

The War Against Naturalism In The Contemporary American Theatre

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Friedrich Nietzsche (1844-1900) supported the unification of Europe and reflected on this like few other philosophers before or after him. Many of his works are concerned with the present state and future of European culture and humanity. Resisting the "nationalist nonsense" and "politics of dissolution" of his day, he advocated the birth of "good Europeans," i.e. "supra-national" individuals and the "amalgamation of nations." Nietzsche, Wagner, Europe analyzes the development of Friedrich Nietzsche's ideal of European culture based on his musical aesthetics. It does so against the background of contemporary searches for a wider, cultural meaning beyond Europe's economic-political union. The book claims that Nietzsche always propagated the "aestheticization" of Europe, but that his view on how to achieve this changed as a result of his dramatically altering philosophy of music. The main focus is on Nietzsche's passion for and later aversion to Wagner's music, and, in direct connection with this, his surprising embrace of Italian operas as new forms of "Dionysian" music and of Goethe as a model of "Good Europeanism."

The book applies playwright John Guare's statement that, "the war against naturalism," is the history of the American theatre in the Twentieth-Century to selected plays by important contemporary American playwrights. Crucial to the argument is the recognition that a war presupposes two sides with neither side defeating the other, for if naturalistic theatre were to win, all theatre would be linear with characters circumscribed by their heredity and environment. If non-naturalistic theatre were to win, all theatre would be a hodgepodge of incoherent images. After isolating elements of a naturalistic play in its philosophical and mode of production sense, the book examines plays that wage war in language and character. The plays are all of the past few decades: some by Foreman and Wellman are disorienting; some by Albee, Groff, and Maxwell are controversial; others by Eno and Corthron are by playwrights on the verge of major careers; still others by Overmyer and Jenkin are drawing aspiring playwrights to them as models of new, exciting writing for the theatre. All of them, whether colliding genres and styles or destabilizing meaning as in plays by Gibson and Long or reclaiming a mystery as in plays by Ludlam, Greenberg, and Donagy, challenge naturalism's boundaries. The book not only provides an approach to the contemporary American drama-theatre, but also brings together playwrights not perceived as having any connections other than the fact that

they are creating plays today. The text is appropriate for undergraduate students through professors and practitioners.

From the 1960s to the present day, John Guare's plays have ranged from one-act to cyclic, realistic to surrealistic, naturalistic to experimental, and tragic to comic dramas. This study's approach to the cornucopia the playwright himself provided when in an interview he gave a fundamental aesthetic principle of his craft. Like a person—and Guare's plays develop the personal as well as the artistic self—a play must be grounded in reality; only then can it soar. The ground is traditional theatre with characters, no matter how larger than life they can be, and plot, no matter how illogical it can be. The soaring is in interrupting the action with monological narratives and musical interludes, bringing characters back from the dead, and having the action take hairpin turns into a mixture of genres and styles, modes and tones. In verbal and visual images, the flight invokes works by authors as varied as Aeschylus and Whitman, Dante and Feydeau, Verdi and Romberg. Soaring from ground to new ground, the theatre creates the transmission of the American heritage in *Lake Hollywood*, an idealism corrupted by a fraudulent American Dream in *Lydie Breeze*, and the recovery of the past in *A Few Stout Individuals*. As Guare said about his plays: they “interconnect.”

Beyond Reduction

The Problem of American Realism

Essays on the Metaphysics of the Divine

Studies in the Ontology of Reinhardt Grossmann

Re-Reading Zola and Worldwide Naturalism

Philosophical Essays in Pragmatic Naturalism

Early in his career, Len Jenkin identified two qualities that theatre should have: wonder and heart. Imagination creates wonder by transforming nature to suggest more than nature. Love engages the heart on the quest to experience the wonder, for though Jenkin is an experimental playwright, his plays are not abstruse symbols. They are tales that take salesmen and actresses, historical figures and fictional characters, through a Stein landscape and a Kafka story, pop culture, and recreated scenes from the Bible and The Canterbury Tales, The Aeneid, and Headlong Hall to an amusement park ride and a penal colony, a flophouse and a garden. Bodacious verbal and visual images build in power until they soar as pilgrims tell tales to pass the night while waiting to cross the river; Hawthorne, Sophie, and Melville on the beach hear the ever-encroaching kraken; and Margo Veil essays the roles that all questing mortals play in life.

