



PhD Research Proposal Form China Scholarship Council (CSC) 2025

A remplir en français ou en anglais en fonction de la langue qui sera utilisée pour la thèse

FIELD

-----PHILOSOPHY-----
(eg: Mathematics, Physics, Sociology,)

Thesis subject title: **Puzzles of Fiction: A Philosophical Investigation**

Name of the French doctoral school/Ecole doctorale: ED540 École doctorale Lettres, Arts, Sciences humaines et sociales ENS-PSL

Name of the Research team/Equipe de recherche: Institut JEAN-NICOD CNRS UMR 8129 | ENS-PSL | EHESS
Website: <http://www.institutnicod.org/>

Name of the Supervisor/Directeur de thèse: Jérôme PELLETIER
Email: jerome.pelletier@ens.psl.eu

Lab Language/ Langue de travail: English

Research Proposal Abstract/Présentation du sujet:

The main aim of this dissertation is to examine in depth issues that lie at the heart of contemporary discussion in analytic philosophy regarding the nature of fiction.

The PhD candidate will discuss some philosophical puzzles about our engagement with fiction. How it is possible to have genuine emotions toward fiction (the puzzle of fictional emotions)? How readers' and film viewers' responses to fiction can differ from those they would have if they encountered the same situation in real life (the puzzle of disparate response)? Why readers and film viewers are sometimes unwilling or unable to respond as the author suggests (the puzzle of imaginative resistance)? Given that *Pride and Prejudice* is a novel, how can I learn things about 19th century etiquette in England by reading this novel (the puzzle of learning from fiction)?

This dissertation will aim to address some of these puzzles and, by doing so, clarify the nature of fiction.

References:

Buckwalter, Wesley and Katherine Tullmann, 2017, “The Genuine Attitude View of Fictional Belief”, in *Art and Belief*, Ema Sullivan-Bissett, Helen Bradley, and Paul Noordhof (eds.), (Mind Association Occasional Series), Oxford: Oxford University Press, 194–210 (ch. 11).

Carroll, Noël. 2002. “The Wheel of Virtue: Art, Literature, and Moral Knowledge.” *The Journal of Aesthetics and Art Criticism* 60, no. 1: 3–26.

—, 2011, “On Some Affective Relations between Audiences and the Characters in Popular Fictions”, in Coplan and Goldie 2011: 162–184 (ch. 11).

Coplan, Amy and Peter Goldie (eds.), 2011, *Empathy: Philosophical and Psychological Perspectives*, Oxford/New York: Oxford University Press. doi:10.1093/acprof:oso/9780199539956.001.0001

Currie, Gregory, 1990, *The Nature of Fiction*, Cambridge: Cambridge University Press. doi:10.1017/CBO9780511897498

—, 1995, “The Moral Psychology of Fiction”, *Australasian Journal of Philosophy*, 73(2): 250–259. doi:10.1080/00048409512346581

—1995b, “On Being Fictional”, *Journal of Aesthetics and Art Criticism*, 55(4): 425–427. doi:10.2307/430932

—, 1997, “The Paradox of Caring: Fiction and the Philosophy of Mind”, in Hjort & Laver 1997: 63–77.

—, 2014, “Standing in the Last Ditch: On the Communicative Intentions of Fiction Makers”, *Journal of Aesthetics and Art Criticism*, 72(4): 351–363. doi:10.1111/jaac.12109

—, 2020. *Imagining and Knowing: The Shape of Fiction*. Oxford: Oxford University Press.

Currie, Gregory and Ian Ravenscroft, 2002, *Recreative Minds: Imagination in Philosophy and Psychology*, New York: Oxford University Press. doi:10.1093/acprof:oso/9780198238089.001.0001

D’Arms, Justin and Daniel Jacobson, 2000b, “The Moralistic Fallacy: On the ‘Appropriateness’ of Emotions”, *Philosophy and Phenomenological Research*, 61(1): 65–90. doi:10.2307/2653403

Davies, David, 2001, “Fiction”, in *The Routledge Companion to Aesthetics*, edited by Berys Nigel Gaut and Dominic Lopes, London: Routledge, 263–724.

—, 2012, “Fictionality, Fictive Utterance, and the Assertive Author”, in *Mimesis: Metaphysics, Cognition, Pragmatics*, edited by Greg Currie, Petr Kot’átko, and Martin Pokorný, London: College Publications, 61–85.

