize that there are in fictions two levels of knowledge: our beliefs regarding the work of fiction and our beliefs regarding the characters. The solely suspension of disbelief concerning the works of fiction might have the following paradoxical consequence: "if I suspend the disbelief in their reality can I reasonably be moved by what happens, and only if I hold on to my knowledge of their non-reality can I avoid becoming naïve backwoodsman who jumps onto the stage trying to stop the characters in some Jacobean drama, say, from perpetrating their evil designs" (Schaper, 1978, p. 34). In other words, if suspension of disbelief means "believing what we know not to be the case" then we can be moved by fictions, because emotions entail beliefs, but besides that we do not react as if we believe the content of the fiction were real. As a result we must hold our beliefs in the non-reality of fiction. For that reason Schaper suggests that on the one hand we hold certain beliefs about the objects of our emotions in fictions but on the other hand other beliefs concerning the work of fiction are in conflict with the first ones. Therefore instead of taking the suspension of disbelief as a solution she rather establishes a distinction between first-order beliefs and second-order beliefs. First-order beliefs are entailed with our knowing that "we are dealing with fiction" while second-order beliefs are the beliefs about "what goes on in fiction" (let's say the actions performed by the characters).

> These two kinds of belief, far from being contradictory, are such that the second-order beliefs could not take the form they do (that is, without existential commitment) unless the first-order beliefs obtained (Schaper, 1978, p. 19).

The first-order beliefs are true beliefs, beliefs that we are dealing with "human artifacts". However, although the work is embodied in a physical object "with physical and directly perceptible qualities" we recognize it as a work of fiction because the "cultural context" in which it is ascribed and the conventions of fictionality[4] (that is, works of fictions are "human artifacts intentionally made"). However in order to be moved by fiction we need to suspend these first-order beliefs (disbelieve in fiction) and maintain intact our second-order beliefs. For Schaper second-order beliefs have no existential commitment but they are either true or false. They are directed to the characters and events in the fiction. Therefore if we do not suspend our second-order beliefs, then fictions can move us because we believe in the intentional object towards our emotions are directed[5].

Eva Schaper's arguments against the Suspension of Disbelief Solution are convincing because it converts the paradox in a more puzzling problem. However her solution is far from being satisfactory. As Novitz (1980) has noticed, Schaper solution is based on a simple concept of fiction as the opposite of an intended report of actual events. She does not consider the imaginative involvement of the audience. However if we take only her own arguments we could find inconsistencies:

> Hence, if Schaper is correct, our second-order belief presupposes first-order disbelief, but this, of course, is totally implausible, for we have seen that in order to disbelieve the statements of fiction, we must believe that they are asserted of the actual world. However, if we know what fiction is, then we will also know and consequently believe that its statements are not intended to be true or false of the actual world. They are assertions about an imaginary world, but not about the actual one. Hence anyone who satisfies Schaper's condition of knowing what fiction is will be unable to disbelieve its statements (Novitz, 1980, p. 284).

Suspension of first-order beliefs is the same as first-order disbeliefs. Disbelief presupposes that "not-p might be the case", then in the case of fiction that the work *F* is not true about the actual world. On the other hand beliefs imply that something is asserted about the actual world. Therefore it seems impossible that second-order beliefs, being beliefs, do not have existential commitment (no matter what). Otherwise they are something else. Taking the first condition, "I disbelief in *F*," makes very difficult to believe in the content of *F*, because *F* does not exist, then not true (or neither false). In consequence we can notice that the notion of belief do not serve to solve the "Paradox of fiction". The notions of imagination and make-believe are more promising. The same happens regarding the notion of fiction as we saw in the last Section. For that reason now we will explore other solutions that work out with imagination and other mental states within the cognitive frame that has been the basis for understanding what an emotion is. In the following Chapter we will analyze the Simulation and Empathy Solutions and many of authors some of which we have analyzed in the last Section.

Notes

1. "The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other according to their relative worth and dignity. He diffuses a tone and spirit of unity,

that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which I would exclusively appropriate the name of Imagination. This power, first put in action by the will and understanding, and retained under their irremissive, though gentle and unnoticed, control, laxis effertur habenis, reveals "itself in the balance or reconcilement of opposite or discordant" qualities: of sameness, with difference; of the general with the concrete; the idea with the image; the individual with the representative; the sense of novelty and freshness with old and familiar objects; a more than usual state of emotion with more than usual order; judgment ever awake and steady self-possession with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry" (Coleridge, 1848).

2. She understands fictions as "art works in which a story is told, presented or represented, i.e. novels, short stories, plays, certain kinds of painting and sculpture and dance –any works in fact in connection with which it makes sense to speak of characters appearing and events taking place in them" (Schaper, 1978).

3. Here I am following Schaper's arguments. However she is far from following Solomon's proposal in which emotions are like actions and could be assessed to strategic rationality (Solomon, 2003).

4. Arguments against this conception of fiction could be found in Section 1, Chapter 3.

5. The relevant beliefs about objects of compassion, grief, indignation or sadness are the second-order beliefs which not only do not conflict with any first-order beliefs which are entailed by our knowledge that we are dealing with fiction, but are actually made possible by them. Thus far from there being disbeliefs to suspend- which would indeed lead to a paradoxical situation in respect of our undoubted knowledge claims about fiction- we need beliefs and the converse disbeliefs about fiction if we are to have those beliefs about characters and events in fiction, which are alone involved in our emotional response to what goes on (Schaper, 1978, p. 43-44).

2.3. SIMULATION AND EMPATHY SOLUTIONS

Besides the Belief or Disbelief Solutions to the "Paradox of fiction" there are   what I have called Simulation and Empathy Solutions. I use this name for a wide range of theories that try to solve the "Paradox of fiction" using a version of the "Simulation Theory" and also the psychological concept of "Empathy" as an explanatory conception to the paradox in its role within the simulationist debate. In order to explain how aestheticians have adapted these models I will briefly explain what is "Simulation Theory" and afterwards the origins and further developments of the concept of empathy.

There is a large discussion in the Theory of Mind between what is called the "Theory-theory" and the "Simulation Theory". Both theories try to explain how mindreading is accomplished. According to the "Theory-theory", ordinary people are endowed with a "folk" understanding or a psychological theory that guide them in the understanding and assignment of other's mental states[1]. On the other hand "Simulation theory" alleges that "ordinary people fix their target's mental states by trying to replicate or simulate them" (Goldman, 2006): that is, people use their own mental machinery to simulate others mental states in order to predict their behavior.

According to Alvin Goldman, one of the most prominent authors on the "Simulation Theory", simulation is defined as follows:

> Process P simulates processes P' = $_{df}$
> (1) P duplicates, replicates or resembles P' in some significant respects (significant relative to the purposes or function of the task), and
> (2) in its (significant) duplication of P', P fulfills one of its purposes or functions (Goldman, 2006, p. 37).

Simulation is a notion that applies to mental and non-mental processes. Mental simulation theory claims that simulation is the core of mindreading processes. It alleges that our mindreading system takes inputs from the outside on a pretended fashion but runs off-line because the outputs are predictions, not actual behaviors. In other words, when we predict other's mental states we work out with our own mental architecture but we do not act accordingly our own predictions. For that reason "Simulation Theory" is called "Off-line"[2] (Nichols & Stich, 1996).

The basic idea of what we call "Off-Line Simulation Theory" is that in predicting and explaining people's behavior we take our own decision-making system "off-line", supply it with "pretend" inputs that have the same content as beliefs and desires of the person whose behavior we are concerned with, and let it make a decision on what to do (Stich & Nichols, 1995, p. 91).

According to Alvin Goldman for mindreading processes it is necessary to imaginatively put into the other's shoes. That means that the mental mechanisms that generate new beliefs, intentions or feelings can be driven by real beliefs and desires, but also by imaginary or pretend beliefs and desires. Mental pretense is understood as a species of imagination in which is not merely supposing that *p* but instead a complex by which we enact or try to enact many mental-states (such as desires, beliefs, feelings, etc.). Goldman calls this kind of mental pretense as "enactment imagination" which is "the activity of *endougenously* producing token states that resemble beliefs, that is, states that are normally produced in an *exogenous*, nonpretended fashion" (Goldman, 2006, p. 48). When we mindread other's mental states we do not only suppose "*x* is in some kind of mental state", but rather we enactively imagine "*x* mental state". That means that we imagine (or pretend) having "*x* mental states" (desires of beliefs); we put in other's shoes[3]. Then, in order to predict other's decision we have let our decision-making mechanism to make a decision, so

if we have provided our decision making system with the right imaginary input -beliefs and desires having the same content as the target's and, in the case of desires, the same strength- and if our own decision making system is indeed similar to the target's, then this process driven by imaginary mental states will simulate the actual decision making process in the target and reach the same decision (Stich and Nichols, 1997).

"Off-line simulation" means that we use our mental mechanisms (make-believe or pretended generators) and our mental capacities of decision and inference to simulate other's mental states (put in the other's shoes) in order to predict other's decisions. It is off-line because we do not act on the imaginary decision we take; we only use our hypothetical reasoning and imaginary processes (E-imagination) for predicting. That means, "when people run simulation routines for purposes of attribution, they take their own system off-line" (Goldman, 2006, p. 20). We take decisions "off-line" supplying our choice system with pretend beliefs and desires of the person whose behavior we try to predict. Then we choose a decision on the basis on the pretend inputs without behaving according to that decision.
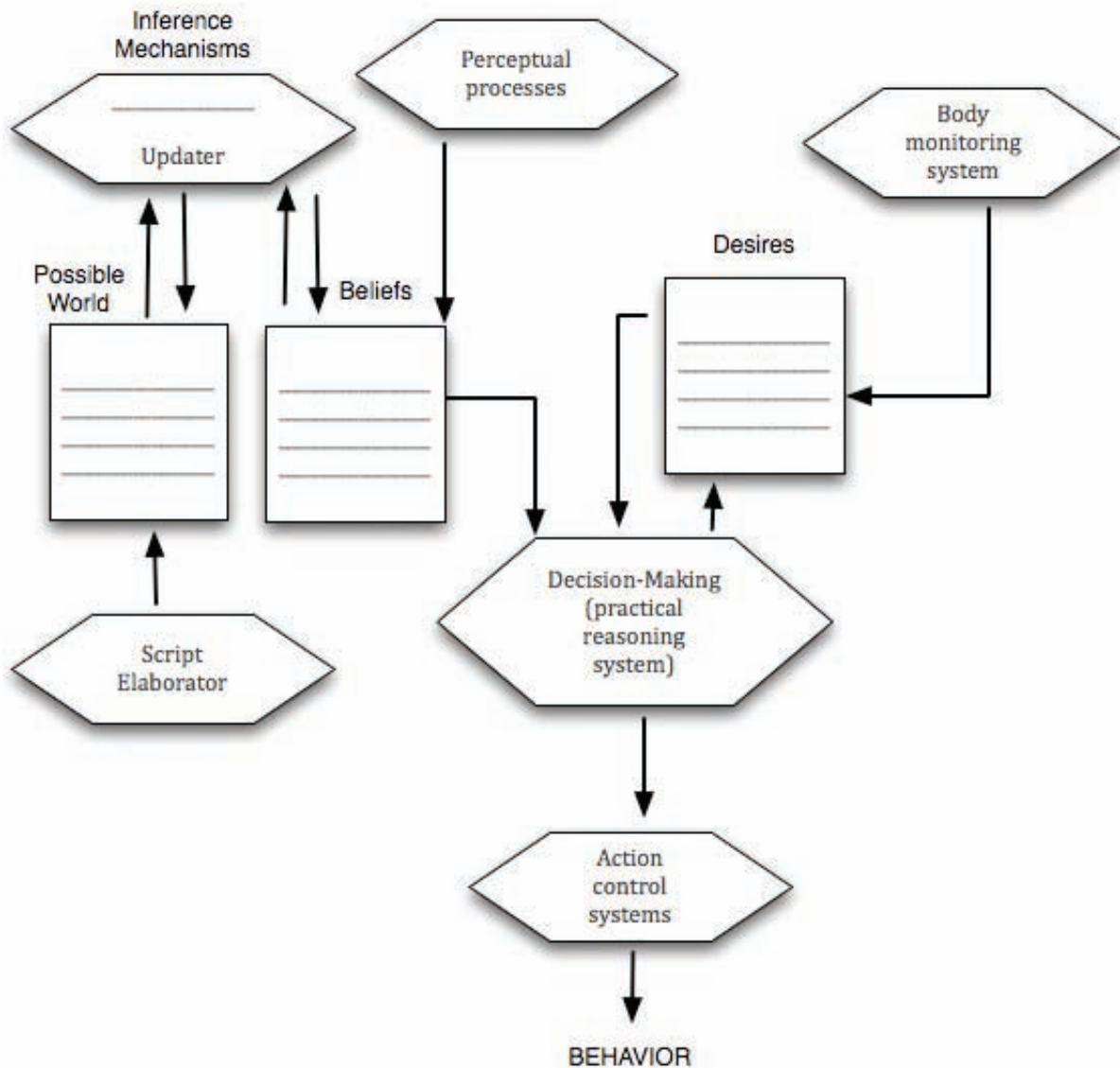
Fig. 6 *Off-Line Simulation. (Taken from Nichols, Stich, Leslie & Klein, 1996)*

The "Off-Line Simulation Theory" has been adopted and adjusted by many aestheticians in order to solve the "Paradox of fiction". In this Chapter we will analyze how Kendall Walton and Gregory Currie have incorporated the simulation thesis in the analyses of the understanding of emotional responses to fictions. On the other hand we will see how the concept of empathy has been linked to these thesis and finally has been included as a psychological process that try to solve the puzzle of our emotional responses to fiction in the proposals of Susan Feagin and Amy Coplan.

In the last Section we saw that Kendall Walton supported a make-believe approach to fiction. He suggests that fictions are those worlds make-believedly true because they prescribe us to imagine or start a game of make-believe with them. As far as make-believe is an act of

pretending, in the case of our emotional engagement with fictions, we do not feel a real emotion, but a quasi-emotion (Walton, 1990, 1978, 1997).

Kendall Walton implicitly purports a strongly cognitive view of what an emotion is. Let me explain this. For Walton an emotion involves a belief or a judgment and a desire about the object to which it is directed. Emotional reactions are reasonable according to those beliefs and desires. For example, if we are afraid of a dog, we believe that dogs are dangerous or we judge that a specific dog is dangerous because it is barking. If we run away from it we act accordingly to our belief that the dog is dangerous and our desire to not be bitten. Walton does not mention specifically evaluative categories, but we could infer from his rejection to recognize real emotions towards fictions that even if we evaluate the fictional situation we do not have a formal or a particular object to believe in. When we watch a movie or read a novel we engage in game of make-believe, the same way as when we are children playing with our dolls or cars. Because we make-believe that situation we imagine *de se* that it is happening, that is, we are part of the imaginary circumstances. However, we do not have a belief towards the situation; we know it is fictional. For example, if we watch a big dog persecuting the protagonist of a film we do not believe he is in danger, nor we believe we are in danger; neither we try or desire to help her or run away. Since we do not have a consequent behavior when we are in front of fictions, we do not have an emotion. For Walton, we have a quasi-emotion, and this means that we make-believe we feel certain emotions towards fictions. Fictional truths constitute fictional worlds of representational works of art, we imagine they are true because we make-believe in them. What makes an emotion a quasi-emotion is the fact that the receptor believes that what make-believedly happens (the fictional truths) generates the truth that he make-believedly has a certain emotion (Walton, 1978).

Walton recognizes that we have physiological reactions towards fictional situations. It is hard to deny that we feel nervous when we watch a persecution scene. However, do we always have a consequent behavior when we feel an emotion? Lyons (1993) argues that there are not typical reactions and Patricia Greenspan (1980, 1981) denies that the evaluation an emotion entails is always a judgment or a belief. She rather understands emotions as attitudes "that generally correspond to judgments, but which seem to exhibit a logic on their own" (Greenspan, 1980, p. 234). And she has shown that sometimes we can have an emotion that apparently contradicts our beliefs, like phobias in which our emotions are part of our beliefs and in consequence our behavior seems to be irrational (Greenspan, 1981). However, Walton tries to avoid the consequences of Greenspan counterexample arguing that:

> Part of the problem is that the notion of *belief* (or *judgement*) is far from clear. It may be that beliefs do not constitute a natural kind, that no refinement of the ordinary notion has a legitimate place in a sophisticated theory of mind. If so, the question of whether emotions require beliefs will be ill informed... [However] Fear is *motivating* in distinct ways, whether or not its motivational force is attributed to cognitive elements in it. It puts pressure on one's behavior (even if one resists). (Walton, 1990, p. 201).

In general Walton insists in relate emotions towards fictitious situations to belief and desire complexes. Otherwise he has to offer an alternative to beliefs to explain what motivates

emotional behaviors regarding fictions. Therefore if we do not have beliefs towards fictions that motivate our behavior then we do not have genuine emotions. On the other hand, in the case of complex emotions, like pity, indignation, grief or admiration, that need some knowledge of the other's situation, Walton also thinks that we do not feel them towards fictional characters. If we feel pity for a character we must have a belief of his misfortune and act in order to help him, but we do not react accordingly, neither we do not have an awareness of the existence of the objects towards our emotions are directed. However, they can induce real emotions, but like in Aristotle's proposal of moral pedagogy of emotional development[4]:

> *Anna Karenina* fosters genuine sympathy for real people in unfortunate situations like Anna's; this is part of what is important about Tolstoy's novel. But to consider the experience commonly characterized as "pity for Anna" to be merely pity for real people "like" her (or a determination or inclination conditionally to feel pity toward people in like situations) does not do it justice. It is no accident that we speak of sympathizing with or grieving for *Anna* (Walton, 1990, p. 204)

In "Mimesis and Make-Believe" Walton refuses to question the notion of belief regarding our emotional relation to fictions. He takes a cognitive view of emotions and apply it the notion of make-believe experience. In a later work he alleges for a "simulation theory" approach in order support his notion of quasi-emotions (Walton, 1997).

Walton takes the "Off-line Simulation Theory" (Goldman, 2006; Stich & Nichols, 1992; Nichols, Stich Leslie & Klein 1996), but he is not interested on mental simulation concerning predicting other's mental states. He is merely concerned in the process of simulation, in which the mental architecture takes as inputs imagined or pretended states and as a result it has as outputs also imagined or pretended states. This process runs "off-line" because it is disconnected from behavior. Walton takes literally "Off-line Simulation Theory" regarding our emotional responses to fiction. For him it is a natural consequence that pretended states cause pretended states, then if I put into the character's shoes (simulate his "mental states") my emotional reaction will be pretended. On the other hand when I simulate or make-believe what is happening in fiction I do it off-line, that is, I do not behave accordingly. If I do not behave, therefore I do not have an emotion, but rather a quasi-emotion. However in the simulated experience at least I learn something about myself, because I participate imaginatively in the experience process of my own mental states in a pretended fashion. To sum up, Walton says that,

> Appreciators simulate experiences of being attacked by monsters, of observing characters in danger and fearing for them, of learning about and grieving for good people who come to tragic ends, of marveling at and admiring the exploits of heroes. We simulate these experiences, including the fear and grief and admiration, whether these emotions are construed in such a way that appreciators, literally, experience them, or in such a way that they merely imagine doing so. In either case, appreciators bring much of themselves to the make-believe; their actual psychological makeup, attitudes, interests, values, prejudices, hangups, and so forth, come powerfully into play. And this sometimes makes their experience of the fiction a deeply moving one. The connection with simulation is especially helpful in cashing out the suggestion which I reiterated throughout Mimesis (and which many others have made

as well) that appreciating works of fiction and engaging in other make-believe activities are important in helping us to understand ourselves. So far we have no reason to suppose that Charles literally fears the Slime, or that any of us, in normal circumstances, fears for or grieves for or admires purely fictional characters. There is no reason to cook up a theory specially designed to make it come out true that we do experience these emotions. (Walton, 1997, p. 47)

Another perspective similar to Walton's is the one proposed by Gregory Currie (2005, 2003, 1990). As for Walton, Currie assesses that our responses to fictions are not emotions, but quasi-emotions. However, his arguments differ from Walton's. In Section 1 Chapter 4 we saw that Gregory Currie proposed that fictions are those works in which the author intends the receptors to make-believe the propositions of the fictional content. Nonetheless, contrary to Walton, for Currie make-believe is a propositional attitude that I think in Currie's proposal distinguishes clearly the propositional attitude from the propositional content[5]. Walton *de se* imagining is "Imagining being *X*…" so my attitude towards the content is an internal mental relation that connects my mental state to the proposition making them identical[6]. In Currie's proposal the receptors "make-believe *that* the story is true", but also make-believe "as a known fact" *what* the fictional author told them[7]. If for Currie make-believe is a propositional attitude that does not necessarily needs to include the act of imagining by the one who imagines, then make-believe is a propositional attitude in which the propositional content (that changes) could be discerned as a make-belief. The same happens to believe, because a belief has a propositional content in which the propositions are supported by certain conditions and correspond to the propositional attitude: to believe. If make-belief could be distinguished in our propositional attitudes towards fictions, then make-beliefs take over the role of beliefs. For that reason, in the case of our emotional responses to fiction belief might be substituted by make-belief (Currie, 1990).

For Currie an emotion is a complex nexus between beliefs and desires that are propositional attitudes and feelings. A harmonic combination of beliefs and desires tends to produce pleasant feelings, and vice versa, if this combination is in tension it tends to produce unpleasant feelings[8]. They also have a logical structure closed to action so they are capable of being judged as reasonable or unreasonable. When we are reading or watching fictions this relation is completely different.

Emotions involve beliefs and "beliefs that are true". We do not believe in fictions, then we do not hold beliefs. However fictions are not false (in relation to the fictional content), because our relation towards them is grounded in the way we make-believe in them. Make-believe is a different propositional attitude from believe. Therefore, Currie subscribes to the idea that we do not have beliefs for fictions, but make-beliefs. An emotion needs a belief that is true in order to be felt. For that reason a reasonable emotion is the one that is supported by some kind of evidence and unreasonable the one that is not (Currie, 1990)[9]. Because we do not hold beliefs towards fictions and our responses differ when we read or watch fictions from when we are in our lives, it would be an obvious consequence that we do not feel emotions in those situations. However we feel for the fictions. In order to solve this problem Currie removes beliefs from the structure of emotion keeping the need for fulfilling the role of a propositional attitude and its corresponding propositional content. Then if we make-believe fictions we do not have emotions, but quasi-emotions because we do not have beliefs

but instead make-beliefs. And as other emotions, they could be reasonable or unreasonable because truth in fiction depends on make-believing that "what is told in the story (by the fictional author) is told as a known fact", then true. In other words,

> A response to fiction is grounded if it involves a make-belief that is *true in the story* (as it is true in the story, but not, of course, true, that Ana is in a desperate situation) And we get people to change their responses by showing them that they have misinterpreted the tale in some way; by showing them that their make-believe does not correspond to what is true in the story (Currie, 1990, p. 198).

For Currie we do not have emotions for fictions but quasi-emotions. For the moment it seems that Walton and Currie agree. Both hold a strong cognitive view on emotions and this is the reason why they cannot recognize that we feel emotions for fictional worlds. They establish qualitative differences between "emotions in life" and "emotions for fictions", otherwise we would feel emotions for fictions but not quasi-emotions. However, the difference between Walton and Currie is significant. According to Currie, Walton considers that we feel quasi-emotions because our feelings are caused by our beliefs that it is make-believed that a fictional situation is happening[10]. I disagree with Currie, because Walton does not argue that we hold any belief in our emotional responses to fictions. When he takes "Off-line Simulation Theory" for supporting his own hypothesis he tries to show that he understands quasi-emotions as simulated emotions, let's say, that we imagine we are feeling something because we are imagining while reading or watching fictions. He does not leave aside the make-believe theoretical and explanatory frame he has built, neither the cognitive approach to emotions. The real problem is the following: are we merely imagining feeling something? Is it possible? I can imagine myself being angry but that doesn't mean that I feel anger. If I feel angry when I imagine myself being angry, then I feel angry, like I can feel angry when something real happens to me. The difference between both states, "imagining feeling *X*" and "feeling *X*", is not a different in intensity, it is ontological. And if there is an ontological difference we are not talking about the same things, "emotions", but something else. Walton's quasi-emotions are not emotions at all.

Currie offers different arguments to support that we feel quasi-emotions. For him we do not make-believe that we feel certain emotion. We have a make-belief directed towards the fictional propositional content. We make-believe in it, but we do not participate in our make-believing as in *de se* imagining. That is the reason why he can distinguish make-believe from a make-belief. We make-believe in the propositional content of the fiction and because we make-believe we hold a make-belief towards that content. For emotions we do not make-believe we have certain emotions, we have a make-belief directed to the fictional content (i.e., characters) because we make-believe. For example, if we are watching a persecution scene and the protagonist is going to be caught by the bad guy we may feel quasi-scared or in quasi-suspense[11] because we have a make-belief that he is in danger and also (since emotions are a complex of beliefs and desires) a make-desire that he not be caught. However we do not feel scared. We have quasi-emotions because we do not have beliefs but instead make-beliefs.

After "The Nature of Fiction" (1990) Currie started to get involved into the "Off-line Simulation Theory" debate. There are many simulation theorists and his approach is considered as

an "Information-based Simulation Theory" (Nichols, Stich, Leslie & Klein, 1996). He is concerned on the topic of mental imagery (mental images) that has been discussed for a long time[12] (Currie, 2003). Here I will focus only on how Currie invokes his "Information-based Simulation Theory" in the solution of the "Paradox of fiction" and how it helps him to strengthen further developments of his own arguments.

Currie and Walton consider that there is a connection between fiction and imagination. Both consider that "novels, movies and other kinds of fictions are devices for directing imagination". For Currie imagination is the "mental capacity deployed in acts of pretence or make-believe" (Currie, 1995c, p. 151). Within the "Off-line Simulation" theoretical frame Currie understands imagination as a part of the mind's processing system.