Many philosophers believe that God has been put to rest. Naturalism is the default position, and the naturalist can explain what needs to be explained without recourse to God. This book agrees that we should be naturalists, but it rejects

the more prevalent scientific naturalism in favour of an 'expansive' naturalism inspired by David Wiggins and John McDowell. Fiona Ellis draws on a wide range of thinkers from theology and philosophy, and spans the gulf between analytic and continental philosophy. She tackles various philosophical problems including the limits of nature and the status of value; some theological problems surrounding the natural/ supernatural relation, the Incarnation, and the concept of myth; and offers a model to comprehend the relation between philosophy and theology. Through an analysis of political, art historical, and literary discourse, this book considers French fascination with the Gothic cathedral.

Reinhardt Grossmann is one of the most sophisticated, knowledgeable and original contemporary metaphysicians. Although he was a student of Bergmann, he influenced the development of Bergmann's metaphysics considerably. No philosopher other than Grossmann defends perception to that degree against the persistent skeptical arguments. He characterizes his epistemological positions as radical empiricism and radical realism. By realism Grossmann mainly means the view that the material things we perceive exist. It is thus also an ontological position and closely related to his empiricism. Grossmann's empiricism is radical insofar as he claims that entities of all categories are perceptible, even numbers and universals. Grossmann's universal realism advocates a theory of abstract categories against the current naturalism. He distinguishes between the world and the physical universe. The latter is the domain of science; the former is the subject of ontology.

The War Against Cliche

Post-9/11 Television Drama, Docudrama and Documentary

Selected Essays and Reviews

Naturalism and Symbolism in European Theatre 1850-1918

Friedrich Schiller

The Anglo-French Review

Continuing Keith Ward's series on comparative religion, this book deals with religious views of human nature and destiny. The beliefs of six major traditions are presented: the view of Advaita Vedanta that there is one Supreme Self, unfolding into the illusion of individual existence; the Vaishnava belief that there is an infinite number of souls, whose destiny is to be released from material embodiment; the Buddhist view that there is no eternal Self; the Abrahamic belief that persons are essentially embodied souls; and the materialistic position that persons are complex material organisms. Indian ideas of rebirth, karma, and liberation from samsara are critically analysed and compared with semitic belief in the intermediate state of Sheol, Purgatory or Paradise, the Final Judgement and the resurrection of the body. The impact of scientific theories of cosmic and biological evolution on religious beliefs is assessed, and a form of 'soft emergent materialism' is defended, with regard to the soul. In this context, a Christian doctrine of original sin and atonement is presented, stressing the idea of

soterial, as opposed to forensic, justice. Finally, a Christian view of personal immortality and the 'end of all things' is developed in conversation with Jewish and Muslim beliefs about judgement and resurrection.

Re-Reading Zola and Worldwide Naturalism continues the discussion of Émile Zola and French naturalism with examinations of unexplored areas of the founding father's project and legacy. In addition to offering essays on Zola's lesser known naturalist contemporaries, the volume extends the investigation of the naturalist literary current to include areas of Europe outside France, as well as the Americas and Asia, tracking its persistence in various forms through the twentieth century and into the twenty-first. The authors pay particular attention to the ways naturalism was conceived and then received, including in other channels, undergoing transformations in new social conditions and creating other versions of the basic precepts. This work features multidisciplinary and comparative approaches to the study of naturalism, paying tribute to Anna Gural-Migdal—a Professor of French Literature and Film Studies at the University of Alberta, in Canada, who specializes in the visual aspect of Zola's Rougon Macquart novels and the transfer of these strategies to naturalist film. She has been a leader in the field of Zola and naturalism in her role as president of the AIZEN for almost fifteen of its twenty years of existence.

