

DOWNLOAD PDF APPROACHING THE LOSS EXPERIENCE THROUGH FICTION

Chapter 1 : Elisabeth Kübler-Ross (Author of On Death and Dying)

This concept of approaching light is an example of merely one aspect of a near-death experience (NDE), something that is scattered through film, fiction and media, so much so that a lot of people probably have a stereotypical idea of what such an experience involves.

Find articles by P. Martijn Veltkamp is employed by FrieslandCampina. There are no patents, products in development or marketed products to declare. Conceived and designed the experiments: Received Sep 4; Accepted Dec This article has been cited by other articles in PMC. Abstract The current study investigated whether fiction experiences change empathy of the reader. Based on transportation theory, it was predicted that when people read fiction, and they are emotionally transported into the story, they become more empathic. Two experiments showed that empathy was influenced over a period of one week for people who read a fictional story, but only when they were emotionally transported into the story. No transportation led to lower empathy in both studies, while study 1 showed that high transportation led to higher empathy among fiction readers. These effects were not found for people in the control condition where people read non-fiction. The study showed that fiction influences empathy of the reader, but only under the condition of low or high emotional transportation into the story. Introduction Reading books and watching movies, plays, and operas are activities that people carry out on a day-to-day basis in their lives. Activities like these are referred to as the experience of fictional narratives [1] , [2] , and they may provide people with distraction from daily demands and possibly initiate intellectual inspiration [3]. Fictional narrative experience may have an important and profound impact on how people feel and behave in their daily lives [4]. For instance, it has been suggested that fictional narratives provide personal insights, and therefore are important for people in order to learn about themselves [2] , [3]. One direction that research on the effects of fiction experience has taken is whether fiction experience influences empathy of the reader [5] – [7]. It has been suggested that people who read a lot of fiction become more empathic, because fiction is a simulation of social experiences, in which people practice and enhance their interpersonal skills [3]. However, although studies have shown that fiction is correlated with empathy, there are several shortcomings to previous research. First, researchers have questioned the causal relationships between experience of fiction and empathy. Does the experience of fiction really lead to higher empathy, or is it that highly empathic people tend to read more fiction, and therefore fiction is positively associated to empathy, as Argo et al. In other words, empathic people might simply enjoy fiction reading, and therefore the two are positively related to each other, excluding the possibility to draw conclusions about causal relations between fiction reading and empathy. A strict test of this question requires an experimental design in which effects of fiction experience over time can be assessed. Second, there have been no studies where effects of fiction reading on empathy are investigated using real existing stories. Until now, research designs have been based on either proxies of experience of fiction e. Therefore, it is imperative that the effects of fiction reading on empathy are investigated under realistic conditions in an experimental design, in order to rule out reversed causality in the relationships [5]. There have been very few studies that have investigated effects of fiction over time. The current study addresses these limitations of earlier research by presenting two experimental investigations of the relationships between fiction experience and empathy, while comparing these relations to a control condition where people read non-fiction. Finally, the study investigates the role of emotional transportation [11] in the aforementioned relationships. Although researchers have mentioned the role of transportation, there are very few studies that have empirically tested the influence, and until date, no study has looked at the role of transportation in predicting empathy. The current article presents two experiments on the effects of fiction reading on empathy, and thereby makes several contributions to the existing literature. Through two empirical investigations of actual experience of literature reading compared to a control condition , through studying the effects of fiction experience over time whilst controlling for previous levels of empathy and experienced negative and positive emotions during

reading, and finally through investigation of the conditions under which fiction leads to changes in empathy through looking at the moderating role of transportation, this study contributes to the field of investigation of effects of fictional narrative experience, and provides an answer to the question whether actual fiction experience influences individuals [7]. Fiction, Non-fiction and Narrative Structures It has been argued that fiction may elicit stronger emotional and behavioral effects than nonfiction reading. Hence, a difference can be made between fictional narratives and non-fictional writing. Hence, the difference between fiction and non-fiction is difficult to establish [16], and the narrative structure of the text determines the extent to which the text is able to influence a reader. Bruner, however, distinguished logico-scientific mode of thinking and the narrative mode. While the first is aimed at seeking universal truth conditions through argumentation and logic, which can be represented by for instance scientific publications and newspapers henceforth nonfiction, the narrative mode aims at particular truth conditions, and establishes verisimilitude, or truthlikeness. The central focus of the narrative mode is believability, as assessed by the reader. This narrative mode of thinking is best represented by fictional literature [17]. Fiction focuses on believability; a fictional text is not assessed on its consistency as is the case in non-fiction, but rather on whether it establishes verisimilitude, or truthlikeness [16], [18]. A reader will be affected by a fictional narrative only when it creates a narrative world that is real within its context, and more importantly, when it is realistic for the reader, thereby creating an opportunity to be drawn into the story, which is discussed in more detail later on. However, nonfictional logico-scientific thinking will not be able to elicit those feelings [16], [19]. Fictional narratives present characters, events and the setting of a story in such a way that the reader can become transported and hence change through the narrative [17], [20].