Imaginings are *contentful* states like beliefs and desires. He defines a *contentful* state in terms of imagery, that is, as a "representational mental state" which content is symbolized in the language of thought (Currie, 1995c). Each imagining differs from one another by their propositional content. Our mind's processing systems posses two representational models, "one is the world as the agent believes it to be, the other is the world as he desires is to be" (Currie, 1995c). We act when there is a disparity between both, when the agent tries to fit what he believes to what he desires. Because of the costs of action are high, the agent can expend too much energy and can make many mistakes. For that reason it is helpful if the agent has an internal simulator system.

> In the simulator, representations are transformed in a way that mirrors one or other strategy for getting from belief-world to desire-world. If a strategy won't get you to the right place, or would take you through risky territory, then, with luck and depending on its sophistication, that will show up in the simulation. (Currie, 1995c p. 157).

For Currie the simulator system is "a substitute for real action" that reduces "the costs of failure". In relation to emotional real states, we have seen that for Currie they consist in a nexus of beliefs, desires and feelings. When we simulate emotions, the internal simulator system preserves the connection between our inner representations of beliefs, desires and feelings (bodily sensations) but does not preserve the belief and desire connection to behavior. At this point it seems that Currie follows closely "Off-line Simulation" theoretical frame. However he adds other concepts that change the original proposal.

It is needless to say that for Currie "imagination is the simulator" (Currie, 1995c). Imagination is a mental capacity that helps us mind-read other's mental states but also understand, interpret, and emotionally enjoy fictions. Regarding emotional responses to fictions we have to understand firstly how our mind simulator system works with perceptual inputs from the world and then how it works with the fictional. At the beginning the simulator system represents the world according to how they things are, that is to say, the information given by perception. Then the simulator elaborates representations that include representations about how the world looks to us (our beliefs), and about "factual assumptions needed for a realistic test run" (our desires). The connection between our perceptions and the simulator links the simulator to beliefs[13]. The simulator feeds backs

beliefs and desires functioning as a "strategy testing" mechanism (obviously off-line).

> Strategy testing is, on my hypothesis, the proper function of the imagination: the function appeal to which explains why we have the faculty of imagination. Daydreaming and fantasy, along with imaginative involvement with fictions, are made possible by a system that already exists for other purposes: strategy testing (Currie, 1995c, p. 158).

For Currie imagination is simulation, but simulation has different applications, depending on how much information it is necessary for running the simulation system. One is strategy testing, but another is empathy. However, before discussing the role of empathy in simulation system, let's do a brief review on the concept of empathy.

Empathy is a concept that means "feeling into". It is a translation of the German concept *Einfühlung* (from *ein* "in" + *Fühlung* + feeling"), coined in 1858 by the German philosopher Rudolf Lotze. Empathy comes from the greek *empatheia* "passion," from *en-*"in" + *pathos* "feeling"[14]. After Lotze it was Robert Vischer who in 1870's elaborated a complete dissertation on psychology and aesthetics that became the first work on emotional projection, *Einfühlung*, saying "feeling oneself into" or empathy (Jahoda, 2005, Wispé, 1987). However, Theodor Lipps is recognized as the most influential philosopher that analyzed empathy most systematically in his work on Aesthetics (Lipps, 1923, 1924).

In contrast to other concepts, empathy does not has a large philosophical tradition, at least as "empathy". And it is interesting that its development comes from Aesthetics and Psychology. In his work on Aesthetics Lipps tries to find the conditions of aesthetic value and by aesthetic value he means, "being the right object to produce satisfaction and joy" (Lipps, 1923, 1924). For that reason he tries to understand the conditions of aesthetic pleasure that could be found in certain psychic processes that are natural for the soul, such as sensations, perceptions, representations and relations between them. He calls the consummation of all psychic processes[15] throughout our psychic life as a "psychic fact", that is as a product of apperception[16]. Aesthetic pleasure is produced if a "psychic fact" finds the right conditions for its own apperception in the soul and if it has an object towards it could be apperceived.

For Lipps aesthetic pleasure means that the aesthetic object has to make us apperceive our own psychic forces but at the same time it has to be able to make us apperceive them in it. In other words while I perceive the object I have to project my experiences on it. For that reason he uses the concept *Einfühlung* or empathy, as a "sentimental projection" as a key of aesthetic pleasure, because it is the condition by which "the state of our soul and the movements of that state (perceived by us) give us pleasure" (Lipps, 1923, 1924). For Lipps empathy is an experience between humans, it is an internal figure of imitation by which we mirror the other's mental states by how we perceive them. It is not feeling being the object, but feeling what he is feeling. Empathy is the necessary condition of the pleasure that the aesthetic expression gives us. Every free validation of our own essence is a cause of aesthetic pleasure. Then, the "sentimental projection", if it is positive, is a free empathizing that produces aesthetic pleasure.

In a word, I am now with my feeling of activity totally in the moving figure. I am also spatially, insofar as there can be question of a spatial extension of the ego, in the place of that figure. I am transported into it. As far as my consciousness is concerned, I am totally identical with it. While I feel myself active within the perceived figure, I feel myself to be at the same time free, light, and proud. That is aesthetic imitation, and it is at the same time aesthetic *Einfühlung*. (Lipps, 1923, 1924, Quoted by Jahoda, 2005)

After Theodor Lipps, Wispé (1987) argues that Vernon Lee was the first in describing *Einfühlung* in English. However, it was the psychologist Edward Titchener who introduced the term empathy into the English language in 1909 (Titchener, 1909, Jahoda, 2005). As Johda says,

It is an intriguing question how Titchener came to undertake a translation, and I have been unable to find the answer. One thing is certain, however: he did not borrow the term from Vernon Lee, as might be suspected from the entry on "empathy" in the Oxford English Dictionary. This gives the date of its first appearance as 1904, based on a diary entry for February 20 of that year reproduced in Lee (1912, p. 337); the passage refers to "aesthetic empathy (Einfühlung)." What must have happened is that Lee changed the entry retrospectively, since Lee twice (pp. 20 and 46) explicitly attributed the translation to Titchener (Jahoda, 2005).

It is a strange phenomenon, at least for me, how empathy was introduced in English. Before Tritchener, Vernon Lee (Violet Piaget) translated the word *Einfühlung* as sympathy in a lecture about art she gave in 1895:

But, as the word sympathy, with-feeling—(*Einfühlen*, "feeling into," the Germans happily put it)—as the word sympathy is intended to suggest, this subduing and yet liberating, this enlivening and pacifying power of beautiful form over our feelings is exercised only when our feelings enter, and are absorbed into, the form we perceive; so that (very much as in the case of sympathy with human vicissitudes) we participate in the supposed life of the form while in reality lending our life to it. Just as in our relations with our fellow-men, so also in our subtler but even more potent relations with the appearances of things and actions, our heart can be touched, purified, and satisfied only just in proportion as we give our heart (Lee, 1885-1908).

As we shall see certain uses of the concept of empathy can be linked with the use of the concept of sympathy had in Moral Philosophy before empathy became a common ground for philosophical and psychological discussion[17]. Vernon Lee noticed that it could be a philosophical misunderstanding making use of sympathy instead of empathy for meaning "feeling into" because there could be a conceptual confusion between both. For that reason it is clear why in 1913, four years after Tritchener translated *Einfühlung* as empathy, Vernon Lee changed the translation *Einfühlung* from sympathy to empathy, meaning "feeling into"[18] as in her former lecture. On the other hand, although Titchener adopted and translated the concept from Lipps, it is not clear what he meant by empathy:

The concept of empathy itself changed, so it is hard to summarize exactly what Titchener meant by the term. In the beginning (1909) it represented an amalgamation of visual and muscular/kinesthetic imagery (after Lipps) by which certain kinds of experiences where possible. Later (1915) it became a feeling, or projecting, of one's self into an object, and its implications were more social. It was a way

to "humanize our surroundings". But Titchener also used empathy to explain certain kinds of optical illusions, and this came closer to motor mimicry (Wispé, 1987, p. 23).

After Titchener, empathy has been a concept widely discussed in experimental and social psychology, psychoanalysis, therapy, ethics, theory of mind, etc. Some "Off-Line Simulation" theorists have followed Lipps initial concept of empathy as inner imitation (Lipps, 1923, 1924, Jahoda, 2005), but leaving aside concepts such as aesthetic pleasure, apperception, soul or even feelings. For example Goldman uses the concept of empathy "to denote the process of simulation", because it is to imagine, to pretend to be in the other's shoes (Goldman, 1995). But there is a narrower use of the concept of empathy that constrains it to the sharing of affects, attending more to its etymological root. Goldman's account of empathy in that sense attends to the chance the simulation system gives us to adopt the perspective and hence the feelings of the other. Because we initially pretend to have other's mental states, we can feel what the other feels, but although our simulation system runs in a pretended fashion when we feel empathy the outputs do not run off-line.

> The simulation process consists first of taking the perspective of another person, i.e., imaginatively assuming one or more of the other person's mental states. Such perspective taking might be instigated by observing that person's situation and behavior or by simply being told about them, as when one reads a history book or a novel. Psychological processes then (automatically) operate on the initial "pretend" states to generate further states that (in favorable cases) are similar to, or homologous to, the target person's states. I conceive of empathy as a special case of the simulation process in which the output states are affective or emotional states rather than purely cognitive or conative states like believing or desiring (Goldman, 1993, *Philosophical Applications of Cognitive Science*. Quoted by Nichols, Stich Leslie & Klein 1996).

Goldman's remarks suggest the following simulation account of empathy. Based on a cognitive account on emotions, a pretend-belief generator feeds into our emotional response system. The emotional response system operates on that pretended belief just as it would operate on a non-pretended belief. Even though the simulation system is "aware of his states as simulations of the target", the outputs from the emotional response system are "similar", "congruent" or "homologous" to those of the target agent (Goldman, 1995). Therefore while feeling empathy we would have the same emotional response the target would have had if the belief were not pretended.
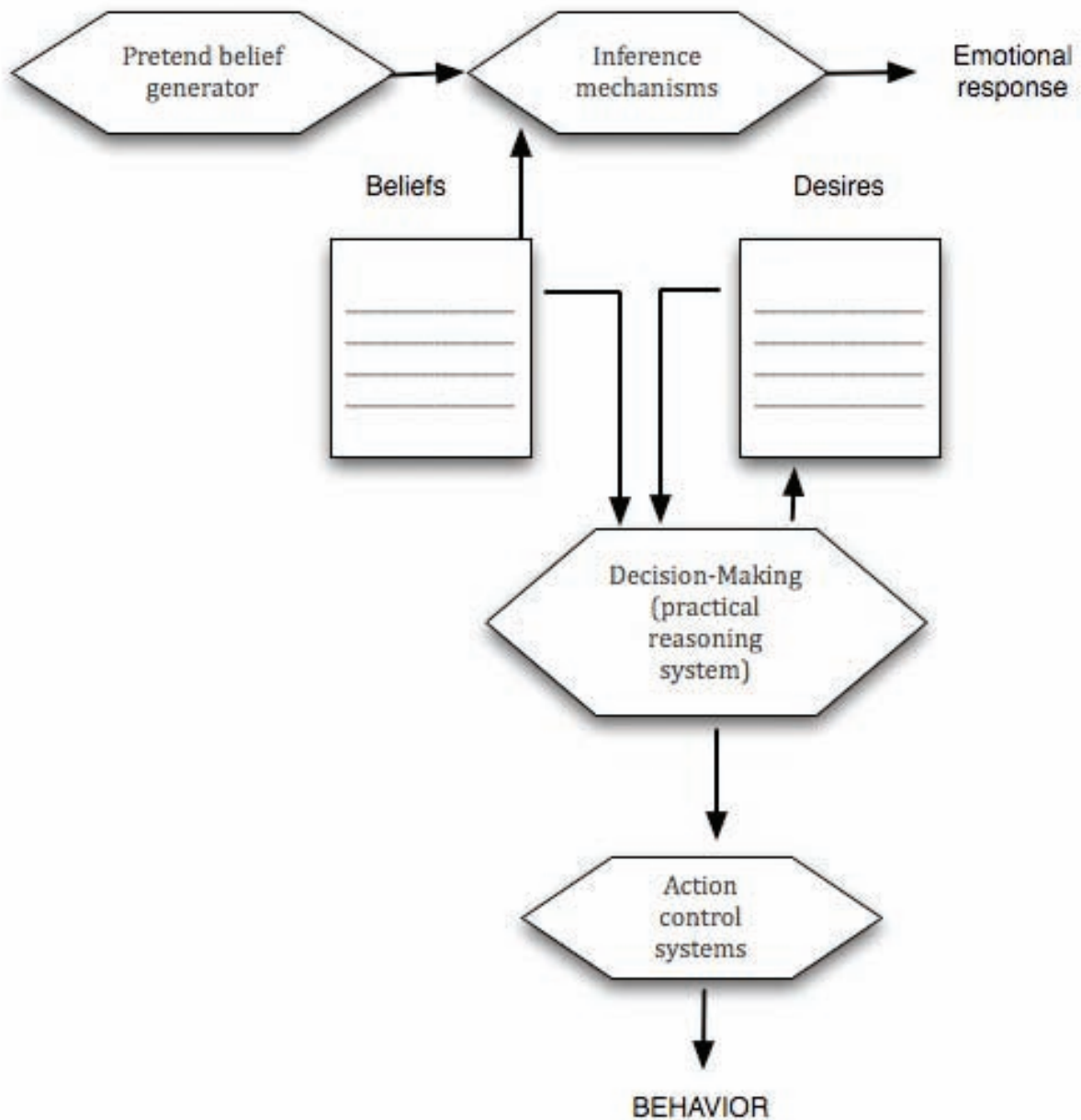
Fig. 7 *Goldman's account of empathy.*
(Taken from Nichols, Stich, Leslie & Klein, 1996)

The "Off-line Simulation" account of empathy (understood as "feeling into") is different from the "Off-Line Simulation" account of mindreading processes. Certainly, at least in Goldman's proposal, it should not be labeled as Off-Line, because although the model works with the same simulation system it rests on the emotional response system rather than in the practical reasoning system. For that reason, it is possible to feel what the target feels, because "we don't reason to the conclusion that we should feel a certain way" (Nichols, Stich, Leslie & Klein, 1996).

Currie adopts the concept of empathy within the Simulation theoretical frame in order to study in depth the "Paradox of fiction". As we have seen for him imagination is the same as simulation, so the way our minds process fictions is via the simulation system. As for Goldman, for Currie simulation is an empathetic process because "it enables us to put ourselves into another's shoes" (Currie, 1997c). Our simulation system works with pretended beliefs and desires, then with imaginary mental states. While we try to predict other's mental states we simulate them (imagine them), so we put into the other's shoes in order to elaborate a prediction of the target's behavior. However, mindreading and strategy testing is not the only function of simulation.

Putting into the others shoes means for Currie "imaginative roletaking", that is, when we empathize with someone else we simulate his mental states according to his situation taking on the role he occupies, or one of his roles (that is the reason why Currie's account is an "Information-based Simulation Theory"). For example if one of my students could not bring his homework because he had a surgery and he is asking me to receive it after the delivery date, I can empathize with him (and receive his homework) imaging being in his situation of suffering pain and also having his desire to pass the course. In other words, in order to empathize, the simulator system works with pretended beliefs and desires according to the information given. Regarding fictions, the simulation system runs much the same way.

Fictions are works we imagine or make-believe because the fictional author present us the story "as if it were a known fact". This kind of imaginative engagement with the fictional work, "where we imagine what is fictional" is what Currie calls "Primary Imagining" (Currie, 1995b). But there are also "Secondary Imaginings" when we imagine or simulate various things besides the story at the same time we imagine "what is fictional", i.e., when we imagine that the character is feeling anxious for getting married and we imagine that his hands are sweating while he is waiting for his fiancée outside the church. "Secondary imagining" is not necessary, but only when the text is focalized on the experience of the character; we can only work it out with "Primary imagining", reading or watching what is in the text[19]. "Secondary imagining" is a process by which we are able, in imagination, to empathize with the character, to feel what the character feels due to what is in the text and what we can infer thence[20]. It is a process of "empathetic re-enactment of the character's situation" (Currie, 1995b) by simulating the thoughts, feelings and attitudes we would have if we were in that situation.

> As a result of putting myself, in imagination, in the character's position, I come to simulate the thoughts, feelings and attitudes I would have were I in that situation. Having identified those thoughts, feelings and attitudes ostensively from my own case, I am then able to imagine that the character felt *that* way (Currie, 1995b, p. 256).

By "Secondary Imagining" we simulate (put into the shoes of) the character feelings, but by simulating what the fictional author told us. Therefore, we simulate what someone else is simulating. We emotionally empathize with the character because we empathize (put into the shoes of, simulate) with what someone else (the fictional author) had simulated before[21]. Nevertheless, fictions make us engage in "an imaginative roletaking" different from when we

empathize with real people. We cannot have beliefs nor desires for fictional characters, but make-beliefs and make-desires because we simulate what they might feel or think according to what we are make-believing ("Primary Imagining"). We imagine that we put into the shoes of the character, but we do not simulate his beliefs nor his desires because we do not believe in him and we do not have desires concerning him since he does not exist and we only make-believe in him ("Primary Imagining"). We have make-beliefs and make-desires about the character, and simulating these mental states can produce the emotional effects the beliefs and desires about the character could produce (if he had existed, Currie, 1997c). However, because simulative/empathetic relation towards the character runs off-line we will not have emotions but quasi-emotions[22]. In consequence for Gregory Currie empathetic simulation plays an important role not only in our engagement to fictions but also in our emotional responses to characters descriptions in fictional works (obviously narrative).

Now it is time to offer some objections to these simulation theories of emotional engagement to fictions and their notion of quasi-emotions. Let's start with Kendall Walton. For Walton we feel quasi-emotions for fictions because we do not believe in fictions but make-believe in them. When he takes "Off-line Simulation Theory" for supporting his arguments he does not notice that simulation as "putting into the other's shoes" refers to empathy in mindreading processes. In consequence simulation could not be ascribed literarily to our engagement to fictions because fictional entities do not exist. If we adapt Off-line simulation model to Walton's without any change (nor including emotional system as Goldman does) obviously we will pretend or make-believe we will have certain emotion, like we pretend we have certain belief when we predict other mental state. However here we will find two problems. The first one is that in order to simulate emotions the simulation system has to run in a different way as Goldman has shown (Goldman, 1995) and in addition the system has to incorporate the way we imaginatively engage to fictions as Currie proposes. The second problem concerns the notion of quasi-emotions. Why does it mean to feel quasi-fear or quasi-pity? The first time I saw the film "Dancer in the Dark" (von Trier, 2000) I remember myself and my friends falling into tears when Selma Jezkova (Björk) is hanged to death. We all cried because we felt pity for her suffering because we considered her death unfair. Did we really feel quasi-pity for Selma? The common spectator would disagree with Walton. We do not make-believe that we feel pity because we make-believe that Selma was suffering pain and injustice, the same as we do not feel quasi-fear when the monster attacks the unprotected lady because we make-believe she is in danger and we do not run away the movie theater. As I said before Walton's quasi-emotions are not emotions at all. I think Currie has the same problem concerning his notion of quasi-emotions.

Currie tries to avoid the ontological difference between "imagining feeling *X*" and "feeling *X*". He argues that we do not make-believe we feel certain emotion, but we feel a quasi-emotion because we have a make-belief. Regarding "Information-Based Simulation Theory" Currie alleges that when we simulate emotions the system runs off-line. By the same way when we simulate or imagine the mental states of the characters by what he calls "Secondary Imagining" the simulation system runs off-line. We simulate according to the information the text give us, so we produce pretended beliefs and pretended desires that might belong to the character if he had existed. These pretended beliefs and desires or make-beliefs and make-

desires function as if they were beliefs and desires in our emotional real life. They intervene in an empathetic process that let us put ourselves into the character's shoes. However, for Currie imaginative engagement with fictions does not always involve empathy with the characters, but it always entails a simulation/empathetic process[23]. Here I find some problems if we empathize with the characters. If I my affective response to the fictional character entails a simulative/empathetic process of my make-beliefs and make-desires for the text and then for him, therefore I have to pretend that those make-beliefs and make-desires concern me in order to empathize with him. Therefore we will find a simulation for the fiction ("Primary Imaigning") a simulation of that simulation concerning the characters ("Secundary Imagining") and a simulation of the simulation ("Secondary Imagining") of the simulation ("Primary Imagining") because empathy is between two, the one who empathizes and the target to whom I am empathizing (the character by "Secondary Imagining"). Therefore, we do not only simulate character's mental states but we simulate we simulate them. In consequence as Walton argued we make-believe we have those mental states, then we make-believe we feel empathy (an argument that Currie tried to avoid). On the other hand, if Currie's notion of quasi-emotion within empathetic simulation system directed to characters runs off-line we will find the problem Deborah Knight had noticed:

> A crucial difference between simulation thought about in terms of practical reasoning and simulation thought about in terms of empathetic emotional response emerges here: Simulation conceived in terms of off-line practical reasoning costs the simulator as disinterested. The simulator imagines, but does not act, and this is not engaged in any practical way with the other's situation – at least while simulating… When we are emotionally involved with fictions or with anything else, my guess is that we don't think of this involvement as in any sense disengaged or disinterested. Nor do we imagine ourselves to be emotionally involved. The emotions in question are not made up. Rather, they are evoked, aroused, experienced. So the evocation of emotion hardly fits the off-line view preferred by many simulationists. (Knight, 2006, 276).

However, if we take only Currie's notion of quasi-emotions without empathetic processes towards fictional characters, we will find that Currie tries to establish a qualitative difference between emotional experiences for fictions and for real objects and people. If there is a qualitative difference, could a quasi-emotion be an emotion at all? Recalling the last example, according to Currie I had a make-belief that Selma is suffering so I feel a quasi-emotion of pity for her. On the other hand because I do not emotionally behave as if she were real (I do not try to save her), it is obvious for Currie that I feel a quasi-emotion. If we apply strictly cognitivism to Currie's proposal we will need a belief in order to feel an emotion, but a make-belief is not a belief, then we do not feel an emotion. In a narrow sense, a make-belief could be a propositional attitude that could take the place of a belief, but the problem is why having a make-belief result in a quasi-emotion. There could be a difference in intensity between our emotional responses, i.e. I can feel strong anger or weak anger but I still feel angry, not quasi-angry on one hand and angry on the other. Difference of intensity is not a qualitative difference because it does not produce two different objects. Make-beliefs do not resolve the "Paradox of fiction" because it is not clear what is a quasi-emotion, neither how make-beliefs produce quasi-emotions (that is, what are they functional roles). Did I feel quasi-pity for Selma? No, I felt pity. Obviously my aesthetic response differs from my response in real life, but it is still pity. The puzzle still remains.

Finally I will review the empathy approach to the "Paradox of fiction" alleged by Susan Feagin (1997, 1996, 1984). Feagin analyzes mainly literary texts, but we can deduce from his conclusions broader implications on narrative fictions. Let's start on what she understands by emotions[24]. For Feagin emotions contain three elements: feelings, the cognitive component of a belief and desires. Emotions are what they are because we feel them but also because we have certain beliefs towards the objects they are intentionally directed. Feagin considers that not only beliefs but also desires play an important role on an account of the psychological and cognitive aspects of emotions. Desires motivate us to act so they are what link emotions to their behavioral responses. For example, if I feel fear my desire to avoid the danger may impulse me to run away. Moreover, although for Feagin beliefs are necessary for emotions she does not take "any particular belief(s) to be definatory of an emotion", but instead she considers that "desires serve as individuating devices for different emotions" (Feagin, 1997).

Feagin is primarily interested in what from now we will call aesthetic emotions, those we feel for fictional works of art, but also with empathetic emotions. Her definition of empathy lies upon simulation theories. Nevertheless it is not similar to Walton or Currie's proposals. Feagin defines empathy as a process by which we share the feeling the other has. We are able to feel what the other feels because we simulate the desires and beliefs the person whom I empathize has. Feagin understands empathy as "identifying with" someone because he affects me emotionally "as if I were he". However empathy is not the same as I identify with X because I believe that what X believes. When we empathize with someone the other's beliefs (identifactory beliefs) and desires (identificatory desires) affect us because we believe the other might have some beliefs or desires according to how we understand the other's situation[25]. That means empathy is a matter of simulation and holding second-order beliefs about the other's beliefs. In other words, we simulate the other's beliefs and desires because we understand his situation (we hold second-order beliefs about him), so then they move us as if they were our own, but we are not emotionally affected because we believe what he believes or we desire what he desires (Feagin 1997).

> When one starts to empathize with someone, one shifts into a different mental condition, so that one's pattern of thoughts and experiences simulates the (relevant) mental activities of that other person (Feagin, 1996, p. 82).

On the other hand, empathy is different from another emotion commonly confused with it: sympathy (or feeling for)[26]. For an emotion to be sympathetic our beliefs do not depend on the other's beliefs and desires, but only on what we believe about his situation.

> The basis for my sympathetic response is not so much how the person responds and why he or she responds that way, but rather my judgment about how the situation is or would be likely to affect him or her (Feagin, 1997).

Like other emotions, empathy motivates action, because "our beliefs in conjunction to our desires are relevant to our decisions about whether to intervene" (Feagin, 1997). However, our beliefs about fictional characters do not play any role in motivating intervention on our part, because we do not believe in them, they do not exist (we cannot hold second-order

beliefs). For that reason empathizing with fictional characters cannot be analyzed in the same way as empathizing with real people.

In the case of our responses to fictions Feagin argues that regarding desires, we do not have "desires that" for fictional works, that is "a desire that something being the case", but instead "desires to do", desires to engage in an activity of appreciation and this appreciation involves our emotional engagement to the fictional work (Feagin, 1996). Concerning beliefs Feagin argues that because we do not have beliefs for the fictional characters, instead of having make-beliefs, we have unasserted thoughts

> An unasserted thought is a propositional content of mind that is not believed but simply "in mind". An idea, by contrast, is a nonpropositional content of mind that is also, of course, not believed ("of course", because it is non-propositional). Both unasserted thoughts and ideas may be occurrent –actively entertained or brought to mind, or "conscious – or dispositional – "recorded" in mind and thereby affect what one does and thinks of next, but not be an object of present awareness. Ideas, as well as thoughts, may generate affective responses, though not emotions" (Feagin, 1996, pp. 77-8).