Twenty-three philosophers examine the doctrine of materialism find it wanting. The case against materialism comprises arguments from conscious experience, from the unity and identity of the person, from intentionality, mental causation, and knowledge. The contributors include leaders in the fields of philosophy of mind, metaphysics, ontology, and epistemology, who respond ably to the most recent versions and defences of materialism. The modal arguments of Kripke and Chalmers, Jackson's knowledge argument, Kim's exclusion problem, and Burge's anti-individualism all play a part in the building of a powerful cumulative case against the materialist research program. Several papers address the implications of contemporary brain and cognitive research (the psychophysics of color perception, blindsight, and the effects of commissurotomies), adding a posteriori arguments to the classical a priori critique of reductionism. All of the current versions of materialism — reductive and non-reductive, functionalist, eliminativist, and new wave materialism — come under sustained and trenchant attack. In addition, a wide variety of alternatives to the materialist conception of the person receive new and illuminating attention, including anti-materialist versions of naturalism, property dualism, Aristotelian and Thomistic hylomorphism, and non-Cartesian accounts of substance dualism.

Like John Updike, Martin Amis is the preeminent novelist-critic of his generation. Always entertaining, with a razor-sharp wit and inimitable judgment, he expounds on a dazzling range of topics from chess, nuclear

weapons, masculinity, screen censorship, to Andy Warhol, Hillary Rodham Clinton and Margaret Thatcher. The very best of his essays and reviews from the past twenty-five years are brought together in this substantial and wide-ranging collection, including pieces on Cervantes, Milton, Donne, Coleridge, Jane Austen, Dickens, Kafka, Philip Larkin, Joyce, Evelyn Waugh, Malcolm Lowry, Nabokov, William Burroughs, Anthony Burgess, Saul Bellow, Philip Roth, Shiva and V.S. Naipaul, Kurt Vonnegut, Iris Murdoch, Norman Mailer, Gore Vidal, Don DeLillo, Elmore Leonard, Michael Crichton, V.S. Pritchett and John Updike.

Romancing the Cathedral

The London Quarterly Review

Context, Exposition, and Repercussions

Miscellanies in Honour of Anna Gural-Migdal

Where the Conflict Really Lies

J. E. Spingarn

Contemporary discussions in metaphysics, epistemology and philosophy of mind are dominated by the presupposition of naturalism. Arguing against this established convention, Jim Slagle offers a thorough defence of Alvin Plantinga's Evolutionary Argument against Naturalism (EAAN) and in doing so, reveals how it shows that evolution and naturalism are incompatible. Charting the development of Plantinga's argument, Slagle asserts that the probability of our cognitive faculties reliably producing true beliefs is low if ontological naturalism is true, and therefore all other beliefs produced by these faculties, including naturalism itself, are self-defeating. He critiques other well-known epistemological approaches, including those of Descartes and Quine, and deftly counters the many objections against the EAAN to conclude that metaphysical naturalism should be rejected on the grounds of self-defeat. By situating Plantinga's argument within a wider context and showing that science and evolution cannot entail naturalism, Slagle renders this most common metaphysical view irrational. As such, the book advocates an important reconsideration of contemporary thought at the intersection of philosophy, science and religion.

Lesley Sharpe assesses Schiller's development as a dramatist, poet and thinker against the background of his life.

Gale Researcher Guide for: Naturalism and War in the Writings of Ambrose Bierce is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper

research.

In this long-awaited book, pre-eminent analytical philosopher Alvin Plantinga argues that the conflict between science and theistic religion is actually superficial, and that at a deeper level they are in concord.