Effects of Fiction Experience on Empathy Even though little research has been conducted on the effects of fiction reading on empathy, there are several researchers who have explained why fiction reading influences empathy. Mar and colleagues [6], [7], [21] argued that fiction reading may have profound effects on empathic skills of the reader. When an individual reads a story, emotions are triggered by that story, such that an affective impression is elicited by the narrative. According to Oatley [2], fiction presents a simulation of real-world problems, and therefore has real consequences for the reader. Consequently, the reader practices being empathic while reading a fictional story. We define empathy in line with Davis [22], [23] as: It includes sympathy and concern for unfortunate others [23]. Study of empathy is important because high empathic persons are more prosocial which is associated for example in the workplace to higher performance, productivity, and creativity [25], [26]. There are several reasons why fiction reading may be related to empathic skills. First, the simulation of real-world experiences in fiction might be associated with processes that people use in daily life to comprehend what happens in the world [7]. Consequently, through this sensemaking process, people gain a better understanding of the world and how they should interact with other people. People learn from fiction about the human psychology, and gain knowledge about how to react to other people in social situations, as argued by Mar et al. Moreover, some stories are able to make sense out of the senseless, and offer possibilities to understand other people across time and space, an opportunity which is not readily available in daily life [27]. Hence, sympathetic reactions to fictional characters are integrated into broader response patterns in daily life, and empathic skills of the reader are enhanced [30].

Second, Mar et al. In line with the Immersed Experiencer Framework [20], fictional words and stories activate neural processes that reflect real-world events which are similar to the story. Zwaan [20], [31] introduced the Immersed Experiencer Framework to explain language comprehension by three mechanisms. When an individual reads a text, neural webs are activated while reading, through which an event in a story is simulated mentally by the reader. Finally, the reader integrates that what is read with existing mental models. Hence, this model explains at the language comprehension level that readers actively process texts and integrate these texts in their own human experiences [20]. Indeed, there is evidence suggesting that seeing or reading about another person experiencing specific emotions and events activates the same neural structures as if one was experiencing them oneself, consequently influencing empathy [32]. Thus, by reading a story, people imagine a narrative world that is similar to our own world. In this narrative world, people imagine how it is to see

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through the eyes of other people, by imagining and actually experiencing the thoughts and feelings of characters in a story. Hence, imaginative processes, evoked by fictional narrative experience, make people more empathic. Consequently, we argue that the reader becomes more empathic while reading fiction. The question however, is why fiction has such a potential impact on people. Why does Fiction have an Impact on our Lives? Fiction is primarily aimed at eliciting emotions [2] , [3]. To become engaged in a fictional story, a reader suppresses the notion of fictionality of the story and the characters to experience the emotions of the characters [15]. Because fiction does not follow the reader into real life, the reader can allow oneself to freely experience strong emotions, without immediate transfer of these emotions to real life. Moreover, we can allow ourselves to sympathize strongly with a character of a fictional story, because we do not have obligations towards the characters of a fictional story, while sad reports in a newspaper may cause feelings of obligation towards the victims to help them. Another reason why fiction may have stronger effects on empathy than nonfiction is that fiction is processed differently than communications that aim to persuade a reader, such as commercial messages, scientific articles, opinion articles in newspapers, et cetera [33] , [34]. The effects of persuasive communication are likely to diminish over time, unless people are highly motivated and hence process the information in a systematic and elaborative way, in line with the Elaboration Likelihood Model [35]. For instance, a message about the negative effects of smoking may only temporarily change the beliefs of a reader. However, research has shown that individuals may be strongly influenced when they read fictional stories [34] , [36] , [37]. While readers are likely to read critically within the context of persuasive communication, a fictional narrative is more likely to be read with a willing construction of disbelief: Hence, the possible effects of stories on empathy are expected to be greater for fiction readers than for non-fiction readers. Finally, another reason why nonfiction may have less strong effects on empathy than fiction has been presented by the theory of psychic numbing [39]. Slovic argues that the way a message is presented affects its impact. Specifically, it is easier to experience affect if a message presents information about a single, identifiable individual, than when information is presented about entire groups or using statistics. As a result, it has been shown in research on donating behavior that people will donate more money after reading information about an identifiable individual that suffered. In other words, a process of psychological numbing towards stories about large groups of people or objectified or statistically presented facts which are often presented in non-fiction such as newspapers is likely to occur, while fictional narratives, which are characteristically about individuals and their personal stories, may influence people to a much stronger degree. In sum, because the focus of fiction is primarily on eliciting emotions, rather than on presenting factual information, fiction reading will be more likely to influence empathy than non-fiction reading. The question remains, however, how fiction may influence empathy. Gerrig [12] argued that people may change as the consequence of fiction reading because they become fully immersed in a story, or in other words, they are transported into a narrative world. Gerrig [12] therefore presented the transportation metaphor to explain the effects of fiction on outcomes. The Role of Transportation in the Effects of Fictional Narratives According to Gerrig [12] , when people read a fictional narrative, they may become fully immersed into the story, which presents an alternative narrative world that is distant from the real world. Fiction can be an escape from the current world and by means of reading or watching, one is absorbed into the story told in the narrative. People lose track of time and fail to observe events going on around them; a loss of self-awareness may take place [42]. The narrative world is distant from the world in which the reader lives, and makes it possible that the events in the story are perceived as real within the story context, even when events would not be possible in reality [43]. The mental journey elicited by transportation makes it possible for readers to change as a consequence of reading fiction, because it elicits various processes, including emotional involvement in the story and identification with the characters [2] , [3]. Many studies have shown that when readers become transported into a narrative, personal change is more likely to occur. For instance, Green and Brock [14] showed that when readers became transported into a story, their attitudes about topics that were included in the story changed more strongly than those who were not transported into a story. Similar findings were obtained in studies by Appel and colleagues who found that