The fictional work functions as a prompter using many stylistic devices. These features prompt us thoughts that instead of beliefs arouse emotional responses to the work[27]. Our emotional responses to fictions are mainly (but not only) empathetic. In order to emotional respond we simulate the mental activity the protagonist of the narrative fiction might have. That is, the work let us construct certain "patterns of thinking" around the mental processes we imagine the protagonist has and the emotions we imagine he feels. This "patterns of thinking" can be described "as organizational principles on our mental activity in an attempt to understand or make sense of what we are doing" (Feagin, 1997, p. 58). They are simulations of a process we might do if we had the protagonist's emotions. For that reason we can empathize with him.

> Imagining an emotion is not a matter of having a mental representation of some fact about the world, in this case, a fact about a type of human psychological state. It is instead a matter of simulating by the pattern of concrete imaginings what we identify as being in that state. Knowing what an emotion is like requires not merely simulating it, but also identifying it. Identifying it depends on extracting the relevant features of the pattern out of the myriad thoughts and imaginings that occur to you (Feagin, 1997, 59).

Empathy as an aesthetic emotion means that we imagine how the protagonist feels via a simulating process in which the content of emotion is not a belief, but a pattern of thoughts that prompt imaginings about what the protagonist might believe or desire. However, Feagin argues that besides empathy we can have other aesthetic responses, such as sympathy in which we "attribute certain interests and desires to the protagonist" or anthipathy, in which we "enjoy the character's pain" (Feagin, 1996). Nevertheless empathy is the most important emotional aesthetic response.

Alex Neill (1996) notices that although Feagin's account is valuable it has many problems. First, on her account on empathy as a real emotion the fact that we elaborate second-order beliefs about the target's beliefs is not sufficient for feeling empathy because "my beliefs

about what you believe may leave me utterly unmoved" (Neill, 1996, p. 183). It is the same problem Knight found out in the simulationist approach to empathy. Secondly, if empathy involves second-order beliefs and besides simulation of the target's beliefs and desires, in order to simulate them then one at least has to know or has to have some belief about what the other's beliefs and desires are. And according how much I know about the target I will be capable or incapable to imagine or simulate his mental states, so

> If I know nothing about another's mental psychological state, I will be unable to represent it to myself as though it were my own, and empathizing with him will be impossible. Alternatively, I may fail to empathize with another if the beliefs that I have about him are largely false. In this case, some of the beliefs, desires, and so on that I represent to myself as though they were my own will not be *his* beliefs and desires, and so I will not come to see things as he sees them, nor –except perhaps by accident – to feel what he feels. The more accurate my beliefs about another are, the more likely I am to be able to succeed in empathizing with him. Again, I may be unable to empathize with another if, although I have all the right beliefs about her mental state, for some reason I cannot represent that state to myself as though it were my own. (Neill, 1996, p. 187).

Feagin supports that we hold second-order beliefs and besides we simulate the target's beliefs and desires but she does not explain how second-order beliefs are causally linked with the simulation of the target's mental states and therefore with how we can feel what he feels. On the other hand the most important problem regarding Feagin's approach regarding empathy is that she does not explain what sort of imaginative activity is involved in empathy as an aesthetic response. Feagin holds that the work generates us unasserted thoughts (I think instead of second-order beliefs) but she does not point out how these thoughts are related with the simulative or imaginative activity that let us imagine what the protagonist might feel or desire and in consequence feel empathy for him[28].

Before my concluding remarks on the empathy approach to emotional engagement to fiction I want to briefly mention the empathy proposal alleged by Amy Coplan (2004). Coplan works on narrative texts and considers that receptors process emotional implications taking up the point of view of the character. She understands empathy "as a complex imaginative process involving both cognition and emotion" (Coplan, 2004, p. 143). As Feagin she considers that empathy is a process in which "I identify with *X*" but I maintain my identity separate from the other. However, for Coplan the cognitive component of empathy involves a process called in social psychology as "role-taking" (Mead, 1967), that is I imaginatively transfer the target's cognitive perspective to my own cognitive perspective. The emotional component works the same way; I imaginatively adopt the target's emotional state.

> Thus, when I empathize with another, I imaginatively experience his or her emotional states, while simultaneously imaginatively experiencing his or her cognitive states. It is not enough for me to experience emotions related to or triggered by the target individual's emotions. I must experience emotions that are *qualitatively the same* as those of the target, though I may experience them less intensely than the target does (Coplan, 2004, p. 144).

Regarding our emotional engagement with narrative fictions Coplan argues that empathy is "an important dimension of our engagement with fictional characters" (Coplan, 2004). However, contrary to Feagin, she considers that we do not only empathize with the protagonist[29], because we can focus on any character; we can empathize with the antagonist or someone else if we want to.

Coplan tries to incorporate imagination and tries to avoid Feagin's problems regarding her focus on the protagonist, because the protagonist is not always the centre of our attention. However both approaches have common problems. For that reason I will explore the theoretical potential the concept of empathy has as a solution to the "Paradox of fiction".

First I think it should be distinguished empathy as pretending to be in the other's shoes and empathy as pretending to feel what the other feels. In Section 2 Chapter 5 we shall see that there could be confusion between empathy and imagining putting into the other's shoes. For the moment I will only say that the historical development of the concept of empathy can lead us to both senses, at least since Lipps (1923, 1924). However, even empathy could be analytically considered as the same as simulation or pretending to be in the other's shoes as an explanatory concept for mindreading processes we cannot overlook that empathy is related to our emotional lives. Empathy could not be compared to simulation *per se* because as its etymology suggests it means "feeling into". We can use empathy to explain how we understand other's emotions (how we pretend or imagine what the other feels) but not simply as simulation. On the other hand I think that, as Kieran (2003) and Carroll (2007) suggest, the concept of empathy as simulation is problematic for understanding our emotional engagement with fictions because they way we understand the character's emotions is not via imagining as if their emotions or mental states were our own. When we read or watch a narrative film or novel we do not imagine ourselves having the mental content the character has in order to understand what he feels and then we empathize with him. We neither imaginatively take the character's role in order to feel something towards him. It would take a hard effort to do it and we do not frequently feel what the character feels. The work caught us but in a way in which we get a characterization of the situation the character suffers and we emotionally react to it. As Carroll (2005 2007) argues in narrative fictions (specially popular fictions) fictional characters are often constructed for the sake of an easy acknowledgment on the part of the audiences of their mental states, such as thoughts and emotions. The narration gives us clues for recognizing what the characters are feeling and thinking in and about what is happening in the story. We do not have to simulate character's mental states because we have access to the described or expressed character's emotional reactions. Narrative understanding is different from understanding other's emotions in real life. Fictions give us characterizations about what characters think and feel and how they are. We have a prior understanding of the character situation, more than the way we gain access to the feelings and thoughts of real people. We do not have to imagine ourselves having the mental content of the character or pretend to process his thoughts and feelings as he might do even if the information given is not explicit. Fictional worlds interact with our own schemas and our own narratives[30], they do not have meaning by themselves. On the other hand as Kieran argues in cases of unreliable narrations

a reader's successful simulation of a character would mimic the structure of the unconscious motivation or self-deception and the reader would thus arrive at the same mistaken self-understanding that the fictional character has. But this is standardly not the case precisely because the reader appreciates the character in ways they themselves do not-and this cannot be a function of simulating them (Kieran, 2003, p. 73).

That means, if we simulate character's emotional states, then we might empathize and stay in consonance with them. But this is not the common situation for two reasons. First, as Kieran maintains "not all character traits are even in the first instance reducible to the disposition to feel certain emotion" (Kieran, 2003, p. 75). We do not all feel the same for the same character and sometimes character traits are shown in a way that there is not a correspondent emotion. Kieran offers the example of pride, which can be characterized as a disposition to feel self-satisfied. Self-satisfaction could vary hence the trait of pride cannot be simulated but understood according to the development of the character within the story and I think also in consonance with our own narratives[31]. Second, precisely because of the first reason, as Carroll argues (2005, 2007), we do not commonly feel the same as the character. Recalling the example given of my experience of the film "Dancer in the Dark" when Selma Jezkova is hanged to death we do not simulate nor empathize with her suffering. If we did so, then we might feel her pain, her suffering, or maybe her sadness or fear to death. However we feel pity, because the way Selma is characterized induces us to feel that emotion, not to feel what she feels. We do not feel what the character feels, but instead complementary emotions and even if we might think that we feel the same emotion the character feels (i.e., fear for the monster, or fear in a persecution scene), we do not feel the same as her, because the aesthetic dimension of our emotional feelings is mediated by the narration and our own emotional structure and story.

Notes

1. "The central idea shared by all versions of the 'Theory-theory' is that the processes underlying the production of most predictions, intentional descriptions, and intentional explanations of people's behavior exploit an internally representation body of information (or perhaps mis-information) about psychological processes in the ways in which they give rise to behavior. We call this body of information 'folk psychology'"(Stich & Nichols, 1995).

2. I will not analyze the debate within Simulationist theorists. I will take Goldman's theory to explain "Off-Line Simulation" because it is the most recognized and the most discussed in different areas.

3. For Goldman the simulating system needs the recognition of its own mental states (an imaginary introspective experience of the mental concepts). On the other side, other mental simulation's theorist, Gordon, does not think that the system requires the application of mental concepts, but only the capacity to express our own mental states (Gordon, 1995).

4. Here I am referring to Aristotle's notion of catharsis and its consequence in the moral development of the city (Aristotle, 2002).

5. I would not follow Currie's distinction between propositional attitude (make-belief) and propositional operator

(make-believe) because I think that makes his own proposal more problematic (Currie, 1990, pp. 72, 196). It is very complicated to sustain that make-believe function as a propositional operator (like in "the children's game that Emily is a pirate captain"). I make my own interpretation of many of his works in order to try to comprehend how he understands make-believe concerning the "Paradox of fiction" in contrast to Walton's proposal.

6. If make-believe is that "I am make-believing doing X", then my make-belief is "Myself make-believing doing X".

7. Here I will not repeat the arguments against Currie's notion of fiction. For a discussion of his proposal see Chapter 1.4.

8. In a later work Currie defines emotions also as perception-like sensitivities: "Emotions are perception-like sensitivities to what we might call, generally, degrees of congruence. There is a high degree of congruence between the world, or some aspect of it, and myself when the world is, roughly speaking, the way I want it to be. Usually the world is in some respects the way I want it to be and in some respects not. Particular emotions are sensitive to different aspects of this relation, as different parts of the eye are sensitive to different wavelengths of light, and different parts of the visual cortex sensitive to differently oriented lines. Certain incongruences are indicated to us by feelings of fearfulness, others by feelings of envy or jealousy" (Currie & Ravenscroft, 2003).

9. Here it could be discussed if truthfulness of a belief is a necessary condition for feeling it, because Currie considers that we can feel unreasonable emotions based on "false beliefs" (not grounded on evidence).

10. According to Walton my feelings are caused by my belief that it is make-believe (operator) that governess is in danger (together we may say, with my desire that it not be make-believe that she is in danger) (Currie, 1990, p. 211).

11. For feeling suspense as an aesthetic emotion see Carroll essay "The Paradox of Suspense" (Carroll, 2001b).

12. See Pylyshyn: Mental Imagery (Entry in Gregory, 2001, The Oxford Companion to the Mind) and also Pyloshyn (2002).

13. When a representation in the simulator system correspond to the information given by perception ,…, then simulation is to some extent externally driven; our imagining, at the beginning at least, to how things are in the world, and we imagine as we do because things are that way (Currie, 1995c, p. 157).

14. (http://www.perseus.tufts.edu/hopper/, Abbagnano, 1998).

15. Our perceptions, our apprehension of them (our representations) and the affectivity (our sensations).

16. Here I think Lipps is following William James concept of apperception: "Every impression that comes in from without, be it a sentence which we hear, an object of vision, or an effluvium which assails our nose, no sooner enters our consciousness than it is drafted off in some determinate direction or other, making connection with the other materials already there, and finally producing what we call our reaction. The particular connections it strikes into are determined by our past experiences and the 'associations' of the

present sort of impression with them. If, for instance, you hear me call out A, B, C, it is ten to one that you will react on the impression by inwardly or outwardly articulating D, E, F. The impression arouses its old associates; they go out to meet it; it is received by them, recognized by the mind as 'the beginning of the alphabet.' It is the fate of every impression thus to fall into a mind preoccupied with memories, ideas, and interests, and by these it is taken in. Educated as we already are, we never get an experience that remains for us completely nondescript: it always reminds of something similar in quality, or of some context that might have surrounded it before, and which it now in some way suggests. This mental escort which the mind supplies is drawn, of course, from the mind's ready-made stock. We conceive the impression in some definite way. We dispose of it according to our acquired possibilities, be they few or many, in the way of 'ideas.' This way of taking in the object is the process of apperception" (James, 2005).

17. See Section 2, Chapter 5.

18. She understands empathy as a kind of projection of our thoughts and emotions to the objects. However she distinguishes her use of empathy from empathy as "feeling oneself into" and empathy as "sympathy": "The first of these to main misinterpretations is based upon the reflexive form of the German verb "sich einfühlen" (to feel oneself into) and it defines, or rather does not define, empathy as a metaphysical or quasi-mythological projection of the ego into the object or shape under observation; a notion incompatible with the fact that Empathy, being only another of those various mergings of the perceived objects where with we have already dealt, depends upon a comparative or momentary abeyance of all thought of an ego… The other more justifiable misinterpretation of the word empathy is based on its analogy with sympathy and it turns it into a kind of a sympathetic or as it has been called, inner, i.e., merely felt, mimicry of, for instance, the mountains rising (Lee, 1913).

19. "Sometimes, secondary imaginings are not required for primary imagining to take place: the story has it that a certain character walked down a dark street, and we simply imagine that. Then we have primary imagining without the need for secondary imagining. Primary imagining most notably requires the support of secondary imagining in cases where what we are primarily to imagine is the experience of character. If the dark street hides something threatening, the character who walks may have thoughts, anxieties, visual and auditory experiences and bodily sensations about which it would be important for we readers to imagine something. The author may indicate, to a greater or lesser degree of specificity, what the character's experience is. But it is notoriously difficult, and in some cases perhaps impossible, for us to describe people's mental states precisely" (Currie, 1995b, p. 256).

20. "Armed with that text, the task is a relatively easy one, for the text is replete with (implicit) instructions about what I- states I should have. It tells me what to imagine was said by whom to whom on what occasion, and when it does not tell me directly what happened, it often makes it fairly easy for me to work it out… The fiction reader, like the empathizer, is someone who is simulating"(Currie, 1997c).

21. Because there are successive simulations and not nested simulations it could be avoided the collapse of iterativity (Currie, 1995c).

22. Currie argues that when we simulates others emotions, when we emotionally put into the others shoes, the simulation system does not keep the connection to behavior. On the contrary Goldman considers that while we emotionally empathize we can feel what the target feels and the system does not run off-line. In Currie's model it seems that we do not have emotions while empathizing in normal circumstances (there is

not a behavior, but there is still a belief) neither regarding our engagement with fictions (because there are make-beliefs: simulations of simulations).

23. For example, "Empathy/Simulation has the potential to play two distinct roles in explaining our engagement with the fiction film. First of all, if we think of the film as an elaborate prop in a game of make believe and the viewer as a game-player who engages imaginatively with that prop, the viewer would seem naturally to be describable as one who projects himself imaginatively into the situation of one who is learning facts about the acts and events the fiction describes. Second, our responses to the characters and events of the film (and here I include emotional responses, but also judgments, unemotional desires, etc.) may be to some extent explicable as the result of our coming to think, to desire and to feel as the characters do themselves" (Currie, 2005).

24. She is not only concerned with emotions but also with moods (i.e, melancholy), desires (attractions and aversions) and "affects that include some hard-to-classify experiences" (such as anxiety or surprise) (Feagin, 1996).

25. "Empathetic emotions, then, always involve higher order beliefs than those involved in the emotion with which one empathizes: beliefs about someone else's beliefs" (Feagin, 1997, p. 53).

26. We will analyze the notion of sympathy as an alternative solution to the "Paradox of fiction" in the Section 2 Chapter 5.

27. Emotional responses may themselves depend on a preliminary comprehension of the work or on assumptions about its meaning and significance (Feagin, 1996, p. 60).

28. I am not sure that if for feeling empathy in Feagin's proposal we will need another simulation process (a simulation of simulation) and we will probably find the same problem as in Currie's proposal, because in hers it is not clear what she understands about imaginative engagement towards fictional narrations.

29. Coplan argues: "Throughout a narrative, it is possible for a reader to move in and out of different perspectives, those of different characters or different perspectives on the overall narrative. There is room in the experience of narrative engagement for the reader to undergo a great deal of psychological movement. Empathy does not interfere with this movement. Its requirement of self-other differentiation ensures that the relationship between readers and characters is not one of complete identity, even in imagination" (Coplan, 2004, p. 149).

30. I will develop this argument on Section 2 Chapter 5.

31. I will develop this argument later on in Section 2 Chapter 5.

2.4. THOUGHT-BASED SOLUTIONS

We have seen that neither simulation *per se* nor empathy are concepts that help us to solve the "Paradox of fiction". For that reason I want to explore the last alternative I have found in the "Thought Theory" in Peter Lamarque and Noël Carroll's proposals. In the last Chapter we saw that Feagin suggests that aesthetic emotions are determined by unasserted thoughts, but her tie with simulation theory lead her proposal with some inconsistencies. On the contrary Lamarque and Carroll try to develop a theory that attempt to satisfy the conditions of a non-cognitive approach (or at least a weak cognitive approach) to our emotional reactions towards fictions in order to elucidate the puzzle concerning this work. The basis of the "Thought Theory" is a denial of the main premise of the cognitive theories of emotions: beliefs are necessary conditions for feeling an emotion. Well, at least for Lamarque and Carroll this premise is not necessary for feeling aesthetic emotions, because as we have repeatedly seen the notion of belief is problematic. Now, let's start with Lamarque's proposal.

Regarding the "Paradox of fiction" Peter Lamarque considers that we should not focus in the problem of belief but instead in the specificity of the objects of our emotions (Lamarque, 1996, 1981). He argues, against Kendall Walton, that we psychologically interact with fictional characters in the real world. In concordance with his notion of fiction he considers that fictional characters "enter our world in the mundane guise of descriptions (or, strictly, the sense of descriptions)" (Lamarque, 1996, p. 116). If the sense of these descriptions is related to a thought-content, according to Frege's proposal, then the thought-content characterized by the descriptions become the object of our emotional reactions. However, how Lamarque characterize these thoughts?

Lamarque distinguishes two kinds of thoughts: thoughts as states of consciousness and thoughts as representations. States of consciousness are individual and unique thoughts, "probably properties of the brain". Representations are types, thoughts "that can be shared and repeated" and are intentional. They are mental contents such as "images, imaginings, suppositions, fantasies, and all that Descartes called 'ideas'" (Lamarque, 1981, 1996). The content of thoughts as representations are identical if they have the same content, which belong to some description. Descriptions could be propositional or predicative. For example,

The thought "the moon is made of green cheese" has a content identified under a propositional description, the thought "a piece of cheese" is identified under a predicative description (Lamarque, 1996, p. 116).

However despite thought contents as representations could be propositional descriptions they cannot be assessable as true or false. In contrast to thoughts as representations, beliefs imply assertions, i.e. if I say, "I believe that p" I am affirming that p. For Lamarque "belief is a psychological attitude held in relation to a propositional content". On the contrary thoughts do not imply asserting something, nor its existence, i.e., if I say, "I thought that p" I am only saying that I am in "a mental state characterized by the propositional description 'that p'" which is different from believe (Lamarque, 1996, p. 117). That is, even if beliefs and representations can have the same propositional content, representations do not involve assertions so they are not at risk of being judged according the parameters of truthfulness and falsehood[1].

Thoughts as representations are the objects of our emotional reactions to fictional texts while beliefs are the objects of our emotional responses to the real world. In order to understand this difference, Lamarque draws a distinction between the "intentional objects" and the "real objects" of our emotions by a syntactic contrast: If I say, "I am frightened *by* x", the *by* implies the existence of x, that is the "real object" of my fear; if I say, "I am frightened *of* ϕ" the *of* does not imply the existence of ϕ, but the fact that ϕ is some description by which I identify that I am frightened of, namely the "intentional object" of my fear. In that way, Lamarque goes beyond G.E.M. Anscombe who differentiates the "material objects", the individual things as they are in reality, from "intentional objects", the formal objects that "are given by a word or phrase which gives a *description under which*" (we are thinking of) (Anscombe, 1965). For Lamarque the "real objects" are not the material objects, they seem to correspond to a Cartesian "objective reality". So in his terminology they can also be thoughts, because they are the cause of what we can feel. In consequence in the case of real emotions the "real objects" are beliefs, while in fictions are thoughts. The "intentional objects" of both are the same[2]. In consequence,

We can be frightened by the thought of something without believing that anything real corresponds to the content of the thought. We find the thought frightening and might believe it to be frightening, but that belief raises no paradox in relation to our other beliefs about fiction (Lamarque, 1996, p. 118)

For Lamarque thoughts function as intermediaries between our emotional experiences and the fictional works. We can have an emotion towards a thought; let's say by the thought, but not of the thought. I can believe that the thought is frightening, but this does not imply that I am frightened of the thought. For example, I can believe that "the protagonist is in danger", but I am not afraid by "the antagonist threatening her", but by the thought of "the threat". The first situation presupposes that the antagonist is in reality threatening her, but the last one that we only have a thought of the threatening situation, and that thought scares us. As a result, Lamarque offers arguments against Walton and Currie, because the difference between our emotional reactions regarding fictions does not rely on the notion of belief. Furthermore he exemplifies his own view with the emotion of fear and gives us four arguments against considering our emotions towards fictions as quasi-emotions:

1. "The propensity of a thought to be frightening is likely to increase in relation to the level of reflection or imaginative involvement that is directed to it… Thoughts can differ among themselves with respect to vividness and our reflection on thoughts can be graded with respect to involvement" (Lamarque, 1981, p. 295).
2. I can be frightened by a thought when I am in no actual danger.
3. I can be frightened by a thought but I need not believe it to be probable.
4. Then, "the fear associated with a frightening thought is a genuine, not a 'quasi' or fictional fear" (*Ibidem*).

For Lamarque thoughts can be the cause of our emotions depending on the level of attention we give to them. They do not have to be possible; they could even be impossible. Because they are "ideas" there is not necessary an objective reality in order to produce an emotional reaction. The "intentional objects" of our emotional reactions towards fictional and real situations secure our responses. Moreover, Lamarque believes that our tears, fears, and other behaviors towards fiction are directed to thought contents that have their own causation, because obviously they are different from our emotional responses in real life. He claims that:

> The explicit or implicit propositional content of a fictional representation determines and identifies the thought contents to which we react (Lamarque, 1996, p. 120).

Lamarque here retakes his own Fregean approach about fiction. He considers that fictional worlds suspend the "standard speech conventions" because of the intentions or "force" behind the content that is presented suspend these conventions according to the conventions of storytelling (Lamarque, 1996). When we are engaged towards a fiction we focus on the sense of the fictional sentences that "determine and identify the thought-contents to which we react" (Lamarque, 1981, p. 296). Here we will not repeat the problems regarding such proposal[3]. For that reason we will continue to expose Lamarque's scheme and at the end of this Section we will offer some objections.

Lamarque considers that there is a causal connection between our thoughts and the descriptions presented in fictional texts[4]. First these descriptions help us to identify properties belonging to the fictional characters. Second, there is an identity relation between the propositions expressed by the author and our thoughts, "such that in grasping the sense of his sentences we directly acquire corresponding mental representations identified through his own propositional or predicative descriptions" (Lamarque, 1996, p. 122). However these conditions are sufficient but not necessary for securing a causal connection. Third, receptors reconstruct imaginatively the events suffered by the character, "supplementing the explicit content with information drawn from this background". Then, receptors go beyond the sense of the fictional descriptions, producing mental representations that belong to them. At this point Lamarque tries to avoid the problems the third possible necessary explanation for the causal nexus between fictional descriptions and thoughts could produce to his own proposal because for him sense is not open to our imaginative capacities. For that reason he says,

> At these more distant reaches from the paradigm, no simple formula can settle the question whether our fear and pity are for Shakespeare's Othello and Desdemona or merely for some imaginative constructs

for our own. But our concern here is only to show how these emotional reactions are possible. On the view proposed, the question now becomes whether we are responding to thoughts identifiable under descriptions appropriately derived form those offered in the play. The connection back to the original sentences must be maintained… In general, though, we can say that we are responding to a fictional character if we are responding to thoughts, with the required causal history, that are identified through the descriptive or propositional content either of sentences in the fiction or of sentences logically derived form the fiction or of sentences supplementing those of the fiction in appropriate ways (Lamarque, 1996, p. 123).

In summary, for Lamarque the concept of sense is what links the thought content of the fictional work with the real object of our emotions, the thoughts we attribute to the situations incite us specific emotions. On the other hand because of sense is related to a thought ascribed to a description we can identify the intentional object of our emotion in a suitable way from the propositional content of the fictional work as when we feel real emotions (we ascribe the same intentional object). Although we do not react in the same way when we watch or read a fiction for Lamarque "the thought and the emotion are real" (Lamarque, 1996, p. 124).

Lamarque tries to fight against a strictly cognitive approach to fictions. That is the reason why he rules out the notion of belief from aesthetic emotions and Noël Carroll almost does the same, because he does not absolutely neglect cognitivism. Carroll considers that emotions "involve a physical state—a sense of a physiological moving of some sort—a felt agitation or feeling sensation" (Carroll, 1990, p. 24). However the physical dimension of emotions do not determine what an emotion is since "the feelings that accompany given emotional states vary wildly, because a given feeling may attend a great diversity of emotional states, and because I might discern a familiar pattern of physical feeling where there is no emotion" (Carroll, 1990, p. 26). Indeed we must feel a physical agitation emotions are what they are because of their cognitive components. Emotions involve feelings, but also beliefs and thoughts about the objects they are directed to. Beliefs and thoughts could be factual (the guy trying to attack me has a knife) as just as evaluative (that guy is dangerous).