The Promise of Religious Naturalism

Realism, Naturalism, and Quantitative Methods in the Behavioral Sciences

Len Jenkin's Theatre

Alternative Concepts of God

The War Against Naturalism in the Contemporary American Theatre

The War on Terror

The concept of God according to traditional Judeo-Christian-Islamic theism minimally includes the theses that there is one God—an omniscient, omnipotent, and morally perfect agent, who is the creator of the universe and the sustainer of all that exists, and who is an immaterial substance that is ontologically distinct from the universe. Proponents of alternative concepts of God, such as pantheism, panentheism, religious anti-realism, developmental theism, and religious naturalism, exclude at least one of these claims. This volume aims to shed light on alternative concepts of God and to thoroughly consider their merits and demerits. The contributors are leading analytic philosophers of religion, including critics of these views as well as sympathizers. This is the first contemporary edited collection featuring the work of analytic philosophers of religion covering such a wide range of alternative concepts of God.

New essays providing an account of the shaping beliefs, preoccupations, motifs, and values of Weimar Classicism.

This work aims to provide primary sources which document one of the key movements in modern theatre. It uses three writers to exemplify the movement, and six plays in particular, from Henrik Ibsen, Anton Chekhov, and George Bernard Shaw.

This book explores the ways in which television has engaged directly and indirectly with the new realities of the post-9/11 world. It offers detailed analysis of a number of key programmes and series that engage with, or are haunted by, the aftermath of the events of September 11 in the USA and what is unavoidably through problematically and contentiously

referred to as the resulting 'war on terror'. The substantive part of the book is a series of independent chapters, each written on a different topic and considering different programmes. It includes series and single dramas representing the invasion of Iraq (The Mark of Cain, Occupation and Generation Kill), comedic representations (Gary, Tank Commander), documentary (the BBC Panorama's coverage of 9/11), 'what if' docudramas (Dirty War), 9/11 in popular series (CSI:NY) and representations of Tony Blair in drama and docudrama. The book concludes with an extended reflection on contemporary docudrama and an interview with filmmaker and docudramatist Peter Kosminsky.

Studies in the Cultural History of a Literary Idea

Kant and the Foundations of Morality

God and Other Spirits

Gothic Architecture in Fin-de-Siecle French Culture

The Yale Review

Tragedy in the Contemporary American Theatre

Thomas Hurka examines a group of British moral philosophers of the late nineteenth and early twentieth centuries who shared key assumptions that made them a unified and distinctive school in the history of ethics. The best-known of them are Henry Sidgwick, G. E. Moore, and W. D. Ross; others include Hastings Rashdall, H. A. Prichard, C. D. Broad, and A. C. Ewing. Hurka recovers the history of this largely neglected group by showing what its members thought, how they influenced each other, and how their ideas changed through time. He also identifies the shared assumptions that made their school unified and distinctive, and assesses their contributions critically, both when they debated each other and when they agreed. One of his themes is that their general approach to ethics was more fruitful philosophically than many better-known ones of both earlier and later times.

Explores the Christian Right's fierce opposition to science, explaining how and why its leaders came to see scientific truths as their enemy For decades, the Christian Right's high-profile clashes with science have made national headlines. From attempts to insert intelligent design creationism into public schools to climate change denial, efforts to "cure" gay people through conversion therapy, and opposition to stem cell research, the Christian Right has battled against science. How did this hostility begin and, more importantly, why has it endured? Antony Alumkal provides a comprehensive background on the war on science—how it developed and why it will continue to endure. Drawing upon Richard Hofstadter's influential 1965 essay "The Paranoid Style in American Politics," Antony Alumkal argues that the Christian

Right adopts a similar paranoid style in their approach to science. Alumkal demonstrates that Christian Right leaders see conspiracies within the scientific establishment, with scientists not only peddling fraudulent information, but actively concealing their true motives from the American public and threatening to destroy the moral foundation of society. By rejecting science, Christian Right leaders create their own alternative reality, one that does not challenge their literal reading of the Bible. While Alumkal recognizes the many evangelicals who oppose the Christian Right's agenda, he also highlights the consequences of the war on reality—both for the evangelical community and the broader American public. A compelling glimpse into the heart of the Christian Right's anti-science agenda, *Paranoid Science* is a must-read for those who hope to understand the Christian Right's battle against science, and for the scientists and educators who wish to stop it.

