



## The Logic of Fiction

By John Woods

College Publications, United Kingdom, 2009. Paperback. Book Condition: New. Revised ed.. 234 x 156 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.John Woods The Logic of Fiction, now thirty-five years old, is a ground-breaking event in the establishment of the semantics of fiction as a stand-alone research programme in the philosophies of language and logic. There is now a large literature about these matters, but Woods book retains a striking freshness, and still serves as a convincing template of the treatment options for the field s key problems. The book now appears in a second edition with a new Foreword by Nicholas Griffin and an extended bibliography covering the period 1969-2009. As Griffin notes in his Foreword, it is surprising on looking back to discover how little was written on the semantics of fiction before John Woods The Logic of Fiction was published in 1974. The surprise is the greater because Woods book appeared after almost a quarter century of fierce philosophical debate about reference Fictional discourse, one would have thought, would be an important testing ground for philosophical theories of referential expressions and one, moreover, in which the standard theories would likely be tested to...

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Section 5 samples applications of free logic to theories of description, logics of partial or non-strict functions, logics with Kripke semantics, logics of fiction and logics that are in a certain sense Meinongian. Section 6 takes a glance at free logic's history. 1. The Basics. Free logic is formal logic whose quantifiers are interpreted in the usual way—that is, objectively over a specified domain  $\mathcal{D}$ —but whose singular terms may denote objects outside of  $\mathcal{D}$ , or not denote at all. Singular terms include proper names (individual constants), definite descriptions, and such functional expressions as  $\lambda x(2 + x)$ . Since classical (i.e., Fregean) predicate logic requires that singular terms denote members of  $\mathcal{D}$ , free logic is a "nonclassical" logic. Other logics for fiction have been developed as well (Woods & Alward 2004). See Sainsbury 2009 for a recent summary of the different theories of fiction that have been advanced recently. Logic and Metaphysics. Article. What are the peculiar categories of the entities of fiction? Can we consider the fictional individuals as being composed of the same basic elements entering in real objects and persons? How can we account for the unity of total experience, which includes experiences of fiction as well as of reality and, often, a mixture of the two (as in historical novels, in political satires, etc.)? Fiction Theory is a discipline that applies possible world theory to literature. Fiction theory scholars and critics have articulated various theses rooted in Saul Kripke's application of modal logic to semantics. Drawing on concepts found in possible world theory, theorists of fiction study the relationships between textual worlds and the world outside the text. The overarching idea in fiction theory is that the relationships between the imaginary worlds of fiction and the actual world in which we live interest a logician's interest in fiction has a number of motivations. One is that the sentences of fiction have yet to be well-handled in the more traditional theories of non-denoting terms, such as free logic or supervaluational semantics. A second is that, notwithstanding, fictional discourse appears to be tailor-made for existence-neutral theories of quantification. A third motivation is fictionalism in the philosophy of mathematics. If mathematical objects are to be likened to fictional objects, then it would seem to be incumbent on those who so propose that they give a disciplined account of what

The Logic of Fiction book. Read reviews from world's largest community for readers. The Logic of Fiction: by John Woods. Other editions. Want to Read saving; Error rating book. Refresh and try again. Rate this book. Clear rating. Logic of Fiction vs. logics in computer science. Logic in computer science : A free PowerPoint PPT presentation (displayed as a Flash slide show) on PowerShow.com - id: 243ec5-MDIhM. Fictional world analyses (Howell, 1979 and Pavel, 1986 and Woltersdorff, 1980). Simply, fictional worlds are worlds of fiction, but they need not be consistent, even need not be complete. Such analyses interpret fictive operator as. It is true-in-t that  $\phi$  is (actually) true just in case  $\phi$  is true at all of the fictional worlds determined by t. A logician's interest in fiction has a number of motivations. One is that the sentences of fiction have yet to be well-handled in the more traditional theories of non-denoting terms, such as free logic or supervaluational semantics. A second is that, notwithstanding, fictional discourse appears to be tailor-made for existence-neutral theories of quantification. A third motivation is fictionalism in the philosophy of mathematics. If mathematical objects are to be likened to fictional objects, then it would seem to be incumbent on those who so propose that they give a disciplined account of what John Woods' The Logic of Fiction, now thirty-five years old, is a ground-breaking event in the establishment of the semantics of fiction as a stand-alone research programme in the philosophies of language and logic. There is now a large literature about these matters, but Woods' book retains a striking freshness, and still serves as a convincing template of the treatment options for the field's key problems. The book now appears in a second edition with a new Foreword by Nicholas Griffin and an extended bibliography covering the period 1969-2009. As Griffin notes in his Foreword Topics. Fictions, Theory of. Publisher. The Hague : Mouton. Collection. inlibrary; printdisabled; internetarchivebooks.

Woods, John 1982. Animadversions and open questions, reference, inference and truth in fiction. *Poetics*, Vol. 11, Issue. 4-6, p. 553. It would be pertinent to contrast the presumption apparently made by Strawson, in *Introduction to Logical Theory* (Methuen, 1952), that to show the relevance of pragmatic features to the validity of an informal argument is to point to a difficulty in the applicability of formal logic, with the "formal pragmatics" of Montague's, *Formal Philosophy* (Yale, 1974). Recommend this journal. Email your librarian or administrator to recommend adding this journal to your organisation's collection. *Canadian Journal of Philosophy*. ISSN: 0045-5091. EISSN: 1911-0820. URL: /core/journals/canadian-j A logician's interest in fiction has a number of motivations. One is that the sentences of fiction have yet to be well-handled in the more traditional theories of non-denoting terms, such as free logic or supervaluational semantics. A second is that, notwithstanding, fictional discourse appears to be tailor-made for existence-neutral theories of quantification. A third motivation is fictionalism in the philosophy of mathematics. If mathematical objects are to be likened to fictional objects, then it would seem to be incumbent on those who so propose that they give a disciplined account of what Other logics for fiction have been developed as well ( Woods & Alward 2004). See Sainsbury 2009 for a recent summary of the different theories of fiction that have been advanced recently. *Logic and Metaphysics*. Article. What are the peculiar categories of the entities of fiction? Can we consider the fictional individuals as being composed of the same basic elements entering in real objects and persons? How can we account for the unity of total experience, which includes experiences of fiction as well as of reality and, often, a mixture of the two (as in historical novels, in political satires, etc.)? *The Logic of Fiction*. Par John Woods, The Hague, Mouton, 1974. 152 Pages. Ingarden Vs. Meinong on the Logic of Fiction. Barry Smith - 1980 - *Philosophy and Phenomenological Research* 41 (1/2):93-105. Fiction as a Genre. Stacie Friend - 2012 - *Proceedings of the Aristotelian Society* 112 (2pt2):179--209. Changing the Story Feminist Fiction and the Tradition. Gayle Greene - 1991. *Postmodernity, Ethics, and the Novel From Leavis to Levinas*.