> Cognitive states differentiate one emotion from another though for a state to be an emotional one there must also be some kind of physical agitation that has been engendered by the presiding cognitive state (comprised of either beliefs or thoughts) (Carroll, 1990, p. 26).

Contrary to what Currie and Feagin sustain, Carroll do not think that desires play a necessary role in the core structure of emotions because the satisfaction of a desire could or could not produce by itself an emotion[5]. For Carroll emotions are states considered under a cognitive/evaluative approach. However, regarding fictional works of art, specifically narrative, Carroll thinks that instead of beliefs we have to work with the concept of a thought.

For Carroll emotions are mental states we feel that are intentional directed to objects, real or imagined. However even though we can ascribe our emotion to a particular or physical object, the intentional object of our emotion is not that object but the formal object, that is the evaluative category under which the particular object is bringing in. For example, for feeling fear the formal object should be something threatening because being threatening is the evaluative category that constrains the objects that can be feared.

Thus, the formal object or evaluative category of the emotion is part of the concept of the emotion. Though the relation of the evaluative category to the accompanying felt physical agitation is causal, the relation of the evaluative category to the emotion is constitutive and, therefore, noncontingent. It is in this sense that one might say that the emotion is individuated by its object, i.e., by its formal object (Carroll, 1990, p. 29).

Emotions we experience in ordinary circumstances (in real life) have particular objects we believe in. However, when we read or watch a fictional narration we do not believe in the existence of the fictional entities neither in the existence of the fictional situations. Because emotions require a cognitive component, regarding fictions Carroll thinks that the particular objects of our emotional feelings are thoughts that are non-assertive propositions. Beliefs are propositions in the mind that are asserted, so then they are assessable as true or false. Thoughts are propositions "entertained in the mind" (Carroll, 1990, 1997, 2001a) that are unasserted, i.e., when we think that "Mexico conquered Spain in 1492". For Carroll to "entertain a thought-content", is to imagine an unasserted proposition that "we understand its meaning but staying neutral about its true value" (Carroll, 1997, 2001a).

Believing needs a commitment to the true value of the proposition whereas imagining not. Fictions are propositions that the authors intend us to be imagined, then to be entertained as thoughts. Because of thoughts are constituted by propositions (although they are unasserted) they can be the cognitive component of emotional states regarding our responses to fictions. In consequence

If thoughts, as distinct from beliefs, can also support emotional responses, then we may have emotional responses to fictions concerning situations, persons, objects and things that do not exist (Carroll, 2001a, p. 235).

As Descartes, Carroll sustains that thoughts can have objective reality because they exist in mind since we are thinking of them. Therefore a unicorn has an objective reality (we can have a thought of a unicorn) without believing that unicorns exist. I think that Carroll considers that fictional entities are susceptible of being thought for the same reasons Lamarque exposed, because for Carroll they can be thought as clusters of properties indicated by the descriptions we found in the story[6]. For example, when Carroll analyzes what he calls the art-horror emotion (or the horror aesthetic emotion) he argues that we can fear a monster or a character like Dracula because the thought of fearsome characters like them can be entertained without believing that they exist. The thought content is frightening, and then we can feel genuinely fear. On the other hand, it is the text what activates our emotional states. Carroll establishes the following axiom: "The text tends to elicit actual emotional responses that are normatively appropriate to them" (Carroll, 2001a, p. 233).

Carroll considers that fictional narrations pose questions we are invited to answer (specially in popular narrations[7]). Throughout the events that happen in the story, the narration constantly generates in us expectations about the possible paths the events can take. For example, in a story where the protagonist is taken captive, the narration opens two different possible alternatives: one that the character escape or on the contrary that the character remains captive. We create hypothesis around both alternatives; then, i.e. if we think that the

protagonist can run away, we will be attuned to his escape and according to our expectation we will feel certain emotion. In fact, this would be the emotional response for the suspense genre (Carroll, 2001a). However, not all fictional narrations function in this way. There are cases in which a narration can present us more than two possible paths and according to the relation that could be established between the hypothesis we elaborate and the probability any path can succeed we will have feel certain emotion[8]. Therefore not only our emotional reactions depend on how the narration enact us certain thoughts about the object of our emotions (let's say the monster as something to be feared) but also on how the narration guide us in order to feel certain emotion towards the situations and the characters traits.

For Carroll texts can elicit emotional responses because the way they are constructed but also because authors and texts share the same background with the audiences (i.e., what is frightening for a Japanese cannot be for an American) and because genres help us to recognize the fictional entities as objects into certain categories generating at the same time constant expectancies (i.e., we expect to laugh when we buy a ticket for a comedy film). On the other hand we are "emotionally tied to fictions" because we have access to the character's internal understanding of his own situation or how he sees the situation. We do not do it by simulating character's mental states, but by other means. For Carroll our emotional relation to characters (in particular in popular fictions) is due to the emotion of sympathy. Carroll defines sympathy as follows:

> Sympathy is a supportive response. Sympathy, conceived as an emotion, involves visceral feelings of distress when the interests of the objects of our pro-attitude are endangered, and feelings of elation, closure, and/or satisfaction when her welfare is achieved. The emotion in question has a component the enduring desire for the well-being of its object- a desire that things work out well for her. In order to be the object of this pro-attitude, the person in question must be thought to be worthy of our benevolence as a result of our interests, projects, values, loyalties allegiances and/or moral commitments (Carroll, 2007).

Sympathy is an emotion by which we desire that things work out well for the character, then it is positive when its gratified and negative when it is frustrated. By means of sympathy we are alert on what is happening to the protagonist and by our sympathy for him we feel other emotions[9]. Moreover, because we feel sympathy for the protagonist we also may feel antipathy for the antagonist or even other characters. It is a matter of our own narratives to whom we can sympathize or not.

I agree with Carroll that sympathy is an emotional state that plays the "major emotive cement" in our emotional engagement with fictions. However I differ on the reasons why it is important and I think that it does not only play a crucial role regarding popular fictions but for fictional narratives in general. I will expose my arguments on the next Chapter. The most important problem I find in his proposal is in the core of the "Thought Theory", and in consequence in Lamarque's proposal too. Here I will not repeat the problems I found in considering fictions under the notion of sense. Nevertheless I think that it is difficult to sustain that we have emotions for thoughts if they are Cartesian ideas, because they are related to their own content, then as Walton noticed "the ties to the Fregean notion of sense are broken" (Walton

1990). On the other hand I find other problems. I assume that if the intentional object of our emotions is an evaluative category or is a cluster of descriptions under which we can identify an emotion then it has to be assertive (but not in a moral sense). For example, if I evaluate an object as dangerous it is because I assert that it is dangerous, so then I believe it is dangerous at least for me. For being moved by fictions we entertain a non-assertive thought that responds to a cluster of descriptions or properties described by the text. The problem here is how this non-assertive thought can produce a feeling if it has to be linked with an assertive evaluative psychological attitude in order to feel an emotion towards a fictional narrative. The process remains unresolved[10]. Another problem is that neither Lamarque nor Carroll explain how a thought by itself can produce any emotion, because I suppose that if a thought prompted by a text can induce an emotion then any thought can do it too. Is it necessary the notion of belief? Despite both authors try to abandon strong cognitivism regarding aesthetic emotions they still sustain a cognitive approach so their models have many inconsistencies. Nonetheless I think that it is important to notice and take into account from now on various considerations purported by Noël Carroll:

1. Emotions are what keep us connected to the art works.
2. Emotions help us to organize the development of the story.
3. Emotions keep us focused on the plot.
4. Emotions organize perception. "Emotions shape the way in which we follow the character behavior, just as in everyday life they enable us to track the behavior of others" (Carroll, 1997, 2001a).

Keeping these reflections in mind I will try to develop a solution to the "Paradox of fiction" in the next Chapter taking as a point of departure de notion of fiction previously developed.

Notes

1. Concerning aesthetic emotions Lamarque goes beyond his own proposal regarding a definition of fiction, because although thoughts and beliefs could have the same descriptions, thoughts as representations concern another mental attitude towards those descriptions.

2. If I say, "I am afraid by cows" in real circumstances I might have a belief that the cows are dangerous (real object). If say, "I am afraid by cows" when I read a book I might have a thought of cows being dangerous (real object). In both cases the intentional object in my mind is the object of "being afraid" identified under a description, that is, why cows are dangerous. Here Lamarque does not follow Anscombe, because for him in the first case there is a material object and in the second there is not, in the sense of an objective reality.

3. See Section 1 Chapter 3.

4. These descriptions determine the sense of the fictional texts by which we understand them.

5. In the next Chapter we shall see Goldie's arguments against the inclusion of desires in the structure of emotions. For the moment Carroll says: "If I am afraid of the approaching truck, then I form the desire to avoid its onslaught. Here the connection between the appraisal element of my emotion and my desire is a

rational one, since the appraisal provides a good reason for the want or the desire. However, it is not the case that every emotion links up with a desire; I may be saddened by the realization that I will die some day without that leading to any other desire, such as, for instance, that I shall never die. Thus, though wants and desires may figure in the characterization of some emotions, the core structure of emotions involves physical agitations caused by the construals and evaluations that serve constitutively to identify the emotion as the specific emotion it is" (Carroll, 1990, p. 27).

6. "The name "Dracula" refers to its sense, the congeries of properties attributed to the vampire in the novel. As we reflect on what we read, we reflect on the attributed properties of the monster, which combination of properties is recognized to be impure and fearsome, resulting in the response of art-horror. Since we are horrified by thought contents, we do not believe that we are in danger, and do not take any measures to protect ourselves. We are not pretending to be horrified; we are genuinely horrified, but by the thought of Dracula rather than by our conviction that we are his next victim" (Carroll, 1990, p. 86).

7. "One hypothesis, which has proved to be very powerful in studying the logic of popular narratives, is the idea that scenes, situations, and events that appear earlier in the order of exposition in a story are related to later scenes, situations, and events in the story, as questions are related to answers. Call this erotetic narration. Such narration, which is at the core of popular narration, proceeds by generating a series of questions that the plot then goes on to answer" (Carroll, 1990, p. 130)

8. Stories develop in such a way that readers, viewers and listeners have a structured horizon of expectations about what might and what might not happen (Carroll, 2001a, p. 229).

9. "Sympathy also has what might be called depth. It is our sympathy toward the protagonist that shapes our overall reception of the fiction. When we are angered by the way in which the heroine is mistreated, that anger itself is subsidiary to the sympathy we bear toward her. It underlines and reinforces our anger. It is our sympathy for the character that disposes us to regard her as inside our network of concern and, therefore, to assess and injustice done to her as something perpetrated against one of "our own". The negative emotions we muster in response to the protagonist's setbacks are a function of our sympathy for her. Sympathy is the foundation here. That is why we say it has depth" (Carroll, 2007).

10. Carroll himself says that he cannot explain this process: "The sense or propositional content of the description of the fictional Dracula provides the content of the reader's thought of Dracula; ideally, the reader's mental representation of Dracula is identified by and constituted from the propositional content of the descriptions in the text, though a great deal about how this is to be done with any precision in particular cases will be tricky to spell out" (Carroll, 1990, p. 86).

2.5.THE SYMPATHY SOLUTION

In Section 1 I proposed that fictions could be considered as worlds of possibilities we acentral imagine. I took as a point of departure Wollheim's concept of acentral imagining that regarding our engagement towards narrative fictional worlds is determined by an external dramatist, the text, and an internal dramatist (the receptors who are at the same time the internal audiences). The text encompasses and delimits the boundaries the characters (the actors) can cross. It establishes lines and actions, so it prescribes what the characters can do.

We are concerned solely with narrative texts. The mediums of expression could be literary, theatrical or cinematographic (and in some cases pictorial[1]). Within the text are fictions, fictional worlds that are worlds of possibilities. Fictional worlds take the conventional meaning of the words, images or gestures for their own purpose (aesthetic), but on the other hand they rediscribe them opening them to potential or possible meanings. In the actual world the propositional content of our mental states correspond to conceivable states of affairs because we can think about them[2]. We share the meaning of that propositional content because it corresponds to the things or states of affairs we intend to convey through language or other mediums of expression. However, meanings are not fixed, they are conventional and change according to their uses. We believe that those propositional contents exist because we are used to consider that the states of affairs they correspond depict certain objects and establish properties and relations between those objects in the actual world.

Fictions are worlds created on the basis of our world of shared beliefs (in relation to the actual world). We must be credited with the mastery of culture and language of our everyday world in order to understand this kind of worlds. But also our perception should be familiar with them. If we remember the startling effect of the first audiences of Lumiere's "Arrival of a train", who were shocked by the effects of the cinematographic medium, we can validate the fact that we should be perceptually used to the medium of expression of a fictional world and of a fictional narrative in order to be able to understand what it is about of. It is as simple (or it is as difficult) as to learn to read. But on the other hand we know that fictional worlds are not real. Even though, they show us states of affairs that are conceivable because their propositional content depict different and diverse relations between well-known properties and objects that create new objects and scenarios we can or we cannot even find in our world. Even if it is improbable to find them in the actual world they are conceivable as possibilities

if they could be imagined within our own repertoire; that means, if we are able to establish associations and connections between our mental contents, our worlds of shared meanings and what the fictional propositions establish[3]. Nevertheless, although fictional worlds are worlds of possibilities, they are constraint by what dictates the text[4].
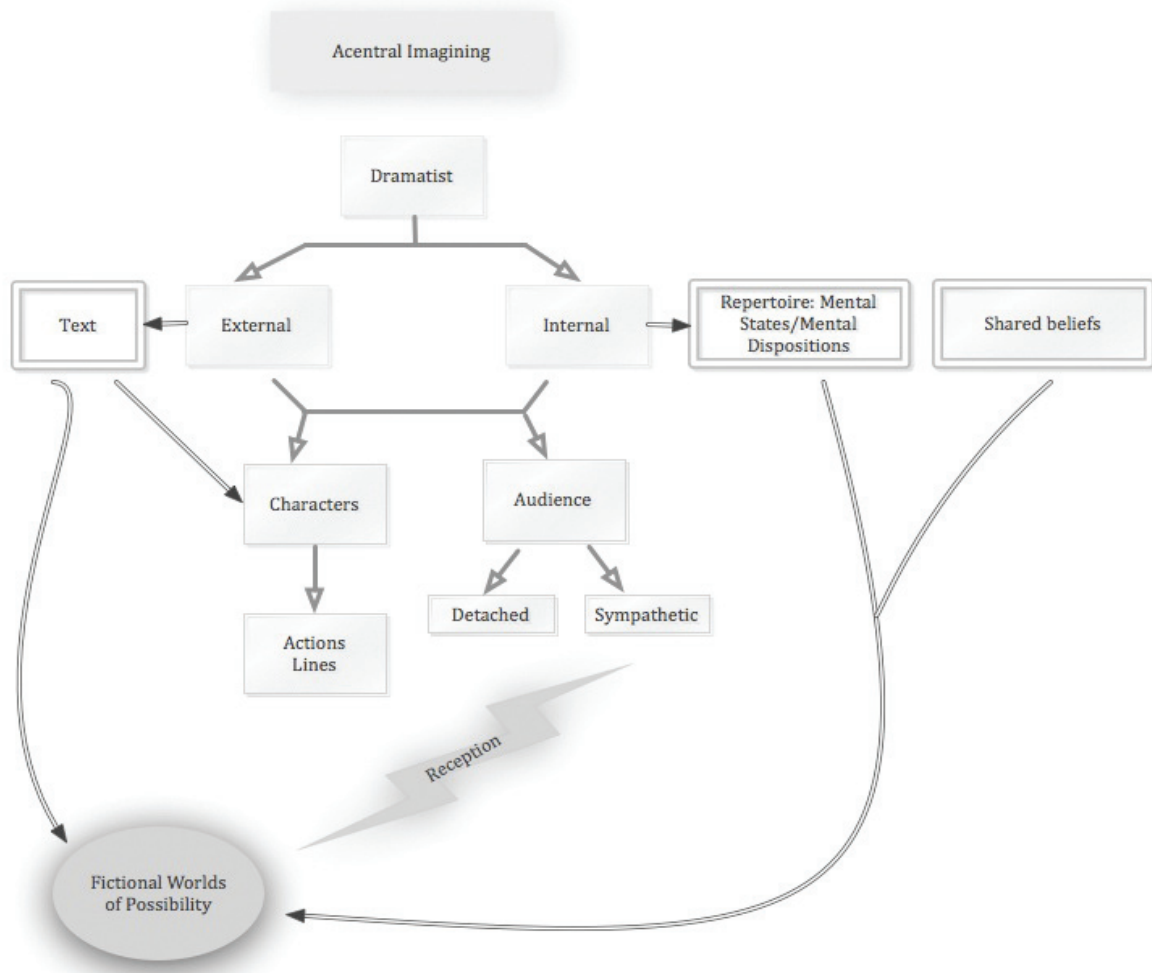
Fig. 6. *Acentral imagining schema*

Fictional worlds invite us to make-believe what is the case, not to believe what is the case. They invite us, but it is up to us to take the invitation. We can take the content of a fictional world as a deceived fact, and think it as "not probable". However, if there is at least one chance to imagine it as possible, then we do not have to believe in it, because possibility does not mean that it is probable that its content may become true in our world. Make-believe fictional worlds is to acentral imagine them as "if they were a known fact" being neither true or false, according to our capacity to open possibilities of relations between objects and properties within our own mental repertoires and shared beliefs and at the same time to relate them to the fictional content.

We are responsible for make-believing. Then, even though there is an external dramatist who determines the boundaries of the fictional world (it functions as a prop in Walton's terminology), the internal dramatist (that is, us) is the one who make-believes that the fictional content is as "if it were a known fact". No one else tells us the fictional content as "if it were a known fact". The fictional world by itself means nothing if there is not someone who reads or watches it. We as audiences imagine acentrally the content of the fictional world. Obviously we follow certain conventions in order to distinguish what is fiction and what is not. But this does not mean that we should recognize the author's intentions. It is a conventional matter because, recalling the example of the theories of the origin of the universe, taking the Bible as a fiction or as a fact depends on the shared beliefs the group that supports that the text as one or the other have. Certainly in this case the Big Bang Theory is an attempt to explain the origin of the universe based on verifiable facts. However the reception it has in religious and scientific groups differs according to what they believe and the conventions each group follow.

Finally, it is necessary to say that truth in narrative fictional does not rely only on our own capacity to make-believe. In many narrative fictions where we can indentify clearly a narrator it may take place that he misleads us about what happens on the story. This is what is commonly called as unreliable narrator (Booth, 1961). This type of narrator serves as a counterexample that shows us that truth in fiction is what it may be reasonable for the characters in the same logical space to infer that exists within the fictional world (their world) of the text. But on the other hand we can recognize reliability or unreliability in narrations and also what is true or false in the story depending on how we are able to infer due to our acentral imaginative engagement (take the fictional world as "if it were so") to the text in relation to the propositions taken for granted as stated in the interrelations between the characters in the fictional space (what we make-believe is taken as a "known fact" for them).

Regarding the paradox concerning this work we have found that belief is not the proper frame for understanding how audiences get immersed in fictions because we do not believe in fictions, we acentral imagine them as "if they were a known fact". We do not believe in the existence of the states of the affairs purported by fictions, we rather make-believe in them. For that reason if we do not hold beliefs regarding fictions then it seems that we do not have emotions for them, then there might be no paradox. However, fictions move us although we do not believe in them. In consequence we could assume that having a belief is not a prerequisite for feeling an emotion towards a fiction. But on the other hand we have seen that it is difficult to sustain that our emotional apparatus concerning aesthetic emotions has instead of beliefs, make-beliefs, make-desires or even thoughts.

Sometimes it is difficult to express our emotions but we can still find expressions to name them. We do not always feel emotions for the fictions but also for other imaginary states, such as memories, dreams, etc. Although the object towards the emotion is directed is imaginary we still feel the emotion and we can recognize it and name it as a specific emotion. I think that holding a strong cognitive view on emotions is not a proper frame to understand our emotional engagement towards the imaginary, as it is not the concept of belief to explain fictions.

Cognitivism presents us a picture of how emotions work in our minds. Here I will not discuss if a strong cognitive approach structured on beliefs, evaluations and even desires is adequate for an explanation of our emotional lives. However I think that cognitivism forgets that although emotions can be distinguished from other mental phenomena by the way they process their cognitive components, emotions are what they are because we feel them. We cannot obviate the fact that we feel emotions, that when we experience certain emotion we say "I feel *x*". The "Paradox of fiction" is based on a cognitive view, that is the reason why the notion of belief results puzzling regarding those worlds that induce us to feel certain emotions but at the same time we only make-believe in them. If we take a cognitive approach in relation to aesthetic emotions we will not only fall into a paradox but also we will ignore the importance of the fact that we feel not only aesthetic emotions, but emotions at all. For that reason I think that it would be appropriate to use another theoretical framework in order to incorporate those feelings in the structure of emotions and in consequence reformulate the paradox in different terms. In my research I found that Peter Goldie (1999, 2000, 2002a, 2002b, 2002c, 2003, 2004, 2005, 2009) is one of the philosophers that advocates for a non-reductive concept of emotion as belief-desire complexes and I will argue in favor of using his proposal in order to understand how and why we feel for the fictions. I will start with Goldie definition of emotion:

> An emotion is typically *complex, episodic, dynamic* and *structured.* An emotion is complex in that it will typically involve many different elements: it involves episodes of emotional experience, including perceptions, thoughts, and feelings of various kinds, and bodily changes of various kinds; and it involves dispositions, including dispositions to experience further emotional episodes, to have further thoughts and feelings, and to behave in certain ways. Emotions are episodic and dynamic, in that, over time, the elements can come and go, and wax and wane, depending on all sorts of factors, including the way in which the episodes and dispositions interweave and interact with each other and with other aspects of the person's life. And an emotion is structured in that it constitutes part of a narrative –roughly, an unfolding sequence of actions and events, thoughts and feelings- in which the emotion itself is embedded. The different elements of the emotion are conceived of by us as all being part of the *same* emotion, in spite of its complex, episodic and dynamic features. The actions which we do out of an emotion, and the various ways of expressing an emotion, are also seen as part of the same narrative, but not themselves as part of the emotion itself (Goldie, 2000, pp. 12-13).

Goldie is part of the cognitivist tradition but in a weak sense. He considers that emotions are intentional, but intentionality does not refer to believing about something (nor desiring), but perceiving, thinking and feeling. For Goldie we do not intentionally direct our beliefs towards an object for feeling an emotion, but instead our thoughts and feelings because beliefs do not explain why a person feel an emotion for an object[5]. In particular Goldie calls the intentionality of emotions as a "Feeling towards" which is "*thinking of* with feeling" that has a perceptual quality that lacks beliefs. That means, when we feel an emotion our feelings are directed towards the objects of our thought. Goldie does not explain feeling fear, for example, as I believe *X* is dangerous, I desire to avoid danger, then I feel fear. It is reasonable to think that believing that *X* is dangerous is not a sufficient reason for feeling fear, because I can believe it is dangerous and do not feel fear. But in addition neither our desire to stay

away from danger is a sufficient reason for explaining fear, because I can satisfy that desire without any feeling but also even if I can satisfy that desire the action itself cannot satisfy me (Goldie, 2000, Wollheim, 2006). For that reason Goldie explains fear as "feeling fear towards something thinking of it as dangerous in that special way which involves feeling fear" (Goldie, 2000, p. 36).

Goldie understands "thinking of" as thinking something "as being in a particular way". It can involve imagination and perception, but he does not include imagination as "imagining *that*" or " imagining something being the case" but rather imagining as "visualizing something in your mind" (Goldie, 2000). On the other hand, Goldie considers that "Feelings towards" are not the same as bodily feelings (such as the feeling of our heart racing). Bodily feelings are part of our emotional experience. They are sensations that involve conscious bodily changes so they are intentional because they are directed towards our one's body (Goldie, 2002). However bodily changes cannot reveal by themselves what an emotion is about because we can feel the same bodily feelings in multiple circumstances[6].

> Bodily feelings alone cannot reveal to you what your emotion is about; … the most they can reveal is that you are feeling an emotion about something or other, which has certain determinable property (Goldie, 2002).

Bodily feelings are part of our emotional experience mainly because they borrow intentionality from "Feeling towards" in order to direct them "towards the world beyond the body" (Goldie, 2002) so we can associate them to the proper object of an emotion. In consequence, "Feeling towards" cannot be not a feeling directed towards our bodily condition. It is a feeling directed to an object "as being in a particular way or having certain properties or features" (Goldie, 2000). The object can be a person, a state of affairs, an action or an event. "Feeling towards" is "thinking of with feeling" and "thinking of" is subject to the will as far as our imagination allows us thinking the object in a different way.

> In feeling towards, the imagination tends to be much more intractable than in thinking of; that is to say, the imagination tends to be less subject to the will- it tends actively to 'run away with you'. And it is, in part, because of this feature that the emotions are *passions:* your thoughts and feelings are not always as much under your control as you would want them to be (Goldie, 2000, p. 58).

"Feeling towards" involve that feelings and thoughts are directed towards the object of one's emotion; that they are part of "the world we are emotionally engaged". Goldie explains emotions as "Feeling towards" which are episodic states, but also mental dispositions (Wollheim, 2006, 1984) because they are cognitive penetrable, that is they are not closed. Since emotions are cognitive penetrable they affected by a narrative inner to the person who feels them and this narrative comprises his beliefs and desires but also a narrative shared by his culture.

Goldie considers that emotions are entailed in social practices that teach us how and what to feel. These practices are part of a paradigmatic narrative structure that is inserted in our culture. This paradigmatic narrative structure entails "paradigmatical recognitional thoughts" and "paradigmatical responses" that involve motivational thoughts and feelings, bodily changes, expressions, actions, etc. that are crucial in the way we learn to apply the concept

of a particular emotion[7]. In that way I think that Goldie agrees with Scruton that emotions involve what Scruton calls a "common culture":

> A System of shared beliefs and practices that tell a man how to see the situation that besets him (were 'seeing' is a matter of recognizing the appropriate occasions of emotion) and which may also tell him what to do in respond to that perception (Scruton, 1983, p. 145).