—, 2015, “Fictive Utterance and the Fictionality of Narratives and Works”, *British Journal of Aesthetics*, 55(1): 39–55. doi:10.1093/aesthj/ayu061

Diffey, T. J. 1995. “What Can We Learn from Art?” *Australasian Journal of Philosophy* 73, no. 2: 204–211.

Dos Santos, Miguel F., 2017, “Walton’s Quasi-Emotions Do Not Go Away”, *The Journal of Aesthetics and Art Criticism*, 75(3): 265–274. doi:10.1111/jaac.12385

Feagin, Susan, 1996, *Reading with Feeling: The Aesthetics of Appreciation*, Ithaca: Cornell University Press.

—, 2011, “Empathizing as Simulating”, in Coplan and Goldie 2011: 149–161 (ch. 10).

Flory, Dan, 2013, “Imaginative Resistance and the White Gaze in *Machete and The Help*”, in *Race, Philosophy, and Film*, Mary K. Bloodsworth-Lugo and Dan Flory (eds.), (Routledge Studies in Contemporary Philosophy 50), New York: Routledge, 17–34 (ch. 1).

Friend, Stacie, 2006, “Narrating the Truth (More or Less)”, in *Knowing Art: Essays in Aesthetics and Epistemology*, edited by Matthew Kieran and Dominic McIver Lopes, Dordrecht: Springer, 35–49. doi:10.1007/978-1-4020-5265-1_3

—, 2014, “Believing in Stories”, in *Aesthetics and the Sciences of Mind*, edited by Greg Currie, Matthew Kieran, Aaron Meskin, and Jon Robson, Oxford: Oxford University Press, 228–248. doi:10.1093/acprof:oso/9780199669639.003.0012

—, 2020, “Fiction and Emotion: The Puzzle of Divergent Norms”, *The British Journal of Aesthetics*, 60(4): 403–418. doi:10.1093/aesthj/ayaa010

—, 2022, “Emotion in Fiction: State of the Art”, *The British Journal of Aesthetics*, 62(2): 257–271. doi:10.1093/aesthj/ayab060

Gaut, Berys, 1993, “The Paradox of Horror”, *The British Journal of Aesthetics*, 33(4): 333–345. doi:10.1093/bjaesthetics/33.4.333

Gendler, Tamar Szabó, 2000, “The Puzzle of Imaginative Resistance”, *Journal of Philosophy*, 97(2): 55–81. doi:10.2307/2678446

—, 2008, “Alief in Action (and Reaction)”, *Mind and Language*, 23(5): 552–585. doi:10.1111/j.1468-0017.2008.00352.x

—, 2006, “Imaginative Resistance Revisited”, in Nichols 2006: 149–174 (ch. 9). doi:10.1093/acprof:oso/9780199275731.003.0009

Gendler, Tamar Szabó, and Karen Kovakovich, 2006, “Genuine Rational Fictional Emotions”, in Kieran 2006: 241–253.

Gilmore, Jonathan, 2020, *Apt Imaginings: Feelings for Fictions and Other Creatures of the Mind*, New York: Oxford University Press.

Green, Mitchell. 2017. “Narrative Fiction as a Source of Knowledge.” In *Narration as Argument*, edited by Paula Olmos, 47–61. Cham: Springer.

Hamburger, Käte, 1957 [1973], *Die Logik der Dichtung*, Stuttgart: E. Klett, second edition in 1968. Translated by Marilyn J. Rose as *The Logic of Literature*, Bloomington: Indiana University Press, 1973.

Harold, James, 2016, “Literary Cognitivism”, in *Routledge Companion to the Philosophy of Literature*, edited by Noël Carroll and John Gibson, London: Routledge, 382–393.

Hjort, Mette and Sue Laver (eds), 1997, *Emotion and the Arts*, New York: Oxford University Press.

Ichino, Anna, and Currie Gregory. 2017. “Truth and Trust in Fiction.” In *Art and Belief*, edited by Sullivan-Bissett, Bradley, and Noordhoff, 53–83. Oxford: Oxford University Press.

Kivy, Peter, 2011, *Once-Told Tales: An Essay in Literary Aesthetics*, Malden, MA: Wiley-Blackwell.