This fourth volume in the series *Theatre in Europe* charts the development of theatrical presentation at a time of great cultural and political upheaval.

This book introduces a novel version of realism--Measured Realism--that characterizes the kind of theoretical progress in the social and psychological sciences that is uneven but indisputable. Trout proposes a theory of measurement--Population-Guided Estimation--that connects natural, psychological, and social scientific inquiry.

British Ethical Theorists from Sidgwick to Ewing

The Theory and Practice of American Literary Naturalism

Naturalism in England

Religion and Human Nature

Essays and Reviews, 1971-2000

Many people believe in angels and evil spirits, and popular culture abounds in talk about encounters with such entities. Yet the question of the existence of such spirits is ignored in the academy. Even the Christian Church, which one might expect to show keen interest in transcendent realities, does not appear to be paying much attention. In this book Phillip Wiebe defends the plausibility of the traditional Christian claim that spirits are real. Wiebe examines descriptions of encounters with both good and evil transcendent beings in biblical times and in later Christian history, along with recent accounts of similar experiences. He argues that invisible beings can be postulated to explain events just as unobservable objects are postulated in many scientific theories.

Beyond supporting claims for the existence of lesser spirits such as demons and angels, this empirical approach yields important results for assessing common arguments surrounding the existence of God - a question that has become artificially separated from the question of spirits as such. Grounding his argument in a wide range of phenomena - from near death experiences to demonic possession - Wiebe offers a sophisticated case for belief in God on philosophical and epistemological grounds.

Dr. J. Muirhead, Professor of Philosophy in the University of Birmingham, has issued a popular little work on the relation of German Philosophy to the present War. So much has recently been written by English writers against German philosophy - conceived vaguely as a whole - that we are apt to forget that there is as much "German Philosophy" in England or France as in Germany. Professional philosophers in these countries are, of course, quite aware of the fact; so, they are beginning at last to defend German philosophy while denouncing German politics. It is a delicate position to hold amid the fierce prejudices and extremist hatred bred by war. Any such attempt to exercise fairness and discrimination deserves respect and sympathy. Professor Muirhead holds that militarism and imperialism "are not the offspring of what is commonly known as German Philosophy, but on the contrary are the legitimate issue of a violent reaction against all that German Philosophy properly stands for." Thus, for him German philosophy is synonymous with the ideas of Kant, Fichte, and Hegel - though, of course, he grudgingly admits that each of these is both inconsistent with himself and irreconcilable with the others. Still, he holds, they agreed in a certain high-souled idealism which is the antithesis of militarism and materialism. Schopenhauer, Nietzsche, Haeckel, and such like are those who really sowed the seeds of militarism. It may be so. But one cannot help remembering Fichte's perfervid expositions of the destiny of the German nation and Hegel's exaggerated doctrine of the State. Also, the Rationalist Press Association, which is the English equivalent of Haeckel's Monistenbund, has been fiercely denouncing German ideas. Thus, it would seem that idealists attribute the war to naturalism and naturalist-philosophers attribute it to idealism. It appears to the present reviewer that both sides err by opposite extremes. The conditions which make war possible are due to that idealess

selfishness which puts individual interests before those of society, which values the ambitions of a nation more than the peace of Europe. And this ruthless selfishness of individual and class and nation is the outcome of a creedless ethic. The attempt to construct morality without historical Christianity is common alike to "German Philosophy" and to German Anti-Philosophy. The idealist sees the mote in his naturalist confrère's eye, but what about the beam in his own? - A. J. R., An Irish Quarterly Review, Vol. 4, No. 14.