For each emotional experience there is a narrative of an emotional experience that includes what is a paradigmatic narrative structure such as what is non-paradigmatic (that includes the agent's own perspective of the situation according to his own history). Finally because emotions are engaged in the world, when we have an emotion we respond accordingly to what is going in the world. Therefore, emotions can be justified by reasons and "reasons will also justify the ascription to the object of the emotion"(Goldie, 2004). However being reasonable or unreasonable does not explain what an emotion is, but only that an emotional response is not appropriate, i.e., if we reflect on the thoughts involved in our emotional response after we experience it. The link between emotion and action or emotion and behavior is based on the thoughts involved when we "feel towards" the object but also by how it have become adapted by our cultural education.

The core of the "Paradox of fiction" specifically regarding narrative fictional worlds does not rest only on the structure of emotions but also on our ability to acknowledge the characters' emotions in order to be capable to feel something for what is happening to them. For that reason I think that it had been important for Currie and Walton to review and take as their own theoretical framework "Simulation Theory" because it tries to explain how we predict or mindread other's mental states, which include emotions, although we have seen that taking the concept of simulation as they do is problematic. Peter Goldie also analyzes the way we understand other's emotions and he considers that it is due to the reasoned actions and expressions that are "vehicles of meaning", like bodily movements and verbal expressions (which can be sincere or insincere) that we can understand what the other feels. In order to achieve this understanding we use our faculties of reason and imagination so we can organize the other's emotions into a narrative structure[8]. That means,

> What a person does, or says, can be understood as an emotional response on the basis of an understanding of what is paradigmatic of that emotion-type's narrative structure (Goldie, 1999).

Understanding other's emotions is possible because we are able to understand our own emotions. Our own narrative structure help us to understand how others express their emotions or the others' emotional responses and hence what the others are feeling (that is, identify their emotions as *X*), because it helps us to make sense of why they response in a certain way. However, it is also necessary to start an interpretative project in which we have to piece together the narrative structure, with the other's narrative, the object of his emotion and the way he feels towards the object. Goldie considers this process as a "Hermeneutic circle" (Gadamer, 2000, 2001), because understanding others means to enter in a dynamic of mutual referencing mediated by the culture that has the one who is interpreting.

> A person's character, mood, intentional states, feelings, sayings, reasoned actions, bodily changes and states and his expressions of emotion, as well as your own emotions, mood and character, all play part in the project of understanding that person's emotions –and emotional life- in a narrative structure, often only achieved through a caution process of *tâtonnement* within the hermeneutic circle (Goldie, 1999).

I think that the process described is a matter of *Verstehen* and Goldie depart from the debate between "Simulation Theory" and "Theory-theory". However, understanding does not secure that we do respond emotionally to the other situation. For that reason Goldie analyzes the different ways by which it has been considered that we can understand others emotions but also it is possible to react emotionally as the other does. These are: Emotional Contagion, Emotional Sharing, Emotional Identification, Empathy, In his Shoes Imagining and Sympathy. I will expose Goldie's explanation of each of these ways but at the same time I will try to explore the possibilities every one has as an alternative solution to the "Paradox of fiction".

Emotional Contagion (Goldman, 2006) occurs when the agent catches the emotional experience from the target as an original experience without being aware of the contagion and without catching the object of the target's emotion. Ekman (1980) has shown that there are pancultural facial expressions for emotions and Hatfield, Cacioppo & Rapson (1993) have found that people are capable of mimic these expressions as well as vocal and postural expressions and "feel themselves into those other emotional lives to a surprising extent". Carroll (2007), Coplan (2006), Murray Smith (2006-7), and Plantinga (1999a) consider that emotional contagion represents an important way by which we are emotionally engaged with audiovisual narratives. For Carroll emotional contagion or what he calls mirror reflexes "contribute to keep the excitement level in our body elevated" and "may make available information that we can integrate into our more encompassing emotional responses to the characters" because "they can facilitate our recognition of character emotion and modulate our own emotional response to it"(Carroll, 2007). Plantinga takes Hsee, et.al. (1990) experiments[9] in order to support the fact that we "sometimes mimic the facial expressions of people we see on film and video" (Plantinga, 1999a, p. 243). He contends to the "weak version hypothesis" that claims that facial expressions are not sufficient to cause an emotion but nevertheless they influence our emotional experience (Frijda & Tchevkassof, 1997)[10]. Moreover he considers that emotional contagion prompts empathy for the character and he also assess that "contagion doesn't move only from character to spectator, but between spectators" (Plantinga, 1999a, p. 248.). However as we shall see in the later case he confuses emotional contagion with emotional sharing. On the other hand Murray Smith also considers that emotional contagion or "affective mimicking" induces to imaginative projects. He considers that "Mirror neurons" that are part of our mirror system[11] are evidence for affective mimicking and how this process let us understand some emotional states in others. As for Plantinga emotional contagion or "mimicry of basic actions and emotions" "may scaffold the imagination, including empathic imagination, of more elaborate, finely-specified states of mind" because it mediates our understanding of others emotions as "it constitutes a 'direct experiential knowledge' of these emotions by the 'direct mapping' of visual information concerning the emotions of others –in the form of expressions, gestures and posture- onto the same viscero-motor neural structures that determine the experience of that emotion in the observer" (Smith, M. 2006-7). However, I think emotional contagion concerning to our emotional engagement to fictions is far from

being a solution to the "Paradox of fiction". It may be true that in audiovisual fictions we may mimic the characters faces or expressions, but there is not a necessary connection between our emotional feelings, the characters expressions and what the characters might be feeling. Sometimes we laugh when the character laughs, i.e., when we watch the American animated television series "Beavis and Butt-head", but on the other side we laugh when the character performs a funny action even if he does not laugh. For example in the American sitcom comedy "The Big Bang Theory" Sheldom Cooper (Jim Parsons) is a character that barely laughs. He is always serious but his actions are comical and make some spectators laugh. I think as Goldie does, that emotional contagion is neither necessary nor sufficient for emotional understanding (Goldie, 1999, 2000). For example in cases of contagious laugher we do not understand why the other is feeling towards in that way for the object, and maybe neither do we. As Coplan argues, "emotional contagion is not a deliberate or intellectual process but one that takes place involuntarily and unconsciously" (Coplan, 2006). If we analyze our experience of emotional contagion we may learn something, but emotional contagion *per se* does not gives us any information about what is happening in the fictional world neither it helps us to engage imaginatively to it[12]. I agree with Carroll that emotional contagion may keep our "excitement level elevated" but it does not facilitate our understanding of the character's situation within the narrative and our imaginative engagement of his actions "as if they were so" in order to feel certain emotion towards him.

Emotional sharing is when you share with the other the fact of being emotionally moved by the same situation, scene or speech (it is "Feeling towards" *X*). It is different from emotional contagion but because "your sharing of it with another serves in no way to explain your understanding of what is it about" it could be confused with it (Goldie, 1999) as Plantinga does. Cases of emotional sharing could be i.e., when I shared with my mother the sadness of my grandmother's death. For Goldie, emotional sharing is close to what for him Scheler described as "immediate community of feeling"[13].

Emotional sharing could be of two sorts. The first kind is typical in the case when an audience or a crowd shares an emotion because each member is thinking and responds emotionally to the same thing, i.e., when the football audiences react shouting at the missed penalty. This sort of emotional sharing does not explains why we engage emotionally to fictions because even though audiences could share the same reaction, i.e., they all laugh when the silly guy falls down the stairs or they startled jump the seats when the monster is approaching the vulnerable girl, the fact that they all share the same feeling is not the cause of why they respond emotionally to the scene. Emotional sharing as emotional contagion can give us clues about how certain audiovisual scenes (and maybe some other non audiovisual) are constructed in order to elicit certain emotional reactions, because people react in some sort of the same way. However, the fact that I share a feeling with the other is subsequent (not a consequence) of they way we "Feeling towards" the fictional situation and it is not a prerequisite for understanding the text neither for understanding why the other feel (the character or the guy seated next to me) in that way.

The second kind of emotional sharing can takes various forms, but the representative situation is "when the members of the audience or crowd think about and respond emotionally to

things which are numerically distinct but the same type –the folks back home, perhaps, or memories of first love" (Goldie, 1999). Obviously because here we respond to different narratives with different stories but with the same leitmotiv this sort of emotional sharing cannot explain us why one feels an emotion towards a fictional narrative when everyone imagines that the character does or does not feel the same way because the story is already given and it is the same for all of us. The limit case of this second sort of emotional sharing is what Goldie calls (following Scheler) emotional identification. In emotional identification one identifies with another so

> one's sense of one's identity to some extent *merges* with one's sense of the identity of the other, so that there is a sort of draining away of the boundaries of cognitive and sensory identity (Goldie, 1990).

To illustrate emotional identification Goldie takes Scheler's examples such as: identification with a totem or with ancestors in ancient cultures; ecstatic identification when the individual becomes a god; hypnotic identification with the hypnotist; identification of the child with his toys[14]; erotic identification as a "mutual coalescence"; mother's identification with her son or daughter; and identification found in a crowd of people[15] (Scheler, 2005).

Regarding fictions it seems unlikely to find this kind of emotional identification, because spectators know that they are distinctively beings from the fictional characters they are following while reading or watching their stories. However Carroll (1990, 2007) finds out that identification could be related to proposals that hold that certain psychological processes project a kind of identity relation between an individual and an object or the image he constructs of this object. Then we can find some theories in which it is sustained that it is possible that our feelings or thoughts regarding fictional characters and the situations they are suffering may be the same as them. These Identification Theories are mainly related with cinematographic fictions (at least in the contemporary debate). They sustain that audiences feel the same as the character, they want what he wants (both have the same goals) and think the same as him (the propositional content of their thoughts is roughly the same). However, as Carroll pertinently pointed out, these kinds of theories have their roots in Plato's *Republic* (Carroll, 2007). As we saw in Section I Plato considers art as an imitation of appearances. In the case of fictional narratives Plato is concerned with epic poetry or what he calls imitative poetry that mimic actions of men, but "whether voluntary or involuntary, on which, as they imagine, a good or bad result has ensued, and they rejoice or sorrow accordingly" (Plato, 1994-2009b, Plato, 200a, 603c). Plato considers that in ordinary circumstances if we suffer we should confront our misfortune in calm and acting rationally and not with anger. Imitations show us characters acting with fury in front of the situations they are living, that is irrationally. On the other hand, Plato thinks that while in our lives it is virtuous to not to pity for ourselves (or the others) when we suffer (or the other) because it is better to be brave and tolerate misfortune, imitative poetry shows characters pitying and feeling sorrow for themselves (or the others). The problem relies upon the way we react towards this poetry, because we feel sorrow for character's sufferings whereas it is not correct to feel in that way in the real life. That is the reason why for Plato imitative poetry is not political advisable. It represents a civic danger because it teaches us how to not to react in front of suffering and adversity. The idea behind this concern, as Carroll deduces, is that Plato implicitly sustain that there is a "transfer

of emotional states (that) occurs upon exposure to fictional characters" (Carroll, 2007). That means, there is identification between characters and audiences, and that is what makes imitative poetry dangerous.

After Plato more recently there have been developed Identification Theories in film aesthetics, i.e. in the psychoanalytic approach of Christian Metz (2001, 1991) and Jean-Louis Baudry (1974-75). Here I will not discuss the influence Freud and Lacan's psychoanalytical proposals had in these approaches[16]. I will only outline an overview of their notion of identification in film. For Metz identification is a process of "primary cinematic identification" in which there is a transposition of the spectator's perception to the cinematographic technical (and even also institutional) apparatus. That means, the spectator identifies with himself "as a pure act of perception" (taking Lacan [1949] concept of "mirror stage") and while doing so it is possible for him to get engaged with the film by identifying with the camera.

> As he identifies with himself as look, the spectator can do no other than identify with the camera, too, which was looked before him at what he is now looking at and whose stationing (=framing) determines the vanishing point (Metz, 2001).

For Metz primary identification is a condition for comprehension, and it is primary because it makes possible other identifications, i.e., identification with the character of the fiction or even the actor ("in more or less 'a-fictional' films [Metz, 2001]). This type of identification is not understood as identification to the way the character feels but to what the camera and the projector "sees". However it is important to notice that this identification for Metz, as for Baudry, is not with the content of the film or what is depicted, both rather with the cinematic apparatus.

> The "reality" mimed by the cinema is thus first of all that of a "self." But, because the reflected image is not that of the body itself but that of a world already given as meaning, one can distinguish two levels of identification. The first, attached to the image itself, derives from the character portrayed as a center of secondary identifications, carrying an identity which constantly must be seized and reestablished. The second level permits the appearance of the first and places it "in action"-this is the transcendental subject whose place is taken by the camera which constitutes and rules the objects in this "world." Thus the spectator identifies less with what is represented, the spectacle itself, than with what stages the spectacle, makes it seen, obliging him to see what it sees; this is exactly the function taken over by the camera as a sort of relay (Baudry & Williams, 1974-5).

Neither Metz nor Braudy are interested in emotional identification. As Greg M. Smith has noticed Metz "does not refine Freud's understanding of emotion when he imports psychoanalytic concepts into film theory" because "his first priority is to explain cinematic signification, and cinematic pleasure is an important but still secondary problem" (Smith, G. M., 2007, p. 187). However, although I will not discuss the complexity of the psychoanalytical concepts Metz and Braudy take as a point of departure for their conception of identification in cinema I want to comment on the fact that identification with the "camera eye" may result in a problem of indiscernibility of identity because although the camera frames the objects of our perception we do not share the same properties as the camera (not even in imagination).

The camera is the medium of expression, as it is the canvas, so we do not identify to the way it shows us a situation but we only perceive and imagine the situation "as if it were a known fact" according to our ability to associate what we are perceiving to what we have perceived before (in the film and in our own perceptual story). For example, in animated cinema we perceive objects we do not perceive the same way in the actual world. However, because they can share and combine properties with objects we perceive in the actual world we can imagine them "as if they were so". We do not identify with the camera, we do not put into the place of the camera or the projector. We perceive a situation framed, and although it is constrained by what shows the camera we have to (and we are capable to) perceive and imagine it through the medium of expression but we are who imagine and perceive. On the other hand, we do not only perceive what is happening in the fictional world but also in order to comprehend the narrative we have to imagine what is happening outside the framed visual space, that is offscreen[17]. Finally, we can find another more contemporary philosopher Berys Gaut (1999) who is concerned with identification in cinema too but regarding our emotional responses. In order to try to avoid the problem of identity of indiscernibles Gaut sustains that identification is an imaginative process in which the spectator "imagines" himself feeling, believing and wanting the same as the character. He proposes a notion of identification in which the spectator imagines the same as the character throughout different ways:

> The act of identification is aspectual. To identify perceptually with a character is to imagine seeing from his point of view; to identify affectively with him is to imagine feeling what he feels; to identify motivationally is to imagine wanting what he wants; to identify epistemically with him is to imagine believing what he believes, and so on… Just because one is identifying perceptually with the character, it does not follow that one is identifying motivationally or affectively with him, nor does it follow that one imagines that one has his physical characteristics" (Gaut, 1999, p. 205).

As soon as Gaut introduces the notion of imagination, and the spectator and the character does not have to share all the same mental content, he tries to avoid the confusion of identity between the spectator and the character. Then identification in global could not occur[18]. On the other hand he considers that there is still possible another kind of identification: empathic identification. In empathic identification we not merely imagine what the character fictionally feels, but where we also feel certain emotion in relation to the situation the character confronts, making us feel the same as he feels towards it. This notion, according to him, is different from empathy in which we really feel what another person ("real") feels. Later on we shall discuss again the concept of empathy, but for the moment it is important to notice the problems regarding Gaut's proposal. First it is not clear what an emotion is for him. Second, even if identification means that we imagine what the character feels we do not share the same intentional object of our emotion (Carroll, 2004). And even if we share the same intentional object the fact that we share it is not the cause that we feel certain emotion towards the character neither it is the cause for identifying with him (Carroll, 2007). As Carroll argues "that the two responses overlap in terms of certain elements—e.g., the emotive appraisal of the monster as something is threatening and repelling—does not indicate that the overall emotional states are the same, or that the audience member takes herself to be the protagonist. Sharing emotive responses cannot be a sufficient condition for identification"(Carroll, 1990 p. 94). In conclusion, as we saw with empathy theories (and

now we can include Gaut's concept of empathetic identification) imagine or pretend to feel what the other feels and character-identification are not satisfactory solutions to the "Paradox of fiction" because as Carroll suggests "the audience has emotions (suspense, concern, pity, etc.) that the characters do not, while protagonists have emotions and fears that the audience lacks" (Carroll, 1990).

Notwithstanding in the last Chapter we have explored and criticized empathy solutions for the "Paradox of fiction" here I will review again this concept within Goldie's theory. The main reason for doing so it is that Goldie, as we do, uses Wollheim's proposal in order to understand this emotion. However we shall see that regarding our emotional engagement with fictions empathy is a concept that remains as an unsatisfactory solution.

For Goldie empathy implies central imagining the narrative of the other person (who is completely different from me) and therefore his thoughts, feelings and emotions. In order to feel empathy one has to satisfy the following conditions:

> First, it is necessary for empathy that I be aware of the other as a centre of consciousness distinct from myself.
> Secondly, it is necessary for empathy that the other should be someone of whom I have a *substantial characterization*.
> Thirdly, it is necessary that I have a *narrative* which I can imaginatively enact, with the other as *narrator*. (Goldie, 1999).

In order to explain empathy, Goldie uses Wollheim conception about imagination (Wollheim, 1991)[19]. He considers that for empathizing I have to start a central-imaginative project, in which the character does not necessarily have to be me, but instead, someone other than myself. When I imagine centrally from the point of view of the one of the characters within a scene, he becomes a "protagonist of my imaginative project" (Wollheim, 1991). Then I can empathize with him imagining being him, because while I imagine centrally him I imagine his emotions "as though they were my own"[20]. Empathy is possible because I have a narrative I can enact and by means of it I have a characterization about the character and in this characterization he accomplishes the function of a narrator[21]. The characterization of the narrator includes aspects just as emotions, moods, dispositional psychological facts and non-psychological facts about the character (Goldie, 1999).

> This characterization serves as 'background' to the project of imaginative enactment of the narrative in the 'foreground'. Both characterization and narrative are independently necessary for empathy; without the former, there is no possibility of centrally imagining *another*; and without the latter, there is nothing to enact –at best one is able only to imagine what another person is like (Goldie, 1999).

Goldie retrieve the original conception of empathy as "feeling into". Using Wollheim's proposal he shows that first empathy is a feeling and second that by means of it we can not only understand other's emotions but also experience them as "if they were our own". However "Feeling into" is not the same as "pretending to be into the other's shoes" or "In his Shoes Imagining". Even if for feeling empathy I have to imagine, pretend or make-believe the

thoughts and emotions of the other, I do not imagine from the inside thinking, feeling what the other is thinking and feeling, that means I do not put imaginatively in his shoes. In Section 1 I described the distinction between central imagining and imagining in the others shoes. Goldie maintains Wollheim's characterization of these two sorts of imagining incorporating central imagination as an explanatory framework for empathy but having the other as a narrator[22]. For that reason while in empathy the one who imagines is completely separate from the character and the character is responsible for the characterization I imaginatively enact, in In his Shoes Imagining there is a "mixture of characterizations" of the one who imagines and the character the one who imagines is imagining because the one who imagines is imagining from the inside what the other does. As Goldie argues

> For I can imagine myself in another's shoes with an overall characterization which retains certain aspects of my characterization as well as bringing in certain aspects of the other's characterization. That so can be seen by the sense of the question: 'What would I do if I were in Bill Clinton's shoes?': the answer need not be 'Obviously, just as Bill Clinton would'; nor need the answer be one which supposes that I, with all my characteristics and woeful ignorance of US politics, am strangely catapulted into Clinton's chair in the Oval Office. In-my-shoes imagining is also possible, and also involves a mixtures of characterizations. I might try to imagine what my wise and cautions friend would do if he were in my place, whilst not losing track of the fact that it is I –and not my friend- who is the one wildly and recklessly in love with her (Goldie, 1999).

Simulation theorists as Goldman and Currie analyzes empathy not as centrally imagining but instead as In his Shoes Imagining because in order to simulate others mental states I have to pretend myself to process the mental states the other has, such as beliefs and desires, for predicting what the other is thinking or desiring and then how he might act. But as Goldie remarks In his Shoes Imagining is different from empathy. Although Simulation theorists do not completely recognize that there might be a mixture of characterizations[23] simulation is equivalent to imagining from the inside (another way to describe In his Shoes Imagining or Putting in the Other's Shoes). Besides that I agree with Goldie that via solely In his Shoes Imagining or imagining from the inside it is not easy to acknowledge other's emotions neither feel something towards him because it is necessary a prior understanding of the other's situation or certain knowledge of how people react in those circumstances in order to have a characterization that let us start this kind of imaginative project[24] (Goldie, 1999, 2005). That means it is necessary to join together either both paradigmatic narratives and/or both inner narratives. Concerning the "Paradox of fiction" it is difficult to sustain that In his Shoes Imagining can elicit en emotional response in the audience for two reasons. First we do not imagine the characters from the inside as we argued in Section 1. Secondly as Goldie notices "if you (in this case the character) are substantially different in character from me, your motives, which I use as imagined 'inputs' to my imagined reasoning, will come to seem alien when I try to simulate your thinking, and a kind of imaginative resistance is likely to set it" (Goldie, 2005, p. 141). That is to say, if I put into the character's shoes it could be possible that I cannot be capable or do not want to imagine the character's world because I do not "reflectively" approve it (Gendler, 2000) because I do not have a substantial characterization and in consequence I might not feel anything about it. However as we shall see later on imaginative resistance, if it exists, can only produce aversion towards the fictitious situation,

but nothing else. The main problem here is that as that we do not put into the character's shoes for make-believing the fictional world, we do not start this kind of imaginative project for feeling an emotion towards him because our dispositions to feel need a characterization of the object in order to "thinking of with feeling" it.

In consequence it seems that empathy, as Goldie understands it, might be the proper solution to the problem concerning this work[25]. Nevertheless, for the same reasons I gave in Section 1 Chapter 5 central imagining is not a proper frame for understanding fictions so it does not serves as a solution for the "Paradox of fiction". Goldie takes Wollheim's concept of central imagining when we do not have an internal character, but rather the character is external to us. The audience in consequence will be empathetic. When we feel empathy for a character we might be capable of "feeling into" him because while we can find us in the character's condition (Wollheim's "cogency condition") we can experience his emotions "as if they were our own". I have contended that when we engage with narrative fictions we do not have experiential imagining, because we do not imagine ourselves centrally. But I also argued that narrative fictional worlds are works we acentral imagine because we do not imagine them "as if they were our own" but instead "as if they were so". In consequence I also think that we do not feel for the fictions because we feel empathy for the characters, since we do not centrally imagine them.

When we read or watch a fictional narration we engage in an imaginative project in which we do not only focalize on one character or the protagonist. We acentral imagine the narrative through its medium of expression. If we agree that we central imagine what the character is feeling then we might imagine him feeling as if we were feeling the same as him. But as Carroll contends we have complementary emotions for the characters, i.e., when he feels sad we might feel pity (we do not share with the character neither the same mental dispositions nor the same intentional objects). On the other hand, as Goldie suggests it is difficult to support that we may empathize with a character because even if we understand his emotions by means of his expressions and the way we can organize them into a narrative structure, it is necessary for imagining him in certain emotional state to notice the differences between the emotional dispositions we can find between the character (that we can deduce from his situation in the story) and our own (Goldie, 2005). When I empathize with someone else, the other is the narrator, then I have to central imagine his situation as he presents it in order to feel it; it is like if I adopt it. But as I pointed out when we get imaginatively engaged with fictional narratives there are two dramatists: one external, who tells us his story (and can function figuratively as a "narrator" in the literary sense) and another internal, who interrelates with him in order to make-believe the fictional world "as a known fact" but also puts his own mental dispositions in order to feel something towards him. In conclusion empathy as an emotion or as an aesthetic emotion does not help us to solve the "Paradox of fiction". Where we can find a solution?

First we have to advocate for the fact that imaginings can give arise to real emotions. That is the reason why I think Goldie's proposal is an excellent alternative not only for understanding emotions but also for an appeal to the link between the imaginary and our emotional lives. As we saw Goldie considers that imagination can play an important role in our "Feeling

towards" real objects, because "Thinking of" includes imagining and visualizing something in our mind. As a matter of fact I think that "thinking of" can contain what Wollheim calls iconic mental states. Then in Goldie's proposal we can conceive the following example: if I imagine my cat getting sick and the doctor making him surgery I might actually come to feel fear or sad about the imagined condition of my cat.

> A real life emotional experience involves perceptions, thoughts and feelings, typically directed towards the object of emotion. Recognition that one is having an emotional experience is not a necessary part of every such experience. So, if an emotional experience were to have an imaginative counterpart, then we would expect it to involve *imagined* perceptions, thoughts and feelings, typically directed towards the *imagined* object (Goldie, 2005, p. 134).

If imaginative mental states directed to imaginary objects can elicit emotions then we can deduce that fictions can also elicit emotions because they are fictional worlds we [acentral] imagine. The problem is how we are able to link our acentral imaginative reception of the fictional world (taking it "as a known fact") to the way we "feel towards" the fictional content. In order to solve this puzzle I want to adjust the adaptation Meskin and Weinberg (2003) do of the Possible World Box structure developed by Nichols and Stich (2000) for explaining how fictions can activate our affective systems.

First I want to show that Shaun Nichols and Stephen Stich have offered some interesting suggestions within the "Simulation Theory"/Theory-Theory" debate that I think support my own proposal of considering fictions as worlds of possibilities we acentral imagine. They consider that imagination could be described as follows:

> To believe that P is to have a representation with content P I one's belief box; to imagine that P is to have a representation with content P in one's pretence box (Nichols, 2003)

As Goldie sustains regarding emotions, Nichols and Stich consider that any capacity, including mindreading others mental states, is cognitive penetrable (Nichols, et.al., 1996). That means, i.e., concerning predictions about other's behaviors, our mental architecture can be affected by beliefs and tacit theories about psychological processes. Because our mental architecture is cognitive penetrable it is possible that our pretence or imaginary representations could have the same content as a belief and also they are capable to interact with other psychological mechanisms. Being cognitive penetrable it is possible that "representations in imagination can be processed by inferential mechanisms in the same way as isomorphic beliefs". That is what Nichols and Stich call the "Single Code Hypothesis" (Nichols & Stich, 2006b).