Lamarque, Peter, 1981, “How Can We Fear and Pity Fictions?” *British Journal of Aesthetics*, 21(4): 291–304. doi:10.1093/bjaesthetics/21.4.291

Lamarque, Peter and Stein Haugom Olsen, 1994, *Truth, Fiction, and Literature: A Philosophical Perspective*, Oxford: Clarendon Press. doi:10.1093/acprof:oso/9780198236818.001.0001

Langland-Hassan, Peter, 2020, “Consuming Fictions Part III: Immersion, Emotion, and the Paradox of Fiction”, in his *Explaining Imagination*, Oxford: Oxford University Press, 234–261 (ch. 11). doi:10.1093/oso/9780198815068.003.0011

Liao, Shen-yi, 2016, “Imaginative Resistance, Narrative Engagement, Genre”, *Res Philosophica*, 93(2): 461–482. doi:10.11612/resphil.2016.2.93.3

Levinson, Jerrold, 1997, “Emotion in Response to Art: A Survey of the Terrain”, in Hjort & Laver (1997), pp. 20–34.

—, 2005, *The Oxford Handbook of Aesthetics*, New York: Oxford University Press.

Makowski D, Sperduti M, Pelletier J, Blondé P, La Corte V, Arcangeli M, Zalla T, Lemaire S, Dokic J, Nicolas S, Piolino P. Phenomenal, bodily and brain correlates of fictional reappraisal as an implicit emotion regulation strategy. *Cogn Affect Behav Neurosci*. 2019 Aug;19(4):877-897. doi: 10.3758/s13415-018-00681-0. PMID: 30610654.

Matravers, Derek, 2014, *Fiction and Narrative*, New York/Oxford: Oxford University Press. doi:10.1093/acprof:oso/9780199647019.001.0001

Moran, Richard, 1994, “The Expression of Feeling in Imagination”, *The Philosophical Review*, 103(1): 75–106. doi:10.2307/2185873

Mikkonen, Jukka, 2013, *The Cognitive Value of Philosophical Fiction*, London: Bloomsbury.

Mothersill, Mary, 2002, “Make-Believe Morality and Fictional Worlds”, in *Art and Morality*, José Luis Bermúdez and Sebastian Gardner (eds.), (International Library of Philosophy), London/New York: Routledge, 74–94.

Neill, Alex, 1991, “Fear, Fiction and Make-Believe”, *The Journal of Aesthetics and Art Criticism*, 49(1): 47–56. doi:10.2307/431648

—, 1993, “Fiction and the Emotions”, *American Philosophical Quarterly*, 30(1): 1–13.

—, 2005, “Art and Emotion”, in Levinson 2005: 421–435.

Novitz, David, 1987, *Knowledge, Fiction, and Imagination*, Philadelphia: Temple University Press.

Pelletier, J et Voltolini, A (eds.), 2019, *The Pleasure of Pictures: Pictorial Experience and Aesthetic Appreciation*, Routledge Research in Aesthetics, New York, Routledge, Taylor & Francis, ISBN 978-1-138-08214-4, 312p.

Quilty-Dunn, Jake, 2015, “Believing Our Eyes: The Role of False Belief in the Experience of Cinema”, *The British Journal of Aesthetics*, 55(3): 269–283. doi:10.1093/aesthj/ayv016

Radford, Colin, 1975, “How Can We Be Moved by the Fate of Anna Karenina?”, *Proceedings of the Aristotelian Society*, 49: 67–80. doi:10.1093/aristoteliansupp/49.1.67

Robinson, Jenefer, 2005, *Deeper than Reason: Emotion and Its Role in Literature, Music, and Art*, Oxford: Clarendon. doi:10.1093/0199263655.001.0001

Rowe, M.W., 1997, “Lamarque and Olsen on Literature and Truth”, *Philosophical Quarterly*, 47(188): 322–341. doi:10.1111/1467-9213.00062

Sainsbury, Mark, 2010, *Fiction and Fictionalism*, London: Routledge.

Schaper, Eva, 1978, “Fiction and the Suspension of Disbelief”, *British Journal of Aesthetics*, 18(1): 31–44. doi:10.1093/bjaesthetics/18.1.31

Searle, John R., 1975, “The Logical Status of Fictional Discourse”, *New Literary History*, 6(2): 319–332. doi:10.2307/468422.