In his first book devoted exclusively to naturalism, Donald Pizer brings together thirteen essays and four reviews written over a thirty-year period that in their entirety constitute a full-scale interpretation of the basic character and historical shape of naturalism in America. The essays fall into three groups. Some deal with the full range of American naturalism, from the 1590s to the late twentieth century, and some are confined either to the 1890s or to the twentieth century. In addition to the essays, an introduction in which Pizer recounts the development of his interest in American naturalism, reviews of recent studies of naturalism, and a selected bibliography contribute to an understanding of Pizer's interpretation of the movement. One of the recurrent themes in the essays is that the interpretation of American naturalism has been hindered by the common view that the movement is characterized by a commitment to Emile Zola's deterministic beliefs and that naturalistic novels are thus inevitably crude and simplistic both in theme and method. Rather than accept this notion, Pizer insists that naturalistic novels be read closely not for their success or failure in rendering obvious deterministic beliefs but rather for what actually does occur within the dynamic play of theme and form within the work. Adopting this method, Pizer finds that naturalistic fiction often reveals a complex and suggestive mix of older humanistic faiths and more recent doubts about human volition, and that it renders this vital thematic ambivalence in increasingly sophisticated forms as the movement matures. In addition, Pizer demonstrates that American naturalism cannot be viewed monolithically as a school with a common body of belief and value. Rather, each generation of American naturalists, as well as major figures within each generation, has responded to threads within the naturalistic

impulse in strikingly distinctive ways. And it is indeed this absence of a rigid doctrinal core and the openness of the movement to individual variation that are responsible for the remarkable vitality and longevity of the movement. Because the essays have their origin in efforts to describe the general characteristics of American naturalism rather than in a desire to cover the field fully, some authors and works are discussed several times (though from different angles) and some referred to only briefly or not at all. But the essays as a collection are "complete" in the sense that they comprise an interpretation of American naturalism both in its various phases and as a whole. Those authors whose works receive substantial discussion include Stephen Crane, Frank Norris, Theodore Dreiser, Edith Wharton, James T. Farrell, Norman Mailer, Joyce Carol Oates, and William Kennedy. Of special interest is Pizer's essay on Ironweed, which appears here for the first time.

*Science has never been more crucial to deciding the political issues facing the country. Yet science and scientists have less influence with the federal government than at any time since Richard Nixon fired his science advisors. In the White House and Congress today, findings are reported in a politicized manner; spun or distorted to fit the speaker's agenda; or, when they're too inconvenient, ignored entirely. On a broad array of issues—stem cell research, climate change, evolution, sex education, product safety, environmental regulation, and many others—the Bush administration's positions fly in the face of overwhelming scientific consensus. Federal science agencies—once fiercely independent under both Republican and Democratic presidents—are increasingly staffed by political appointees who know industry lobbyists and evangelical activists far better than they know the science. This is not unique to the Bush administration, but it is largely a Republican phenomenon, born of a conservative dislike of environmental, health, and safety regulation, and at the extremes, of evolution and legalized abortion. In *The Republican War on Science*, Chris Mooney ties together the disparate strands of the attack on science into a compelling and frightening account of our government's increasing unwillingness to distinguish between legitimate research and ideologically driven pseudoscience.*

John Guare's Theatre

The Christian Right's War on Reality

A Sourcebook on Naturalist Theatre

Nietzsche, Wagner, Europe

The Art of Connecting

The Republican War on Science

This book examines plays by contemporary playwrights and compares them alongside the works of Eugene O'Neill, Arthur Miller, and Tennessee Williams. Andreach argues that tragedy is not only present in contemporary American theatre, but issues from an expectation fundamental to American culture: the pressure on characters to create themselves.

The Promise of Religious Naturalism explores religious naturalism as a distinctly promising form of contemporary religious ethics. Examining how religious naturalism responds to the challenges of recent religious transformations and ecological peril worldwide, author Michael Hogue argues that religious naturalism is emerging as an increasingly plausible and potentially rewarding form of religious moral life. Beginning with an introduction of religious naturalism in the larger context of religious and ethical theories, the book undertakes the first extended study of the works of religious naturalists Loyal Rue, Donald Crosby, Jerome Stone, and Ursula Goodenough. Hogue pays particular attention to the ethical components of religious naturalism in relation to religious pluralism and ecological issues.