> If pretense representations and beliefs are in the same code, then mechanisms that take input from the pretense box and form the belief box will treat parallel representations much the same way. For instance, if a mechanism takes pretense representations as inputs, the single-code hypothesis maintains that if that mechanism is activated by the current belief that *P*, it will also be activated by the occurrent pretense representation that *P*. More generally, for any mechanism that takes input from both the pretense box and the belief box, the pretense representation *P* will be processed much the same way as the belief representation *P* (Nichols, 2004).

Both authors consider that our mental architecture consists in Beliefs, Desires and what they call a Possible World Box (PWB). All of them contain representational tokens, but the PWB contains representational tokens that are pretence representations (that can have the same content as the beliefs). However, unlike beliefs, the pretence representational tokens in the PWB "do not to represent the world as it is or as we'd like it to be" otherwise they would be beliefs or desires, but rather "they represent what the world would be like given some set of assumptions that we may neither believe to be true nor want to be true" (Nichols & Stich, 2006b, p. 122). For Nichols and Stich "the PWB is a workspace in which our cognitive system builds and temporarily stores representations of one or another possible world". In consequence it is where we can store our representations of fictional worlds of possibility and they are conceivable as possibilities because our mental architecture is cognitive penetrable and also because our inference mechanisms work the same way we acquire beliefs. Nichols and Stich describes this inference mechanism in the following way:

> In the course of a pretense episode, new representations get added to the PWB by inferring them from representations that are already there. But, of course, this process of inference is not going to get very far if the only thing that is in the PWB is the pretense initiating representation… In order to fill out a rich and useful description of what the world would be like if the pretense-initiating representation were true, the system is going to require lots of additional information. Where is this information going to come from? The obvious answer, we think, is that the additional information is going to come from the pretender's Belief Box (Nichols & Stich, 2006a, pp. 122-123).

For Nichols and Stich inference mechanisms interrelate our beliefs and our pretence representations. In that way, this model can explain how our own mental repertoire of mental states and shared beliefs interact with the internal dramatist we ascribed the responsibility to acentral imagine the fictional worlds and how this repertoire at the same time interacts with what we acentral imagine conceiving it as a possibility. However, as Nichols and Stich noticed it is possible that the pretence representations of the PWB can contradict the contents of previous pretence representations[26], because like beliefs we storage imaginary representations in the PWB. In order to solve this problem they propose that there is what they call an "UpDater" that is a mechanism by which we keep pretence representations in the PWB and it is also a mechanism that by working with the inference mechanisms let us to reframe the pretence representations working with the pretence premises previous and former pretence representations hold.

> The UpDater goes through the representations in the PWB eliminating or changing those that are incompatible with the pretense premises. Thus, these representations are unavailable as premises when the inference mechanism engages in inferential elaboration on the pretense premises. Alternatively, one might think of the UpDater as serving as a filter on what is allowed into the Possible World Box. Everything in the pretender's store of beliefs gets thrown into the possible world box except if it has been filtered out (i.e. altered or eliminated) by the UpDater (Nichols & Stich, 2006a).
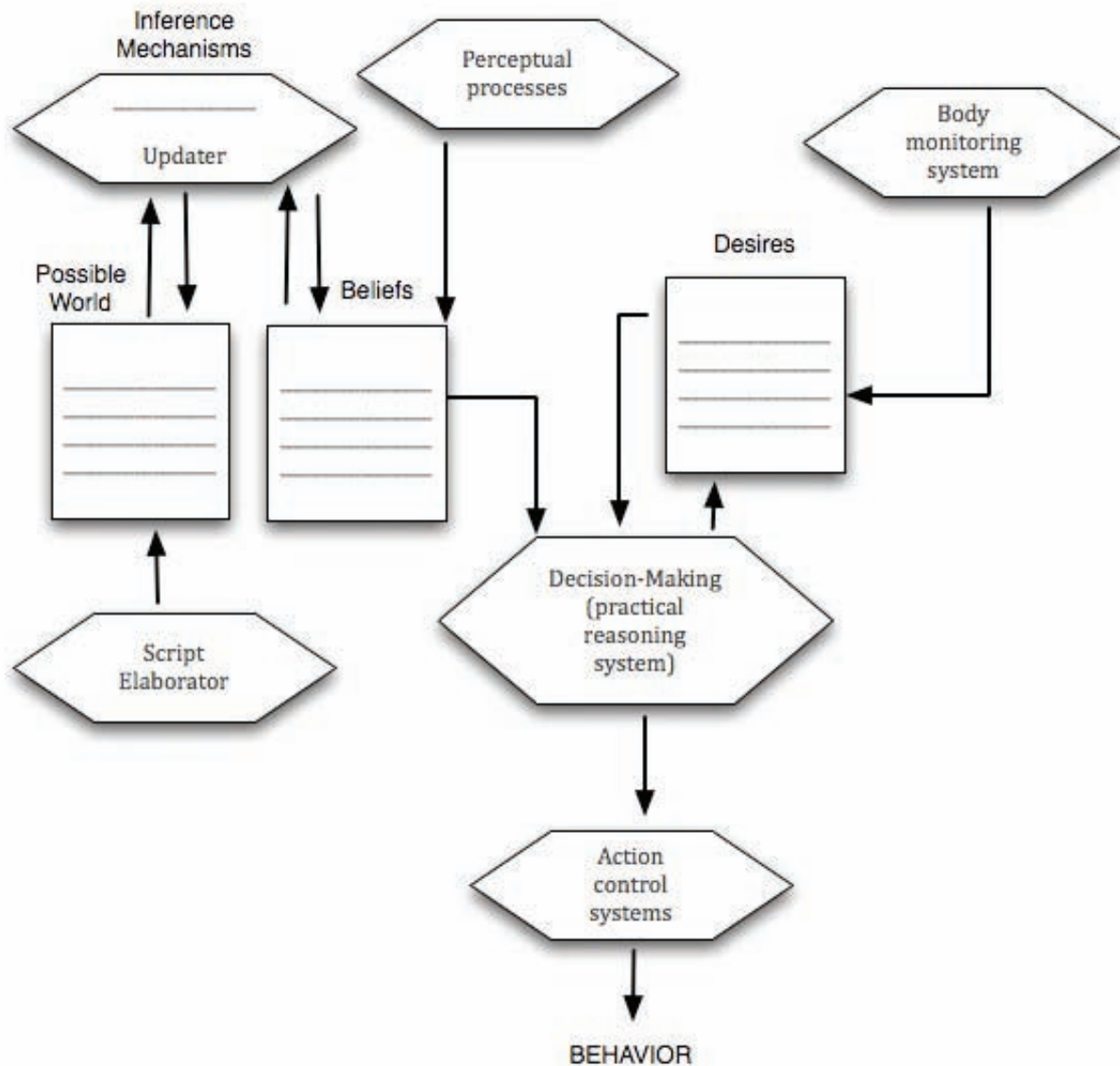
Fig. 7. *Nichols and Stich Cognitive architecture underlying pretense (Taken from Nichols & Stich 2000).*

In order to understand why we feel for the fictions Aaron Meskin and Johathan M. Weinberg adapt Nichol's and Stich's PWB architecture. For them, as for me, when we engage with fictions we do not simulate character's mental states, neither the world they show us, but rather "we are contemplating a way the world could be" (Meskin & Weinberg, 2003, p. 31). Then when we read or watch a fictional narrative we first posit the representational content of the fiction in the PWB. Here I only want to make clear one question. I do not sustain that fictions are representations, but rather I agree with Nichols and Stich (and I think Meskin and Weinberg do too) that fictions elicit certain contents we can represent to ourselves as imaginary or as beliefs. For example when we imagine "the cup is empty" we have a representation "the empty cup" and when we believe that "the cup is empty" we have a representation "the empty cup". Both share the same content but the first one is a

pretense (or imaginary) representation while the later is believed (Nichols & Stich, 2004). As far as concerns me I do not understand representation as copy but rather as an iconic mental state, using Wollheim's terminology, as something we visualize in our minds as imagined and which content could be propositional. Then when we are engaged with fictions we represent to ourselves, via acentral imagining, the fictional world as something it could be possible be taking "as a known fact".

Going back to Meskin and Weinberg model, they argue that after the fictional contents are placed into the PWB "they interact with the inferential systems and other cognitive systems, including the BB (Belief Box) itself". That is why I tried to justify when I explained how our internal dramatist, with his repertoire of mental states and mental dispositions as well as his world of shared beliefs with his culture, interact with the content of the fictional world conceiving it as something possible to imagine. In the case of affect systems for Meskin and Weinberg "it does not matter whether that representation is in the BB or in the PWB" because

> Our 'upstream' categorizing inclinations will find salient that real-life emotions are triggered by beliefs, but fiction-induced ones are activated by PWB-representations. But our 'downstream' intuitions will be more concerned with the fact that exactly analogous representations activate the identical affect systems (Meskin & Weinberg, 2003, p. 33).

For Meskin and Weinberg, as for Goldie, we feel real emotions for the imaginary and in consequence for the fictions. Meskin and Weinberg include beliefs in their model. For them the same content representations, even pretended or believed, can activate the affective system, because as the inferential system, it works for both types representations although the inputs are pretended. However since the PWB has no outputs to the action system as beliefs have, then it is reasonable "behavioral inertness" (Meskin, Weinberg, 2003, p. 31)[27].
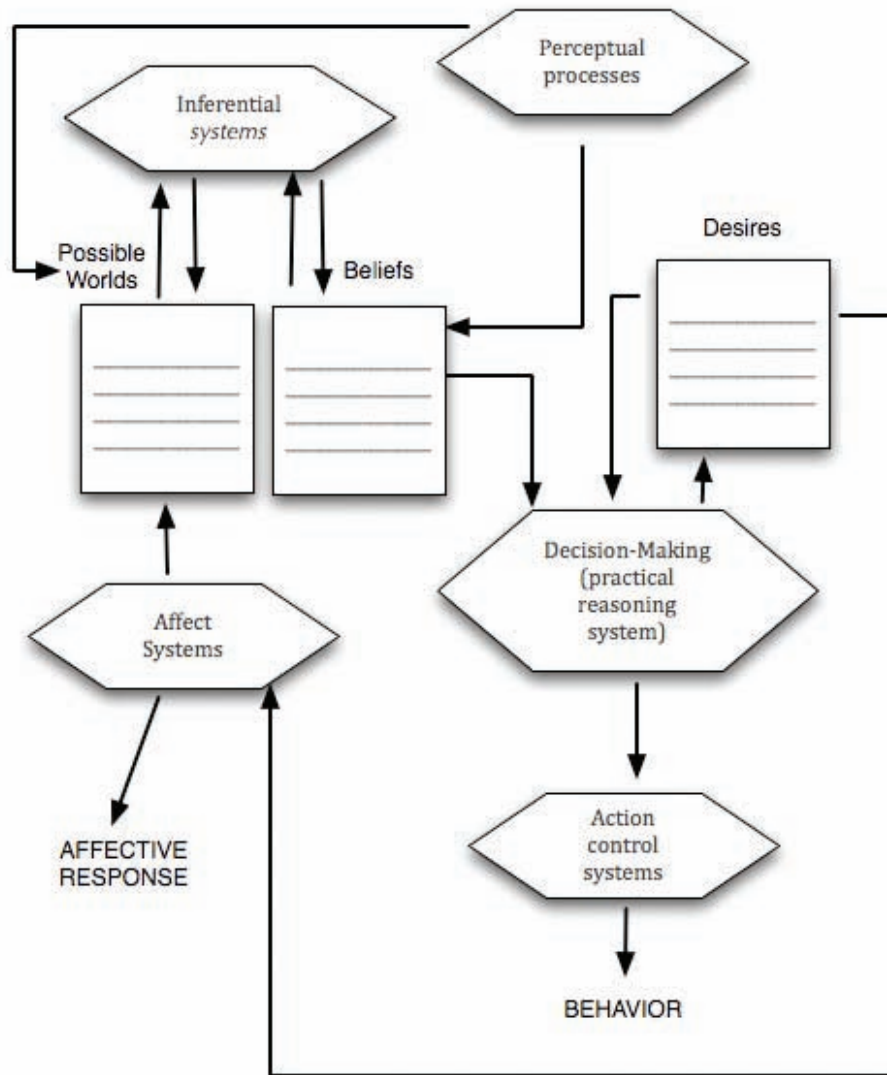
Fig. 8. *The PWB architecture [Adapted form Nichols and Stich, 'A Cognitive Theory of Pretense'*
(Taken from Meskin & Weinberg 2003).

Meskin & Weinberg develop a model in which we can feel for the fictions although we do not hold beliefs for the fictional worlds. I think that their model can be reformulated in Goldie's terms because for him emotions are episodic states we feel but also dispositions cognitive penetrable by our paradigmatic narratives, our inner narratives as also by our beliefs and even in some cases our desires. For Goldie "think of with feeling" implies visualize the object of our emotion (anything, a person, a situation, an object) as being in a particular way even if it is imaginary or not. For example, we can feel fear towards darkness while we are walking in a real dark street because we are thinking of darkness as dangerous "in that special way which involves fear". On the other hand we can also feel fear towards a fictitious scene in which the protagonist of the film is walking in a dark street, because we still think of darkness

as dangerous "in that special way which involves fear". However, it is important to notice that as Meskin and Weinberg argue although we can feel for the fictions our affective system has not out puts into the action system. That is why feeling for the fictions (aesthetic emotions) has been resulted too puzzling. Nonetheless even if we do not run outside the movie theater when the monster attacks or we do not call an ambulance when we read that the protagonist has been hurt, we still feel for the fictions because we still "think of with feeling" the imaginary object they present us. Even so, I want to make clear that "thinking of with feeling" or using as input a pretended representation in PWB that interacts with our affect system does not mean that we "entertain a thought" and this thought is the object of our emotion. The object of our emotion when we are engaged with fictions is an object we acentral imagine "as if it were a known fact" (let's say as possible) and we can feel an emotion towards it because we "think of it with feeling".

Until now I have argued that we can actually feel for the fictions, but there is still a problem. As I argued in Section 1 and at the beginning of this Chapter for acentral imagining a narrative fiction there is an external dramatist, the text, which presents us characters developing lines and actions. We are responsible for make-believing but the text has contents that can or cannot elicit emotional responses in us. The fictional texts present us a narration in which first there is a story we have to understand and secondly there are characters whose emotions we have to be capable to acknowledge in order to feel something towards them. We saw that understanding other's emotions (including character's emotions) is a process of *Verstehen* in a "Hermeneutic circle". However in order to feel for the other, in this case, the fictional character or even the fictional situation, understanding is not sufficient, nor all the possible alternatives we have reviewed (empathy, emotional contagion, emotional identification, etc.). I think that for "Feeling towards" the characters any aesthetic emotion (terror, indignation, pity not behaving as we do in normal circumstances), that is, towards what is happening to them, we have to feel sympathy for them.

The etymology of sympathy is stated in 1570 as "affinity between certain things". It comes from Middle French *sympathie*, from Late Latin *sympathia* "community of feeling, sympathy," from Greek *sympatheia*, from *sympathes* "having a fellow feeling, affected by like feelings," from *syn-* "together" + *pathos* "feeling". The meaning "conformity of feelings" is from 1590s while the sense of "fellow feeling" is first attested 1660s. The concept emerged during the 17th Century in English, French and German languages. At the beginning it referred to affinity between things[28] and then it was used for people. Then it was adopted by philosophy and psychology with the meaning of "fellow feeling" and in some cases of "being affected by the other's suffering" (Jahoda, 2005). The later sense has created confusion in Moral Philosophy[29], as well as in recent psychology, because sympathy has been used or translated indistinctively as compassion or pity[30]. If we attend to the etymological root of both words, sympathy and compassion can be used as synonyms, because sympathy comes from the greek *syn* "together" + *pathos* "feeling" whereas compassion form the latin *com* "together" + *passio* "feeling". However compassion has acquired a sense of feeling for the suffering of the other that sympathy does not necessarily.

Pity and compassion are used indistinctively as Nussbaum notices in a fragment of the "Leviathan" by Hobbes: "Grief for the calamity of another is *pity*; and ariseth from the

imagination that the like calamity may befall himself; and therefore is called also *compassion*, and in the phrase of this present time a fellow-feeling: and therefore for calamity arriving from great wickedness, the best men have the least pity; and for the same calamity, those have least pity that think themselves least obnoxious to the same" (Hobbes, 1651). The entrance of pity by the "Oxford English Dictionary" (OED) says:

> The sense of L. pietās 'piety', was in late L. extended so as to include 'compassion, pity', and it was in this sense that the word first appears in OF. in its two forms pitié and pieté. Gradually these forms were differentiated, so that pieté, which more closely represented the L. form, was used in the orig. L. sense, while pitié retained the extended sense. In ME. both pite and piete are found first in the sense 'compassion', subsequently both are found also in the sense 'piety'; the differentiation of forms and senses was here scarcely completed by 1600.

Pity comes from the Latin *pietat-pietas* that originally was respect for the gods, the state and the family. The Christian tradition adopted pity and it acquired the sense not only of respect but also of feeling suffering for the other (mainly the Christian God). Let's remember the "Pity" of Michelangelo that is a sculpture of the Virgin Mary mourning over the dead body of Christ, a representation of her suffering for the dead of God Incarnate. The OED shows that in Middle English pity was used as compassion, then both words adopted the sense of feeling for the suffering of the other, a sense that lacks sympathy[31]. For example in German *Mitfühlung* is feeling with or sympathy, while *Mitleid*, is pity or compassion[32]. As Nussbaum noticed on Nietzsche, "he wanted to insist on the fact that *Mitleid* means a double amount of *Leid*, pain" (Nussbaum, 2005). Sympathy does not suggest a degree of suffering for the other but only that we feel together with him. For example British 18th Century philosophers conceptually distinguished sympathy from pity or compassion. For instance Adam Smith says

> Pity and compassion are words appropriated to signify our fellow-feeling with the sorrow of others. Sympathy, though its meaning was, perhaps, originally the same, may now, however, without much impropriety, be made use of to denote our fellow-feeling with any passion whatever (Smith, A., 2004).

However, as we shall see besides the confusion between pity, compassion and sympathy British 18th Century philosophers, such as David Hume and Adam Smith, have used sympathy, as it had been later defined empathy, that is, as "feeling into". For example, for Hume sympathy is a principle that influences our taste of beauty and produces our moral sentiments. Here I will only show how he understands sympathy because I am not interested in moral emotions neither how sympathy could influence our aesthetic judgments. For Hume through sympathy we are able to acquire the sentiments of the other because it is a kind of psychological process by which the idea of a passion of the other in our mind becomes an impression[33] because the relations of resemblance and contiguity between us "contribute to make us enter into the sentiments of others and embrace them with facility and pleasure" (Hume, 1966 V.2, p. 41).

> The minds of all men are similar in their feelings and operations; nor can any one be actuated by any affection of which all others are not in some degree susceptible. As in strings equally wound up, the motion of one communicates itself to the rest, so all the affections readily pass from one person to another, and beget correspondent movements in every human creature. Then I see the effects of passion

in the voice and gesture of any person, my mind immediately passes from these effects to their causes, and forms such a lively idea of the passion as is presently converted into the passion itself. In like manner, when I perceive the causes of any emotion, my mind is conveyed to the effects, and is actuated with a like emotion. Were I present at any of the more terrible operations of surgery, it is certain that, even before it begun, the preparation of the instruments, the laying of the bandages in order, the heating of the irons, with all the signs of anxiety and concern in the patient and assistants, would have a great effect upon my mind, and excite the strongest sentiments of pity and terror. No passion of another discovers itself immediately to the mind. We are only sensible of its causes or effects. From these we infer the passion; and consequently these give rise to our sympathy. (Hume, 1966 V.2, p. 273).

Hume understands sympathy as a mechanism that enables us to "feel into" the other's emotional states not as a psychological process by which we "feel together" with the other, because for him the idea of other's "passions" become impressions in our mind so we actually experience those "passions"[34]. Adam Smith who despite considers that sympathy is a "fellow-feeling" also analyzes sympathy as "feeling into":

As we have no immediate experience of what other men feel, we can form no idea of the manner in which they are affected, but by conceiving what we ourselves should feel in the like situation. Though our brother is upon the rack, as long as we ourselves are at our ease, our senses will never inform us of what he suffers. They never did, and never can, carry us beyond our own person, and it is by the imagination only that we can form any conception of what are his sensations. Neither can that faculty help us to this any other way, than by representing to us what would be our own, if we were in his case. It is the impressions of our own senses only, not those of his, which our imaginations copy. By the imagination we place ourselves in his situation, we conceive ourselves enduring all the same torments, we enter as it were into his body, and become in some measure the same person with him, and thence form some idea of his sensations, and even feel something which, though weaker in degree, is not altogether unlike them. His agonies, when they are thus brought home to ourselves, when we have thus adopted and made them our own, begin at last to affect us, and we then tremble and shudder at the thought of what he feels. For as to be in pain or distress of any kind excites the most excessive sorrow, so to conceive or to imagine that we are in it, excites some degree of the same emotion, in proportion to the vivacity or dullness of the conception (Smith, A., 2004).

I think that for Smith sympathy involves a process of imagining putting into the other's shoes according to how his situation "excites us" (not the person himself[35]) and therefore experience the other's emotions as if they were our own. It is a mixture between what Goldie describes as empathy and In his Shoes Imagining.

After Smith and Hume we can find references of the concept of sympathy in Schopenhauer (2005) and Nietzsche (2001a, 2001b) but as compassion in its moral usage. Later on Scheler in his work "The Nature of Sympathy" (Scheler, 2005) analyzes the multiple meanings the concept of sympathy has had and also examines its moral sense. However, if we take only his definition of sympathy we can find that for him it was mainly "the intention to feel pity or joy for the others experience" because we care for the others due to their suffering. Sympathy is directed to the others experience as a feeling mediated by the representation and judgment we have of the other situation. I think that for Scheler sympathy is a "fellow feeling" that it is, a "feeling with (or together with) the other", because it is a "feeling for the other". As Goldie

notices resuming Scheler's tradition "the whole phenomenology of sympathy is different from the phenomenology of the experience which is being sympathized with: your feelings involve *caring* about the other's suffering, not *sharing* them" (Goldie, 1999).

Although Scheler takes certain sense of sympathy as compassion, that is, the recognition of the suffering of the other, I think it is important his conception because he also recognizes that we can sympathize with the other when he is not necessarily suffering or his suffering is relieved (it is possible to feel also congratulation for him). For that reason I think that sympathy, as primarily Smith noticed, is an emotional experience that could mediate any kind of emotions (not only pity). As Goldie and Scheler observe, for feeling sympathy we must care for the other and I do not think that caring must necessarily involve concern for his suffering. We have to first understand the other's situation in order to sympathize with him and the nature of sympathy includes our caring about him.

I will take this Scheler's primary sense of sympathy as "feeling for", as caring for someone else because we have a representation of his situation, and for that reason I do not think that it necessarily involve a representation of the other as suffering but instead a concern for his well-being. Sympathy entails a concern for the other's interests. I will not discuss here the moral implications of this view, that is, if my concern of the other involve an altruistic motivation[36] or if it implies my own well-being. That is the reason why I will take as a first definition of sympathy the one who offers Stephen Darwall:

> It is a feeling or emotion that (a) responds to some apparent threat or obstacle to an individual's good or well-being, (b) has that individual himself as object, and (c) involves concern for him, and thus for his well-being, for his sake (Darwall, 1998).

It might be necessary that for caring for the other we do not only have a representation of the other situation but also we have to judge it according to our own paradigmatic and inner narratives in order to feel sympathy towards him. And besides that we have to judge it according to his own narrative, that includes his own interests and desires, because for caring for his own sake we have to represent his situation as if it has some obstacles or even threats that prevent him to accomplish his interests and desires. For some philosophers, like Carroll, sympathy is a pro-attitude, an emotion that in addition to include the elements I have described, it is also an emotion which object has to be thought according to our moral commitments:

> Sympathy is a supportive response. Sympathy, conceived as an emotion, involves visceral feelings of distress when the interests of the objects of our pro-attitude are endangered, and feelings of elation, closure, and/or satisfaction when her welfare is achieved. The emotion in question has a component the enduring desire for the well-being of its object –a desire that things work out well for her. In order to be the object of this pro-attitude, *the person in question must be thought to be worthy of our benevolence as a result of our interests, projects, values, loyalties, allegiances, and/or moral commitments*. When x is appraised to be worthy of our non-passing desire that things work out well for her and this is linked to positive feeling tones when gratified and negative ones when frustrated, then x is in the emotional state that I am calling sympathy (Carroll, 2007).

Although Carroll does not emphasize the relation of our moral commitments for feeling sympathy I think that even if they can play a role in feeling sympathy in our normal lives, for feeling sympathy towards fictional narrative worlds we have simply "think of" or "imagine" the person as to not to deserve what is happening to him. That means we have a representation of a non-deserved situation and because of that the person who suffers that situation is worthy of our caring, but we cannot conclude from that "the situation is morally reprehensible". That is what we shall infer from the analysis of the films in the next Chapter.

Regarding narrative fictional worlds I think that sympathy plays a crucial role in our emotional engagement towards them. When we acentral imagine the narrative fictional world as a "known fact" it becomes the object of our emotions. As Robinson (2007), Carroll (1990, 1997, 2007) and Nussbaum (2005) suggest the story has to be narrated "in such a way that the reader cares about the events it recounts" (Robinson, 2007). Acentral imagining not only let us imagine the fictional world as a "known fact" but also it entails the possibility to evaluate the objects and situations we acentral imagine according to our own narratives (Goldie, 2005). The narration gives us information about the characters possible mental states and dispositions according to their actions in the story. According to this information we evaluate (in imagination) what would be important for the character in order to accomplish his interests and desires. Emotionally our internal audiences, in Wollheim's terminology, could stay detached or sympathetic if we do or do not care about the character's situation and if we are not able to think of it with feeling. That means, we can, besides acentral imagining, comprehend and judge the character's goals and how he can or cannot achieve them throughout the story but not think of them with feeling and stay as a "detached audience"[37]. I think we are not able to feel anything in this case because even if we understand what the other is "suffering" we do not care since we are not able to join together the emotional information the narrative gives us regarding the character and ours[38], or the narrative does not successfully give us the information necessary for thinking of the imaginary situation as appropriate or even possible. As Goldie argues,

> Where a narrative reveals the emotional import of what is narrated, it shows (or states, or otherwise discloses) that a certain kind of response is thought to be called for or to be appropriate (Goldie, 2009).