Smith, Murray, 1995, “Film Spectatorship and the Institution of Fiction”, *Journal of Aesthetics and Art Criticism*, 53(2): 113–127. doi:10.2307/431540

Song, Moonyoung, 2020, “Aptness of Fiction-Directed Emotions”, *The British Journal of Aesthetics*, 60(1): 45–59. doi:10.1093/aesthj/ayz028

Sperduti M, Arcangeli M, Makowski D, Wantzen P, Zalla T, Lemaire S, Dokic J, Pelletier J, Piolino P. The paradox of fiction: Emotional response toward fiction and the modulatory role of self-relevance. *Acta Psychol (Amst)*. 2016 Mar;165:53-9. doi: 10.1016/j.actpsy.2016.02.003. Epub 2016 Feb 26. PMID: 26922617.

Stecker, Robert, 2011, “Should We Still Care about the Paradox of Fiction”, *British Journal of Aesthetics*, 51: 295–308.

Stock, Kathleen, 2005, “Resisting Imaginative Resistance”, *The Philosophical Quarterly*, 55(221): 607–624. doi:10.1111/j.0031-8094.2005.00419.x

Stolnitz, Jerome, 1992, “On the Cognitive Triviality of Art”, *British Journal of Aesthetics*, 32(3): 191–200.

Sullivan-Bissett, Ema, Helen Bradley, and Paul Noordhoff, eds. 2017. *Art and Belief*. Oxford: Oxford University Press

Teroni, Fabrice, 2019, “Emotion, Fiction and Rationality”, The British Journal of Aesthetics, 59(2): 113–128. doi:10.1093/aesthj/ayz015

Tooming, Uku, 2018, “Imaginative Resistance as Imagistic Resistance”, Canadian Journal of Philosophy, 48(5): 684–706. doi:10.1080/00455091.2017.1378534

Tullmann, Katherine and Wesley Buckwalter, 2014, “Does the Paradox of Fiction Exist?”, Erkenntnis, 79(4): 779–796. doi:10.1007/s10670-013-9563-z

Vendrell Ferran, Ingrid, 2022, “Sham Emotions, Quasi-Emotions or Non-Genuine Emotions? Fictional Emotions and Their Qualitative Feel”, in Phenomenology of Phantasy and Emotion, Thiemo Breyer, Marco Cavallaro, and Rodrigo Sandoval (eds), Darmstadt: WBG Academic, 231–259. [Vendrell Ferran 2022 available online]

Walton, Kendall L., 1978, “Fearing Fictions”, The Journal of Philosophy, 75(1): 5–25. doi:10.2307/2025831

—, 1990, *Mimesis as Make-Believe: On the Foundations of the Representational Arts*, Cambridge, MA: Harvard University Press.

—, 1993, “Metaphor and Prop Oriented Make-Believe”, *European Journal of Philosophy*, 1(1): 39–57. doi:10.1111/j.1468-0378.1993.tb00023.x

—, 1997, “Spelunking, Simulation, and Slime”, in *Hjort & Laver 1997*: 37–49.

—, 2006, “On the (So-called) Puzzle of Imaginative Resistance”, in *Nichols 2006*: 137–148 (ch. 8). doi:10.1093/acprof:oso/9780199275731.003.0008

—, 2013, “Fictionality and Imagination Reconsidered”, in *From Fictionalism to Realism*, edited by Carola Barbero, Maurizio Ferraris and Alberto Voltolini, Cambridge: Cambridge Scholars Publishing, 9–24.

Williams, Christopher, 2019, “Why Quasi-Emotions Should Go Away: A Comment on Dos Santos”, The Journal of Aesthetics and Art Criticism, 77(1): 79–82. doi:10.1111/jaac.12606

Yanal, Robert J., 1994, “The Paradox of Emotion and Fiction”, Pacific Philosophical Quarterly, 75(1): 54–75. doi:10.1111/j.1468-0114.1994.tb00120.x

Young, James O. 2003. Art and Knowledge. London: Routledge.

Type of PhD :

1. Full PhD

- Joint PhD/cotutelle (leading to a double diploma) : YES or NO
- Regular PhD (leading to a single French diploma) : YES or NO

2. Visiting PhD (students enrolled at a Chinese institution who come to ENS for mobility period) : YES or NO

PLEASE SEND THE DOCUMENT TO
 Direction des Relations internationales : dri@ens.psl.eu