Contemporary philosophers of mind tend to assume that the world of nature can be reduced to basic physics. Yet there are features of the mind consciousness, intentionality, normativity that do not seem to be reducible to physics or neuroscience. This explanatory gap between mind and brain has thus been a major cause of concern in recent philosophy of mind. Reductionists hold that, despite all appearances, the mind can be reduced to the brain. Eliminativists hold that it cannot, and that this implies that there is something illegitimate about the mentalistic vocabulary. Dualists hold that the mental is irreducible, and that this implies either a substance or a property dualism. Mysterian non-reductive physicalists hold that the mind is uniquely irreducible, perhaps due to some limitation of our self-understanding. In this book, Steven Horst argues that this whole conversation is based on assumptions left over from an outdated philosophy of science. While reductionism was part of the philosophical orthodoxy fifty years ago, it has been decisively rejected by philosophers of science over the past thirty years, and for good reason. True reductions are in fact exceedingly rare in the sciences, and the conviction that they were there to be found was an artifact of armchair assumptions of 17th century Rationalists and 20th century Logical Empiricists. The explanatory gaps between mind and brain are far from unique. In fact, in the sciences it is gaps all the way down. And if reductions are rare in even the physical sciences, there is little reason to expect them in the case of psychology. Horst argues that this calls for a complete re-thinking of the contemporary problematic in philosophy of mind. Reductionism, dualism, eliminativism and non-reductive materialism are each severely compromised by post-reductionist philosophy of science, and philosophy of mind is in need of a new paradigm. Horst suggests that such a paradigm might be found in Cognitive Pluralism: the view that human cognitive architecture constrains us to understand the world through a plurality of partial, idealized, and pragmatically-

constrained models, each employing a particular representational system optimized for its own problem domain. Such an architecture can explain the disunities of knowledge, and is plausible on evolutionary grounds.

Kim examines the fundamental tenets of Immanuel Kant's theory of morality structural-methodological point of view to highlight the activities of reason vis-à-vis the blind forces of brute nature. The study provides new perspective on Kant's thought to benefit studies of epistemology, modern philosophy, moral theory and philosophy, and ethics.

Intimations of Transcendence in Christian Experience

A Handbook of Marxism

The Evolutionary Argument against Naturalism

Drama, Thought and Politics

Philosophy of Mind and Post-Reductionist Philosophy of Science

Paranoid Science

The War Against Naturalism in the Contemporary American Theatre University Press of Amer

Ever since William Dean Howells declared his "realism war" in the 1880s, literary historians have regarded the rise of "realism" and "naturalism" as the great development in American post-Civil War fiction. Yet there are many problems with this generalization. It is virtually impossible, for example, to extract from the novels and manifestoes of American writers of this period any consistent definitions of realism or naturalism as modes of literary representation. Rather than seek common traits in widely divergent "realist" and "naturalist" literary works, Michael Davitt Bell focuses here on the role that these terms played in the social and literary discourse of the 1880s and 1890s. Bell argues that in America, "realism" and "naturalism" never achieved the sort of theoretical rigor that they did in European literary debate. Instead, the function of these ideas in America was less aesthetic than ideological, promoting as "reality" a version of social normalcy based on radically anti-"literary" and heavily gendered assumptions. What effects, Bell asks, did ideas about realism and naturalism have on writers who embraced and resisted them? To answer this question, he devotes separate chapters to the work of Howells and Frank Norris (the principal American advocates of realism and naturalism in the 1880s and 1890s), Mark Twain, Henry James, Stephen Crane, Theodore Dreiser, and Sarah Orne Jewett. Bell reveals that a chief function of claiming to be a realist or a naturalist was to provide assurance that one was a "real" man rather than an "effeminate" artist. Since the 1880s, Bell asserts, all serious American fiction writers have had to contend with this problematic conception of literary realism. The true story of the transformation of American fiction after the Civil War is the history of this contention - a history of individual accommodations, evasions, holding actions, and occasional triumphs.

Gale Researcher Guide for: Naturalism and War in the Writings of Ambrose Bierce

The Literature of Weimar Classicism

Measuring the Intentional World

The Waning of Materialism

Science, Religion, and Naturalism

God, Value, and Nature