In order to feel an emotion towards a character we have to feel sympathy for him, we have to remain as a sympathetic audience[39]. Sympathy means having concern for another's well-being, not imaginatively experiencing other's mental states. When we acentral imagine the fictional narrative world it let us to ackonwedge the character's mental states so if we are capable to represent them in consonance to the information given in the story and to our own mental dispositions, then we are able to feel care about him, that is to feel sympathy towards him. When we acentral imagine the fictional world we imagine it as a possibility we are able to understand according to our own perceptual story, inner narratives and worlds of shared meanings. We get engaged imaginatively with the narrative fictional world, but it is according to how it is built that we are able to feel any emotion towards the character. We can understand the character's situation, but the narration elicits the proper way to emotionally respond to it according to the way it gives us information about the character and obviously according to

our dispositions to feel something towards him. Sympathy is an emotional "pro-attitude" for the character that mediates our emotional reactions because by means of it we are capable to response "in concern with" the character's interests and desires that are compatible with what we might imaginatively deduce his mental states and mental dispositions are. When we feel sympathy for the character we acentral imagine the character's situation with a feeling of concern or caring. If we do not feel first sympathy for the character it is difficult to feel any other emotion towards him. For example in a story where the character A shows and act with extremely envy regarding the achievements of her best friend B because both of them desired the same thing, but her best friend B does not show any proud about her success because she cares about her friend's A feelings we do not imaginatively put into the character's mental states, then we do not feel envy as the character A. Because we imagine acentrally what the characters might feel, we do not only focus on one character. If we sympathize with character A then because she did not achieve her goals we might feel sadness towards her (because we acentral imagine the situation as being sorrow because of her loss according to our own paradigmatic and inner narratives). On the other hand if we sympathize with character B, then we might evaluate as positive her achievements and humility so we might feel indignation towards A reaction (because we acentral imagine the situation and evaluate A reaction as being wrong to B according to our own paradigmatic and inner narratives). In the next Chapter I want to show in cinematographic narratives how this process unfolds. Therefore I will try to expose with an example that the "Paradox of fiction" can be solved if we accept that we can feel for the fictions because we can feel for objects that we acentral imagine and regarding narrative fictional worlds our emotional responses are mediated by the sympathy we feel for the characters, an emotional pro-attitude that despite we feel, the text also has to elicit. However as I have argued before although the construction of the fictional world is important we are responsible for make-believing but also for feeling an emotions towards it. It is up to us to take the invitation.

Notes

1. For example, the series Before and After, 1730-1731, by William Hogarth.

2. According to our repertoire of learned mental dispositions and mental states. Let's remember that we are not in "Blank table".

3. Here I think as Shaun Nichols that propositional imagining, that is fictional propositions, involves pretense representations. "To imagine that Hamlet is a Prince is to have a pretence representation with the content Hamlet is a Prince" (Nichols, 2006a).

4. I want to add that fictional worlds are not logically incomplete (Lamarque, 1996, Dolezel, 1998). It does not matter if Holmes has an even or an odd number of hairs. In our everyday world we do not know either. Inside both worlds, the fictional and the actual, objects are logical complete (Crittenden, 1991) (or at least we perceive them as if they were so).

5. "Many philosophers who discuss the intentionality of the emotions seek to capture the intentionality of the emotions in terms of beliefs, or beliefs and desires. I think that this is a mistake. It runs the risk of leaving feelings out of emotional experience, for these beliefs and desires could be feelingless, but which I mean they could be characterized, perhaps impersonally, without any reference to what it is like form the point of view or perspective of the person experiencing the emotion –the point of view from which feelings are ineliminable. I agree that when I have an emotion, there will of the be beliefs and desires which can be ascribed to me and which will play a role in making intelligible both my emotion an what I do out of that emotion. But the mistake is to think that these feelingless beliefs and desires, perhaps characterized impersonally, exhaust the intentionality of emotional experience, and that they are therefore sufficient to make sense of emotion and action out of emotion. What I want to do is to emphasize an intentional element which is neither belief nor desire, and which is, in many respects more fundamental to emotional experience than either of these (Goldie, 2000, p. 18-19).

6. For example, I can feel my heart racing when I am excited, when I am angry or when I am anxious (or even if I am having a heart attack). My heart racing does not explain by itself what emotion I am feeling.

7. Goldie's paradigmatic narrative structure is different form Ronald de Sousa's paradigm scenarios. The paradigmatic narrative structure does not define what an emotion is. A paradigm scenario for de Sousa involve two aspects: "first, a situation type providing the characteristic objects of specific emotion-type (where objects can be of the various sorts) and second, a set of characteristic or "normal" responses to the situation, where normality is first a biological matter and then very quickly becomes a cultural one. It is in large part in virtue of the response component of the scenarios that emotions are commonly held to motivate. But this is, in a way, back-to-front: for the emotion often takes its name from the response disposition and is only afterward assumed to cause it". (De Sousa, 1990, p. 182)..

8. "It does not require that any emotion be felt by the interpreter" (Goldie, 2000).

9. In their experiment Hsee, Hatfield, Carlson and Chemtob (1990) "explored two questions: Do people tend to display and experience other people's emotions? If so, what impact does power have on people's susceptibility to emotional contagion?... College students, given the role of "teacher" (powerful person) or "learner" (powerless person), observed videotapes of another (fictitious) subject relating an emotional experience. They were asked what emotions they felt as they watched their partner describe the happiest and saddest event in his life. In addition, they were videotaped as they watched the tape. As predicted, clear evidence of emotional contagion was obtained in this controlled laboratory setting. However, a direct (rather than inverse) relation between power and emotional contagion was found".

10. "Expressions evidently suggest a situation with a particular content… There is information contained in them that can be picked up by an observer before interpretations or attributions are made. This raises the question of what that information is. The preceding has shown that it is not "emotions". Attributing emotion goes beyond the information that the expressions contain because emotion labels may vary with one particular expression" (Frijda & Tchevkassof, 1997).

11. "The discovery of mirror neurons in macaques and of related mirroring mechanisms in the human brain, together with the new emphasis on the relevance of emotional processes for social perception, have changed our understanding of the neural basis of social cognition. Neuroscientific research has shed light on the ways in which we empathize with others by emphasizing the role of implicit models of others' behaviors

and experiences – that is, embodied simulation [42,43]. Our capacity to pre-rationally make sense of the actions, emotions and sensations of others depends on embodied simulation, a functional mechanism through which the actions, emotions or sensations we see activate our own internal representations of the body states that are associated with these social stimuli, as if we were engaged in a similar action or experiencing a similar emotion or sensation. Activation of the same brain region during first- and third-person experience of actions, emotions and sensations suggests that, as well as explicit cognitive evaluation of social stimuli, there is probably a phylogenetically older mechanism that enables direct experiential understanding of objects and the inner world of others" (Freedberg & Gallese, 2007).

12. "If we choose to analyze our experience of emotional contagion, we may learn something, but the analysis of our contagion response is what is providing the understanding in this case, not the response itself" (Coplan, 2006).

13. I am not sure if Goldie refers to emotional contagion in Scheler's work, because I do not have the English translation. This sort of "community of feeling" could refer also to what Scheler calls emotional identification, but in addition to sympathy, depending on the interpretation of the passage.

14. Here we can include children's games of make-believe (Walton, 1990)

15. This kind of emotional identification is well described by Elias Canetti (2000).

16. For the influence of psychoanalysis on identification theories purported by Metz and Baudry see Aumont, et.al. (2002).

17. "Whatever its shape, the frame makes the image finite. The film image is bounded, limited. From an implicitly continuous world, the frame selects a slice to show us, leaving the rest of the space offscreen. If the camera leaves an object or person and moves elsewhere, we will assume that the object or person is still here, outside the frame. Even in an abstract film, we cannot resist the sense that the shapes and patterns that burst into the frame come from somewhere (Bordwell & Thompson, 2004).

18. "Even a fictional character has a indeterminately number of properties (most of which will be implicit, not explicitly stated by the text or film) and a real person has an infinite number of such properties. It would not be possible to imagine oneself as possessing all of these properties" (Gaut, 1999, p. 205).

19. See also Section 1 Chapter 5.

20. That is what Wollheims describes as an empathetic internal audience (Wollheim, 1991).

21. Central imagining is not imagining the character being identical to me, because I recognize the character as a being distinct from me.

22. As we have seen Wollheim is most concerned with central imagining with oneself as a narrator, but it is still possible to central imagine with another one as a narrator.

23. Otherwise they will be close to the "Theory-Theory". However the "Information-Based Simulation Theory" supported by Currie may include a characterization of the other we pretend to predict his behavior.

24. "Of course, prior understanding is necessary to provide characterization and narrative in such cases, but that is no problem for me, because (unlike Gordon as I read him) I do not have claims that imaginative projects of any sort will explain understanding (although they can deepen it). But this inability of imaginative projects to explain understanding does not leave understanding is achievable, third-personally but not objectively, without in every case having to deploy an empirical theory or body of knowledge about how people, or people like this, will normally react in such circumstances, although I may, of course, use inductive procedures and generalizations about this person and her past behavior in these sort of circumstance. The knowledge that I have of her and of her past life –knowledge which is necessary for this sort of prediction- is clearly not theoretical knowledge" (Goldie, 1999).

25. Despite Goldie does not affirm that central imagining is the proper way to get emotionally engaged with fictional entities (Goldie, 2005, 2006a).

26. It is possible also that our pretence representations may contradict the contents of our beliefs. Regarding emotions this problem is known as imaginative resistance (Szabó Gendler, 2000). However, rather than being a puzzle, imaginative resistance as I will argue it only produces aversion or rejection towards the fictional content.

27. I did not deepen in the relation between PWB, desires and behavior before because it is not my concern pretended states such as "I pretend to be a doctor" like in children's games of make believe. For this topic see Nichols & Stich, 2000.

28. For example, "related chiefly to a medical context, such as the 'sympathy' regarded as linking a medicament with a specific disease, or different parts of the body, or people when illness were said to be passed on 'sympathetically'" (Jahoda, 2005).

29. See i.e. the explanation of the definition of pity Spinoza gives: "Between pity and sympathy (misericordia) there seems to be no difference, unless perhaps that the former term is used in reference to a particular action, and the latter in reference to a disposition"(Spinoza, 2006).

30. See Wispé, 1991.

31. According to Nussbaum the complexity of the historical development of the word pity started as follows: "Thus Greek eleos and oiktos get rendered into classical Latin by misericordia, and both of these into Italian by pietà, into Frenc by pitié. All of these, in turn are translated into English by pity… In German, meanwhile, Mitleid is the word most commonly chosen to translate the Greek, Latin, and French words, although Mitgefuhl also occurs… English can at times render Mitleid (literally) by compassion, a word with its own (medieval) Latin history". (Nussbaum, 2005, p. 303).

32. I want to thank Leonardo Castillo Medina for explaining me all the etymological roots and interrelations between these concepts.

33. "When any affection is infused by sympathy, it is at first known only by its effects, and by those external signs in the countenance and conversation, which convey an idea of it. This idea is presently converted into an impression, and acquires such a degree of force and vivacity, as to become the very passion itself, and

produce an equal emotion as an original affection. However instantaneous this change of the idea into an impression may be, it proceeds from certain views and reflections, which will not escape the strict scrutiny of a philosopher, though they may the person himself who makes them" (Hume, 1966 V.2, p. 41).

34. For Hume passions are secondary impressions by the interposition of an idea. By resemblance or contiguity (but also because of its vivacity) the idea we have of the other's emotions becomes an impression in ourselves, then an emotion we actually feel.

35. "Sympathy, therefore, does not arise so much from the view of the passion, as from that of the situation which excites it. We sometimes feel for another, a passion of which he himself seems to be altogether incapable; because, when we put ourselves in his case, that passion arises in our breast from the imagination, though it does not in his from the reality. We blush for the impudence and rudeness of another, though he himself appears to have no sense of the impropriety of his own behavior; because we cannot help feeling with what confusion we ourselves should be covered, had we behaved in so absurd a manner" (Smith, A., 2004).

36. For example, in her definition of sympathy Eisenberg & Strayer he considers it as a moral emotion: "I define sympathy as an emotional response that consists of feeling sorrow or concern for the distressed or needy other (rather than feeling the same emotion as the other person). Sympathy is believed to involve other-oriented, altruistic, motivation" (Eisenberg & Strayer, 1987).

37. Wollheim describes a detached audience as follows: "In the first place, the audience may note, with varying powers of discrimination, the precise mental state that each character is in, it may try to comprehend that mental state, but it holds back form any further involvement. Above all, it permits itself no affective response. This type of audience is the detached audience, and detachment, as I intend it, is perfectly compatible with favour, or siding with one character rather than with another, just so long as favour doesn't escalate into feeling. For the audience to remain detached, favour must remain a matter of judgment" (Wollheim, 1984, p. 67).

38. It might be also possible that we do not have the disposition to feel anything towards that situation.

39. For Wollheim a sympathetic audience is: "The audience may not merely note and try to comprehend the mental state that each character is in, but it may respond to such states and respond exactly as it would to those of a fellow human being with whom it shared a common life. This type of audience is the sympathetic audience, and sympathy, as I intend it, requires the mental states that the audience has are determined by the mental states that are represented for its benefit and by the favour –that is, the good favour, the disfavour, or indifference- in which it hold the character whose states they are. Judgment upon a character filters the way in which the sympathetic audience reacts to the mental states of that character, and it is in this respect that the sympathetic audience models the normal participant in human intercourse" (Wollheim, 1984, p. 67).

2.6. SYMPATHY FOR THE DEVIL: AN APPROACH TO CINEMATOGRAPHIC AESTHETIC EXPERIENCE

Despite I am not interested in this work in the relation between aesthetics and moral value I will exemplify our emotional engagement towards narrative fictions with a cinematographic example that might elicit the emotion of pity or compassion[1]. I will not analyze pity as a moral emotion but simply as "a painful emotion directed at another person's misfortune or suffering" (Nussbaum, 2005). I will take Martha Nussbaum interpretation from Aristotle (2005, 1995-2009c) of the concept of compassion, but I will try to show that the eudaimonistic judgment she advocates might be not necessary for feeling pity regarding fictional worlds. Therefore, there might be no puzzle of imaginative resistance (Szabó Gendler, 2000, 2006).

Nussbaum (2005) considers that compassion is an emotion that requires three cognitive elements, that although I do not support a cognitive approach on emotions I think they can be include as a consequence of our feeling sympathy for the fictional character. These elements are:

1. The judgment of *size* (a serious bad event has befallen someone).

Compassion "involves the recognition that the situation matters for the flourishing of the person in question", that means, that we judge the other's situation as something serious, as something that affect him badly. For Nussbaum "societies vary to some degree in what they take to be a serious plight", but "the central disasters to which human life is prone are remarkably constant" (Nussbaum, 2005, 308). Here I will not discuss if Nussbaum is right in arguing that we can mistakenly judge the suffering of others, that "compassion or its absence, depends upon the judgments about flourishing the spectator forms; and these will be only as reliable as is the spectator's moral outlook" (Nussbaum, 2005, p. 310). I want only notice with the analysis of film that regarding fictional worlds we can feel pity because the story emphasizes the viewpoint of the character and if it successfully elicit in us sympathy for him we "can" judge his situation as badly or serious for him and in consequence feel pity for him.

2. The judgment of *nondesert* (this person did not bring suffering himself or herself).

For Nussbaum "insofar as we do feel compassion, it is either because we believe the person to be without blame for her plight or because, though there is an element of fault, we believe that her suffering is out of proportion to the fault" (Nussbaum, 2005, p. 311). This judgment is "highly malleable" it depends on how much we consider that the person who is suffering damage is responsible for his situation or not. That means, our judgment depends on "our picture of the world". It does not rely on our "paradigmatic narrative", but on how we consider that people deserve that type of situation or not, on how much we value the role of fortune or will in our acts. I think that regarding fictions this element is very important because depending on the way the "destiny" of the character is presented in the story, his suffering will be represented as normal or as out of proportion. In the later case we may be able to feel pity if we previously have sympathized with his situation, that means, we have felt certain caring for his own sake (according to the way the information in the story is shown).

> 3. The *eudaimonistic* judgement (this person, or creature, is a significant element in
> my scheme of goals and projects, an end whose good is to be promoted).

According to Nussbaum in order to feel pity the person must consider the other's suffering as "a significant part of her scheme of goals and ends", "she must make herself vulnerable in the person of another" (Nussbaum, 2005, p. 319). Nussbaum considers that the *eudaimonistic* judgment is not the judgement of similar possibilities that Aristotle considers as a constituent of compassion[2] but instead a judgment that we make about the other's well-being including my own conception of well-being. Regarding our emotional engagement to fictional worlds I will try to prove that *eudaimonistic judgment* is not a necessary condition for feeling pity because the character traits can be morally deviant in comparison to the actual world and even though we can acentral imagine them with feeling (Carroll, 2004). In other words, the fictional world can be shown in order to make us feel sympathy for the character and elicit pity for them although we might not agree with his actions if they were real.

I will analyze our emotional responses towards fictional worlds in film analyzing the emotion of pity in a film directed by Luc Besson: "La femme Nikita" (1990). Before starting my analysis I want only to argue that although our experience of fictional cinematographic narratives is primary perceptual because we have to attend to what the film depicts according conventions it has as a medium of expression, I agree with Murray Smith and Jerrold Levinson suggestion that our experience of narrative film is imaginative[3]. As Lopes (1998) suggests we must distinguish the screen experience (our perception of the events depicted) and the cinematic experience in which we have to acentral imagine the events depicted as if "they were a known fact"; and as an imaginary possible propositional content we get emotionally engaged. As a consequence I agree with Bordwell that in our cinematographic experience we have to adjust our cognitive (and even also "imaginative" [PWB] "narrative" and "emotional") schemes to what we perceive in order to elaborate hypothesis that let us follow the narrative structure of the events (Bordwell, 1996, 2001; also Carroll 2001a sustains a similar position). Now I will start with the analysis of the film.

 "La femme Nikita" is the story of a young lady, Nikita (Anne Parillaud), convicted for killing and became an assassin for the government. The film starts with a scene in which she and

her friends are completely "stoned". They enter into a pharmacy for stealing more drugs and when the police arrives it starts a shooting scene. In this scene her friends are shown completely drugged and destroying everything without reason. The police arrives and there is neither reason for why the police starts to shoot them because after the first shooting there is a POV shot (Branigan, 1979) of the sniper rifle hold by a policeman where we can see that the police could have had Nikita and her friends in their lookout for fire avoiding a massacre (**1**).

1. *POV shot of the sniper rifle hold by one policeman.*

When there it seems that there is no one left two policemen enter into the drugstore. Nikita is alive seating calm listening to her Walkman. When she realizes that none of her friends is alive she kills a policeman in cold blood (**2** & **3**). The next sequence shows us Nikita imprisoned in the police station like a dog (**4**). When the police officers start to interrogate her she first makes fun of them so they slap her and afterwards she reacts violently nailing a pencil in the hand of one of them (**5**). In the following sequence she goes to court and the jury gives a guilty verdict for killing three police officers. She is sentenced for 30 years in life imprisonment. She refuses the verdict so she started to fight and the police officers have to shuffle her away (**6** & **7**). Afterwards there is a scene in which we watch doctors coming into the prison. We infer that they will apply Nikita the lethal injection because she says, "They can't do this" and she told them that her mother has not been told, "She'll come and fetch me, my mom! Mom!" (**8**). Then the shot dissolves in a room where she wakes up.

2. *Nikita aims a revolver*

3. *Nikita shoots the policeman. to the policeman*

4. *Nikita at the police station*

5. *Nikita attacking the police officer.*

6. *Nikita refuses the verdict.*

7. *Police officers shuffle Nikita away*

8. *Attempt to apply Nikita the lethal injection.*

The beginning sequences of the film show us that Nikita is someone who is an "outsider". She is a drug addict who does not seem to act consciously. In the first sequence we watch her killing a policeman, but the jury sentences her for three murders. There is a possibility that she might have killed two policemen because before the policeman she killed found her we saw that only two policemen were still alive. However the film does not suggest that she killed the remaining policeman. Therefore regarding the information the film gives us we can infer that she is suffering an unjust sentence. Furthermore, her sentence was thirty years of imprisonment, not death penalty, so when we see the doctors injecting her, the film focus on her vulnerability (when she recalls her mom, like a child) so it might elicit certain concerning for her well-being (her non desire to be death), not only for the injustice she will again suffer (lethal injection) for those who are supposed to administer justice.

Then she wakes up in white room like that looks like a hospital. Agent Bob (Tchéky Karyo) enters to the room to explain her that she is officially dead and the only option she has is to be an agency employee for the government. She sees photos of her family at her funeral so he tells her that they decided to give her another chance but his offer does not lack any threatening.

> Nikita "What do I do?"
> Bob "To Learn. Learn to read, walk, talk, smile and even fight. Learn to do everything".
> Nikita, "What for?"
> Bob, "To serve the Country".
> Nikita, "What if I don't want to?"
> Bob, "Row 8, plot 30".

She does not have any option but she still wants to escape from that place. When she tries to escape she attacks Bob, takes his gun and when she realizes that she cannot get away from there and he tells her that the gun is not loaded, she tries to kill herself (**9** & **10**). He takes of her the gun and then shoots her leg: "Rule one, the first bullet is not for you" (**11**).

9. *Nikita trying to escape.*

10. *Nikita trying to commit suicide.*

11. *Rule 1.*

The film starts to show us Nikita as character that may deserve our sympathy because as long as the film is focalized on her it shows us that although she is not conscious on her drug addiction, neither the consequences of her acts, she is only reacting to the circumstances. She only desires to escape from the situations she is into, and her desires might be worthy because the people surrounding her do not try to help her but rather they try to act on her against her will. At the same time because we might feel sympathy for her we may start to feel for her pity because the narration focus on her vulnerability and shows us that she might not deserve what she is suffering in comparison with the personality we may imagine she can have (she is fragile, she tries to kill herself, she cries when she saw pictures of her fake funeral, she recall her mother).

The white room where she stays at the agency suggests a process of rehabilitation. Because she does not have any alternatives she decides to accept Bob's offer. Then it starts a sequence of her failed training. She sabotages her classes on computing, martial arts, shooting, "how to

be a lady" and she seems incapable to make friends. The supervisor of the Agency is worried because Nikita has not progressed and asks Bob to get rid of her. Bob is confident on Nikita potential so he asks for two weeks to make "his project" work. Bob explains Nikita this situation in her room (that looks like a mess) and at the same time he brings her a birthday cake for her twenty-year anniversary. Afterwards she starts to change.

Nikita's personality changes in the "how to be a lady" in Amande (Jeanne Moreau) class. There she finds out her own femininity. It starts a process of construction of her own identity that it is clear when she sees herself for the second time to a mirror without surprise and using a lipstick (the first time she looked at herself as an alien, during the sabotaging training). Then the scene dissolves showing us her change (temporal ellipsis, Bordwell, 1991, 1996). Now she is another woman (**12** & **13**).

12 & 13. *Nikita finds her own femininity.*

It is again her anniversary (23 years old), so she gets prepared to have dinner with Bob. She (neither do we) expects that it will be the first time she will pass her birthday outside. They go to "Le Train Bleu" a beautiful restaurant in the Gare de Lyon station in Paris. He gives her as a birthday present a gun that she did not expected (**14**). We can imagine that she might have thought that this was a kind of romantic dinner, but unfortunately it was her first test as an agent. So she has to kill three people and when she, following instructions, tries to escape, she cannot because the bathroom's windows are closed with bricks (**15**). Then she has to kill

many guys in order to escape, but when she realizes she does not have more bullets and they have better guns she throw herself through the place where the restaurant throws the garbage out and she finally escapes (**16** & **17**). When she finally comes back to the agency she slaps Bob, but he asks her to calm down, because that was an exercise before letting the agents to get out. Finally they kiss but she tells him "I'll never kiss you again" and closes her bedroom door.

15. *No escape.*

16. *Trying to survive.*

17. *Ingenious breakout*

She passed the test so the Supervisor signs an authorization to let her stay outside for six months. The agency gives her weapons, passport, driving license, money, a new identity as Marie Clément, a nurse from Sarlat who works at the Salpétrière Hospital and a code name: Joséphine. Then she left. She seems sad, and she actually says that she is scared.

Until now the story have focused on how Nikita has changed. The fact that she is an agent for the government is almost hidden. We do not know why she has to kill those people in her first mission and her surprise and anger for having to kill induces us to think that she is different from the drug addict we saw at the beginning of the film. Now she is conscious of her acts, but still she acts against her will. This will be the constant throughout the rest of the film. She is constantly frustrated because her desires are not satisfied and that is what makes us feel sympathy towards her even though she has been a killer without reason and a now a trained killer.

Now it starts a new stage in Nikita's life. She rents an apartment, she decorates it and she finds a boyfriend, Marco (Jean-Hugues Anglade) a normal guy who works in a supermarket. Marco and Nikita start to live together but he does not suspect her real identity, even though he asks her why she did not bring anybody home, like parents or friends. When everything seems normal she receives a call with her code name, that means she has to accomplish a mission for the agency. In this mission she did not kill anybody, so she comes back home happy (she is laughing, dancing around) and for the same reason we might feel glad for her. That is because the story shows that she is not comfortable killing and she does not desire to kill again we sympathize with her in accordance to her goals and then we feel positive feelings towards her.

Then Bob calls her and she congratulates her for her job and she tells her about her fiancé and invites him for dinner at home. Bob arrives and Nikita introduces him as Uncle Bob. While talking with Marco, Bob invented a story about Nikita's childhood, and then Bob invites the couple to Venice.

In Venice, everything between Marco and Nikita seems like a "honey moon". They are happy together, taking a gondola like any tourist, they want to have sex in the hotel room, while she

receives another call for Joséphine. In the bathroom she has to accomplish her third mission and she has to prepare a sniper rifle, break the glass of a window (without making noise) and kill a woman while Marco is telling her on the other side of the door that he does not deserve a girl like her (**18** to **22**). When she finishes Marco get into the bathroom upset because she did not answer (but he does not surprise her with the gun because she hide it) and finally she starts to cry (we can acentral imagine that she feels guilty because while she is preparing to shot and she is listening to Marco she cries). In this sequence we can find that Nikita is in contradiction between what she has and wants (a normal life) and what she has to do (to kill for the government Agency). It is possible to feel pity for her because when we sympathize with her we can notice that she is suffering for doing her "work". She has changed from the beginning of the story so the missions Bob assign her make her suffer more than any cold killer. Killing affects Nikita badly, but she cannot stop doing it, because it is her job and even though she is dead for the rest of the people she met before the agency changed her (for "good" because she finds her own identity as a person) and if she left she might be really dead. Actually we do not know what might happen to her if she quit.

20. *Marco confessing Nikita how* much he loves her.

21. *Nikita crying, listening to Marco* and accomplishing her mission.

22. *POV shot of Nikita shooting from the sniper rifle.*

After her third mission Nikita meets Bob in a Café and he asks her for a clean, smooth job. She has five months for getting information from an ambassador and she can choose her team. Bob tells her "It's to show I love you". She starts the mission and she and her crew watch over the ambassador. Because she works at night Marco starts to wonder why. Then Nikita begins the mission to get the information but it does not work. She arrives at the ambassador's lover apartment posing as an art dealer. She forces him to take a whisky with sleeping pills while

one of her team members costumes as the ambassador. However because the ambassador changed his security code, his guardians suspect for his delay, so Nikita asked permission to suspend the mission. She cannot, so the Agency sends her a cleaner Victor (Jean Reno) who starts to kill everybody, including the member of Nikita's team (who desperately shoots Victor). Nikita seems desperate; she cannot stand the cleaner killing with acid the security guardians; she cries and shouts. She tries to stop the mission but the cleaner threatens her with a knife and tells her that the mission continues, "No phone calls" (**23**). For that reason, Nikita takes the costume of the ambassador and goes to the Embassy with him.

***23.** Victor (the cleaner) threatening Nikita.*

Here I only want to mention that Victor is a character that inspired another Luc Besson film, "Léon: The Professional" (1994). León is also a cleaner and is also performed by Jean Reno. However despite Léon is a killer and a cleaner is a character that has a "moral constraint" for not killing women and children that let him help a thirteen year old girl, Mathilda (Natalie Portman), letting us engage emotionally with his desire to protect her (even if he teaches her how to use weapons) and help her to get revenge (via killing) from the DEA agent Stansfield (Gary Oldman) who killed all her family. I will not analyze this character because there is a very complex relation between Mathilda and Léon that in the Director's Cut suggests many similarities to other narratives such as Lolita (1991, Nabokov/1962, dir. Kubrick) and I think that an analysis of the sympathy for any of the two characters deserves an extensive work on its own.

Now, back to "La femme Nikita", the mission continues so Victor and Nikita arrive to the Embassy. She can get the information, but because the dog does not recognize her as the ambassador, Security suspect so she left quickly. Victor wants to clean everything, for him the mission is not over. Although Nikita asks him crying to stop he start to kill security guardians but he gets shot. Then they are able to escape because the car Victor drives breaks a wall and since he was shot he dies and Nikita can leave the car. The mission is over and she walk back home alone.

She arrives home and takes a shower[4]. Afterwards she is in bed with Marco and he confesses her that he knows everything and asks her to stop for her own sake.

Marco "Look at me Marie. My poor Marie. They'll wear you out. The job's too tough for you. Look at your tiny hands. They need protecting. They musn't get old. Stop it's too late".

Nikita "Why did you say that?"

Marco "I know everything Marie. There never has been a Marie Clèment at your hospital. I also know about the stakeouts, the tailings, the video cassettes".

Nikita "Why did't you say so?

Marco "Because I love only you".

Nikita "Thank you. My little Marco. You're the most beautiful person I ever met. The only one who helped me".

Marco "Are you going away?.

Nikita "Yes".

Marco "Got a little place for me?

Nikita "You're better in a big place.

Finally a police car arrives with three guys and Bob. Marco and Bob talk about Nikita. She has escaped. Bob want the information she took from the Embassy, the results from her mission. Marco has the info and he gives it to Bob in exchange for her freedom. Both of them will miss her. The story suggests us that none of them will see her again.

"La femme Nikita" is a narration extremely focalized on Nikita. It is her story. For that reason, concerning Marco, because his desires to stay with Nikita might not be possible to accomplished and he is the "only one who really helped her" (he never damage her), we might feel sympathy for him and in consequence feel sad for his loneliness. On the other hand, regarding Bob, nevertheless the film shows him as a selfish person, who forced Nikita to work for the Agency, it is possible to feel sympathy or antipathy for him according to what of his actions "we value as worthy of our benevolence" (Carroll, 2007), that is how much he value he helped or not Nikita.

The narrative of "La femme Nikita" is successive with few ellipses (when she is captured, the time in prison, the three years passed training, the six months living with Marco, the five months of preparing the last mission and when she escapes forever). The music is extradiegetic (Gorbman, 1987) and it is used as a background for the action sequences of the missions, but also when she ridicules his martial arts teacher (we listen to "Eine kleine Nachtmusik" from Mozart that has been used in other films), when Marco and Nikita are having fun in Venice and in the erotic scenes (when she seduces Marco and when they are in bed for the last time). The story is lineal so there are not many temporarily elements we have to reconstruct. However it leaves many elements for spectators to imagine, besides acentrally imagining the film as "a known fact". For example, her criminal sentence, how her personality changed, how she is able to escape forever or why Marco stays with her even if he knows she is an assassin. I think the last question is extremely important because it represents the possible emotional reaction we might have towards Nikita. As long as he feels pity for her ("My poor Marie") we are able to feel pity for her too.

Nikita is a character that at the beginning is represented as a "slave to drugs" and because of her addiction she acts without no reason. When the governmental Agency captures her for training she becomes a "slave to the State" now forced to act with no reason because in

none scene it is justified why it is important to kill the people she murders for the State. She changes from rebel to a lady and then to a normal human being that deserves love and is able to love someone else. The film shows us an internal moral system that constantly plays with the social constraints of the free will. We might feel sympathy for her because the internal moral system[5] of the film shows us that she desires to act accordingly her will and she does not want to kill any more and when her desires are frustrated again and again, then we start to feel that her desires should be accomplished but also as long as the missions are dangerous to herself (at least in the first and the last mission) we start to feel concern for her well-being.

Because we can feel sympathy for Nikita then we might feel pity for her. First because since of the beginning of the film the events surrounding her affect her so badly that we might think that she have suffer as serious plight (the double injustice she suffers form the jury and from the State that forces her to work with her). The film constantly depicts her crying because she does want to do what she has to or what she had done (at the beginning of the film). When it seems that her life changed for good for what might seem her own desires (when she is with Marco) again she has to act against her will, killing and, i.e., in the last mission she wants to stop because we can imagine her afraid of the consequences, but because she cannot stop it we can represent her imaginatively as suffering too much.

On the other hand, her life changes twice. The first time while she is training she finds her identity as a women. We can forget the fact that she is training to be a murderer, but when Bob forces her to accomplish the mission at the Restaurant we can see that she is not only a killer (convict for killing a policeman) but also she is a professional, even against her will. However, because the story make us imagine that she thought that she only wanted to celebrate her birthday the fact that it is not her desire to kill at that moment, elicit certain feelings of sympathy towards her. The second time her life changes is when she meets Marco, and at this moment we realize that she is living the life she wants (i.e., she smiles constantly, she plays lovely jokes with him) but when she has to accomplish the third and the last mission the film shows us her crying. Moreover in the ambassador's mission she tries to avoid Victor to clean everything, and that action shows us her suffering what she does not deserve, because she has changed. She is not the same person from beginning of the film and now she is conscious of her acts and within internal moral system of the film for Nikita killing makes her suffer too much. We do not suffer as her, but we feel pity for her and we because aesthetically pity her we cannot help her, but only "feel a painful emotion towards her misfortune and suffering".

 However in any moment of the film we can infer that she regrets for all the people she had killed. The only guilt we can imagine she feels is for lying Marco, because she cries at the bathroom while she is holding the sniper and he is telling her at the same time how much he loves her. If it will be necessary to feel pity an *eudaimonistic judgment* then for feeling compassion for Nikita we have to include our own conception of goals and ends and it might be that for many people someone who kills without any regret might not deserve compassion. Even it might be difficult to feel compassion for a murder[6]. I think that we can feel compassion for many fictional characters, even if they are morally deviant, first because it depends on how the story is shown and second because any emotion in its aesthetic

dimension do not functions mainly with an evaluative judgment in comparison with our own narratives that can include our moral commitments. "Thinking of with feeling" an object we acentral imagine includes our paradigmatic narratives which are "'paradigmatical recognitional thoughts' and 'paradigmatical responses' that involve motivational thoughts and feelings, bodily changes, expressions, actions, etc. that are crucial in the way we learn to apply the concept of a particular emotion"[7]. And also our inner narratives that imply our own motivational thoughts and feelings throughout our personal story. The fictional story can have his own internal moral system and our imaginative engagement can be more powerful than our commitment to the actual world although it works with our mental repertoire in order to make-believe in the fictional world. Our emotional engagement works with those objects we acentral imagine and as long as we imagine them we feel something towards them according to our own paradigmatic and inner narratives. Then we might not agree with the actions of people like Nikita in the real world, but our imaginative and emotional engagement can let us "feel for Nikita's suffering" and inconsequence feel pity for these kind of characters within their fictional world.

Notes

1. In the last Chapter I have shown that both words can and are used indistinctively.

2. Nussbaum the judgment of similar possibilities on Aristotle as follows: "compassion concerns those misfortunes 'which the person himself might expect to suffer, either himself or one of his loved ones. Thus Aristotle adds, it will be felt only by those with some experience and understanding of suffering; and one will not have compassion if one thinks that one is above suffering and has everything" (Nussbaum, 2005, p. 315). Aristotle says regarding this "judgment": "The people we pity are: those whom we know, if only they are not very closely related to us-in that case we feel about them as if we were in danger ourselves. For this reason Amasis did not weep, they say, at the sight of his son being led to death, but did weep when he saw his friend begging: the latter sight was pitiful, the former terrible, and the terrible is different from the pitiful; it tends to cast out pity, and often helps to produce the opposite of pity. Again, we feel pity when the danger is near ourselves. Also we pity those who are like us in age, character, disposition, social standing, or birth; for in all these cases it appears more likely that the same misfortune may befall us also. Here too we have to remember the general principle that what we fear for ourselves excites our pity when it happens to others. Further, since it is when the sufferings of others are close to us that they excite our pity" (Aristotle, 1995-2009c).

3. However I disagree with Levinson because he considers that it is necessary the figure of an implied narrator for the same reasons I gave in Section I and Section 2 Chapter 4: "My suggestion is basically this: that in experiencing much narrative film one standarly and appropriately imagines (a) that one is seeing the events depicted as if from the implied perspective of a given shot, but without necessarily imagining that one is *physically occupying* that position, ad so also (b) that some unspecified means make this possible when physical presence in the scene would be problematic" (Levinson, 1993). I disagree also with Murray Smith because he emphasizes central imagining, then empathy with films (Smith M., 1994).

4. I think it is a leitmotiv in many movies. When the character feels dirty or guilty then she takes a shower, like a purification ritual.

5. As Murray Smith argues: "The internal moral system of the texts makes a character attractive relative to other characters" (Smith, M. 1999).

6. Because my concern is not to discuss moral emotions in real circumstances I will not deepen on this topic.

7. See Last Chapter.

CONCLUSIONS: SOME NOTES ON IMAGINATIVE RESISTANCE

In this dissertation I have tried to solve the "Paradox of fiction" regarding narrative fictional works of art. In Section 1 I developed my own proposal on what is fiction showing some arguments against many important theories that have tried to define fictions and fictional entities. In Chapter 2 I tried to demonstrate that neither Russell nor Bentham could resolve via paraphrase why fictional discourse is enunciated in such a way that makes us presuppose or make-believe that it states that something "exists" even if it does not. In Chapter 3 I intended to prove that Searle's parasitic notion of fiction as a pretended an insincere illocutionary act can fall into the intentional fallacy because we have to recognize the author's intentions in order to appreciate that what we are reading or watching is not an assertion. I also tried to demonstrate that Lamarque's proposal has many problems because whereas he takes the "Speech Act" proposal he has to explain who utters the fictional proposition in order to be recognized as a ruled convention and besides that his Fregean notion of sense does not let any space for interpretation or even imagination. Finally in Chapter 4 when I analyzed "Make-believe Theories of Fiction" I found that Walton's notion of *de se* imagining is Wollheim's notion of imagining from the inside and it is difficult to sustain that fictions are worlds we imagine as if we were doing something as the same as the content they have. As a final point I argued against Currie that it is contradictory to sustain that fictions rely upon the process on its making and at the same time on our imaginative process of make-believing because if there is a real author who makes us make-believe the fictional content of a fiction and at the same a fictional author who make-us believe that the fictional content is true, the responsibility of the illocutionary force of the utterance must have fallen on the real author not on the fictional one (then we can fall into the intentional fallacy) and on the other hand supporting a fictional author is complicated because it is difficult to sustain that all narratives have a narrator.

In Section 2 I explored some of the most important solutions offered to the "Paradox of fiction", including those proposed by Currie, Lamarque and Walton. I tried to explain that cognitive theories of emotions are the bases of the "Paradox of fiction" and they do not serve as a frame for understanding our emotional engagement to fictions. These kinds of cognitive approaches do not consider that neither behaviors nor feelings can explain what emotions are but rather, intentionality, beliefs, evaluations and in some proposals also desires. In Chapter 2 I tried to show that the solution offered by Schaper is if not contradictory at least unsatisfactory. It is

impossible to sustain that we "suspend" our beliefs that we are dealing with fictions (then we hold a disbelief) and at the same time we hold beliefs with no existential commitment about what is going on in the story for feeling an emotion, because having a belief implies that we consider that something exist. In consequence the notion of belief neither is satisfactory for explaining our engagement towards fictions nor is acceptable, as Schaper argues, as an explanation of our emotional engagement towards fictional worlds. Then in Chapter 3 I first explored the solutions given by Walton and Currie within the cognitive theoretical frame. I tried to prove that since both of them establish qualitative differences between our emotions for objects we believe and our emotions for objects we imagine or make-believe the quasi-emotions they propose are not emotions at all (even if we make-believe the fictional world or we hold a make-belief towards the propositional content). On the other hand I intended to show that Walton do not incorporate satisfactory the "Off-line Simulation" approach and Currie falls into a vicious circle when he incorporates his "Information-based Simulation Theory" with his former proposal on defining fictions and his conception of empathy (as putting into the other's shoes or imaginative roletaking) towards fictional characters. Afterwards I also argued that conceiving empathy as simulation is what Goldie considers as "In his Shoes Imagining" or Wollheim's "Putting into the other's shoes" or "Imagining from the inside" that are completely different from the original concept of empathy as "feeling into".

Then I explored Feagin's account on empathy and I tried to show that including second-orders beliefs to explain empathy besides simulation processes do not guarantee that we can feel empathy for someone else. Regarding aesthetic emotions, although Feagin does not consider that empathy is the only way we can get emotionally engaged to fictions, her account on aesthetic empathy does not explain how unasserted thoughts (that accomplish the function of beliefs in the emotional structure) are related to the way we simulate and imagine the protagonist's mental states in order to feel something towards him. Finally although Coplan considers that we can feel empathy for any character, not only the protagonist (as Feagin emphasizes), and she incorporates the notion of imagination, she has the same problem as Feagin, because it is difficult to sustain that we feel empathy for the character, since we do not feel the character's mental states (thoughts, feelings, etc.) as "if they were our own". As Carroll and Kieran argue we do not feel the same as the character and we most of the time feel complementary emotions towards him.

To conclude with my analysis of the main solutions to the paradox of fiction in Chapter 4 I reviewed the "Thought-Based Solutions" that try to avoid the concept of belief, but still remain being cognitive. I analyzed again Larmarque's proposal and I found out that it bears the same problems it has regarding his definition of fiction because he cannot explain how the clusters of descriptions are linked with some thought content and how this thought content is at the same time the real object we relate to the intentional object of our emotions which is an evaluative category that should be assertive. Carroll sustains as Lamarque that the objects of our emotions towards fictions are thoughts (not beliefs) and he neither explains how this thoughts can produce an emotional response (a problem that can be found in Feagin's proposal too). However I recognize that my approach is similar in many aspects to Carroll's, since he also considers that sympathy is the proper emotional "pro-attitude" that can explain our emotional engagement towards fictional characters.

After showing that the solutions to the "Paradox of Fiction" have many objections and in consequence they are not satisfactory to the full extent I tried to develop my own solution to the paradox. As I said "fictional worlds rediscribe reality" and appear as possibilities created on the bases of the way we conceive our own reality. These fictional worlds are open possibilities that play with actual and potential meanings (we can figure out[1])" (Ch. 5 Sec. 1). I defined fictions as worlds of possibility we can acentral imagine. I took Wollheim's phenomenology of iconic mental states we visualize in our minds. I borrow him the concept of acentral imagination in order to support that fictions are those worlds that show us possibilities we can imagine "as a known fact", "as if they were so", because within the architecture of imagination we accomplish the role of the internal dramatist that visualizes in his mind what it is shown to him (by the external dramatist) from no point of view. And from this non-perspective he is able to make-believe what the text, that works as an external dramatist, shows to him. Regarding aesthetic emotions, emotions we feel for those objects and propositional contents we acentral imagine, I tried to show that acentral imagining as a "known fact" the content of a fiction is only a prerequisite for "thinking of with feeling" it. I also borrowed the model of architecture of mind developed by Nichols & Stich and Meskin & Weinberg so according to the "Single Code Hypothesis" our inferential as well as our affective mechanisms work with imaginary states and also for beliefs. For these authors there is a PWB in which we posit our representations of the content of the fictions (and adjust them thanks to a mechanism they call Updater), that is, that objects and propositional contents we acentral imagine as "a known fact". These imaginary contents in the PWB interact with our beliefs and desires, in consequence with our own mental repertoire of mental states, mental dispositions and also our world of shared beliefs (those mental contents the internal dramatist offers for interaction in his make-believe or acentral imaginative process with the fictional text). Since the affective system also works with the PWB we can feel emotions for fictions, but because the system runs off-line we do not behave as if we do with real emotions.

I tried to show that this model regarding our fictional engagement towards fictions could be explained also by Goldie's proposal. As well as Goldie I consider that cognitivism in the theory of emotions do not include the fact that we feel emotions. I also agree with Goldie that holding a belief does not explains why I feel a certain emotion as long as it does not explain it to hold or entertain an unasserted thought in our minds. Goldie considers that instead to explain emotions under the notion of belief they are occurrent states and mental dispositions by which we "think of with feeling" the objects and situations surrounding us. That means, we visualize something in our minds with feeling as having certain properties. Emotions are occurrent states because they happen to us for a specific period of time. But at the same time they are dispositions because they are cognitive penetrable by the paradigmatic and inner narratives that have taught us how to feel. Since Goldie offers a frame in which we do not necessarily have to hold a belief, but instead we "think of with feeling" in order to feel an emotion, it is possible to feel an emotion for any object, even if it is imaginary (since thinking of is visualizing something having certain properties and it could be understood also as a way of acentral imagine, since imagining is an iconic mental state).

Although the "Paradox of fiction" resides on a cognitive approach on emotions that I think we can ignore at least if we consider the structure of emotions under a non-cognitive fashion, it

has another implicit problem concerning narrative fictional works that is how we understand the character's emotions and how we are capable to feel something for them. I agree with Goldie that understanding others emotions (including fictional characters) is a process of relating other's narratives to my own in a "Hermeneutic circle". However since understanding does not secure that I might feel any emotion for the character's situation I acentral imagine I explored many of the alternatives given to this problem. Concerning emotional contagion I intended to prove that there is not a necessary causal relation between what we feel, the expressions of the characters and what we might imagine they are feeling. I also argued against emotional sharing because conceived as the first type it is a consequence of the way we emotionally react to the fictional world, not the cause. In the second kind of emotional sharing known as "emotional identification" I argued that it is easy to fall into the paradox of indiscernibility of identities, and if the identity is clearly distinguished as in Gaut's proposal I agree with Carroll that we do not imagine what the character feels and then we feel what he feels since we do not share the same intentional object of emotion with him. Finally I argued again against considering that we empathize with fictional characters. Contrary to other authors Goldie analyzes empathy using Wollheim's proposal as a central imaginative project in which since we central imagine the character's mental states, in this case emotions, then we imagine them "as if they were our own" so we can feel in accordance with him. For the same reasons I offered before, I consider that empathy is not a successful concept for explaining how we are capable to feel some emotion towards the character because we do not imagine his mental states as "if they were our own". First because not all narratives are focalized in one character since we do not centrally imagine them, second because we do not feel the same as him; we feel in accordance with his situation. We do not adopt the character's position, we do not experience his situation as he does; although the texts give us the information for imaginatively construct character traits our internal dramatist is who puts his own mental dispositions in order to imagine and feel something to the character situation. For that reason I agree with Carroll that sympathy is the proper way to understand how we emotionally engage with fictional characters.

I reinterpreted Scheler's notion of sympathy in order to explain it as a "fellow feeling" we can feel because we are capable of "feeling for" the others. Therefore sympathy, as Carroll suggest, is a pro-attitude, an emotion we have for the others because we care for her well-being, for her interests, her desires. When we acentral imagine fictional narratives we do not only acentral imagine what is happening to the character but also we imagine what he might feel or desire, according to the information the story gives us. When we feel sympathy for fictional characters we "think of them", "imagine them" having properties in which they deserve to be caring and then we can think of them with sympathetic feeling. The way the story is shown give us the clues to interpret and imagine the character's mental states, such as desires and emotional dispositions, as also his interests, so it elicits the proper way to emotionally respond to it (if it is well constructed). Obviously it depends on our own paradigmatic and inner narratives that we can sympathize or not with the character. The story invites us to feel, it does not force us to feel any emotion at all. When we are able to feel sympathy for the character then we can feel any emotion. It is necessary to feel certain concern for character's well-being according to his own story in order to then emotionally respond to him. That means, sympathy is an emotional pro-attitude that mediates our emotional engagement towards fictional characters,

so when we feel sympathy then we can feel sad, terror, indignation, suspense, etc. for the character or the fictional situation we acentral imagine.

I tried to test my model in an analysis of how it is possible to feel pity in the film "Le femme Nikita". I understand pity as "a painful emotion directed at another person's misfortune or suffering" and I took as a basis the cognitive elements Nussbaum consider necessary for feeling this emotion: the judgment of *size,* the judgment of *nondesert* and the *eudaimonistic* judgment. I argued that the *eudaimonistic* judgment is not necessary for feeling pity for fictional characters because we do not necessarily judge the character according to our own conception of goals and ends. If it were necessary then we will find the problem Szabó Gendler defined as the puzzle of imaginative resistance: "the puzzle of explaining our comparative difficulty in imagining fictional worlds that we take to be morally deviant" (Szabó Gendler, 2000). For Gendler we resist to imagine morally deviant worlds, because "imaginative engagement is also a form of actual engagement" (Szabó Gendler, 2006)[2]. He considers that this resistance is caused by the authorial authority "with respect to imaginative guidance", but as I argued, what the author's intentions are neither necessary nor sufficient for our imaginative engagement towards fictions. Gendler considers that "the reader takes the author to be asking her to believe a corresponding proposition p' that concerns the actual world" but we do not believe what the fictional content depicts nor believe that the fictional propositions are true. We do interact with the fictional world with our own mental repertoire in order to acentral imagine it "as a known fact". We can imagine and even feel pity for a moral deviant character like Nikita (who is a murderer) if the story is constructed and shown in such a way that that it elicits sympathy for the character. In "Le femme Nikita" the film shows us Nikita constantly as vulnerable person who cannot achieve her desires and deserves caring, either for the governmental Agency or his couple Marco. If we satisfactorily feel sympathy for the character, then it is possible to feel pity for her. In this film the internal moral system of the story plays with the social constraints of free will. These constraints play a fundamental role in our emotional engagement towards the character because we can feel pity for her since we watch and imagine her suffering constantly for actions she does not deserve and she does not want to perform even though the story never shows why these actions make her suffer.

The fictional world can be shown in such a way that we feel sympathy for the devil, for those characters that might not deserve to achieve their goals and might not deserve to feel them with caring (i.e., Bonnie and Clyde [1967, dir. Arthur Penn]). It also can elicit pity for them although we might not morally agree with their performances if they were real, since we are imaginatively engaged with them, with their story, and it is possible to "think of" them as imaginary people "with feeling", to imagine them as deserving to feel sympathy for. However it is still possible that if the internal moral system of the film is completely alien to us, we can feel aversion towards the situations shown, but still we can acentral imagine them[3]. In this case I think that we might not feel neither sympathy nor pity for the character, because our own moral commitments might be ascribed to what we believe what kind of people deserves pity. This kind of situations deserves further study, however it is undeniable that we are able to acentrally imagine moral deviant situations and we can still feel any emotion towards them.

Notes

1. We are not in "Blank state". We do not lack of built-in mental content.

2. That resistance phenomena arise because imaginative engagement is also a form of actual engagement. When we imagine, we draw on our ordinary conceptual repertoire and habits of appraisal, and as the result of imagining, we may find ourselves with novel insights about, and changed perspectives on, the actual world (Szabó Gendler, 2006).

3. As Carroll argues there are certain generic and social constraints for audiences emotional reactions (Carroll, 1990).

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