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transportation into narratives are the main precursor of changes in the individual [33] , [44] , [45]. Although researchers have argued that transportation may refer to both cognitive and emotional involvement in a story, we propose that it is primarily through emotional transportation that people may change, because fictional narratives are primarily written to elicit emotions among the readers, such as fear, surprise or joy [2]. In sum, personal change is more likely to occur when a reader is emotionally transported into a story.

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Chapter 2 : Near-death experience - Wikipedia

A Case Study in "Approaching Fiction" Class "Approaching Fiction" is an optional course for junior English majors in CYUPS who have already acquired some basic literary knowledge from their previous study.

Banville, John Doctor Copernicus. A fictionalized biography of the astronomer. A story set at the University of California, Irvine, which shows the daily life of an academic astronomer who eventually makes a startling discovery. Many of the novels of physicist Benford portray what it is like to be a scientist. In these two books, some of the astronomer characters are based on real astronomers. A young astronomer at UC Irvine studying high-speed pulsars discovers an alien spaceship. Available on line at: A stage play available alone Grove Press or in many collections; not historically accurate, but with strong political points to make. Goldschmidt, Pippa The Falling Sky. Gunderson, Lauren Background, in Deepen the Mystery. A play about Ralph Alpher on the day that Penzias and Wilson receive the Nobel Prize for discovering the cosmic background radiation and he is not included. Gunderson, Laura Silent Sky. A play about the life and work of Henrietta Leavitt, her discovery of the Cepheid period-luminosity relationship, and her struggle with hearing impairment. Stover, Barrie Lamp at Midnight. Revised edition of a play about Galileo and his conflict with the Church. Haunting story combines episodes from the life of Karl Schwarzschild and black hole images. Explores the distortion of time near a black hole. Committing murder using general relativity. In the far future, life uses the energy of evaporating, super-massive black holes to survive. Available on the Web at: An asteroid space ship being chased by an enemy missile goes through the ergosphere of a rotating black hole, taking energy out and making the chasing missile fall in the event horizon. An ancient intelligent black hole comes to our solar system. Advanced races use black holes to bear with the loneliness of a universe in which life is still rare. Haldeman, Joe The Forever War. An interstellar war is fought using black holes for travel between battles. The Best Science Fiction of the Year Posits a future in which people with alien help organize levels of descent near a black hole; so the two-month level is where one day of experienced time for the traveler equals two months in the outside universe. Prospectors and people with incurable disease hire pilots to take them down to lower levels. A newly discovered gravitational lens turns out to be a wormhole being used by an alien civilization to visit us. In the far future, a virtual human is dropped into a black hole and makes an interesting discovery about space and time. On the web at: A glitch in a fusion experiment on the Moon creates a mini black hole that eats our satellite. Shara is an astronomer. Niven, Larry World Out of Time. Protagonist uses a supermassive black hole to travel into distant future. How to commit murder using a mini-black hole. Space pirates use a mini-black hole. Reynolds, Alastair Revelation Space. In this complex, film-noir style novel, ancient alien races use black holes and the slower time near them to hide from ancient machine intelligences called Inhibitors, whose purpose is to prevent organic life forms deemed too war-like from evolving in the Galaxy. Story continues in several other novels and short stories. The system was designed by astrophysicist Kip Thorne and his students and later shown to be scientifically plausible. Mini-black holes are used for space propulsion. Sheffield has a PhD in physics. A massive black hole from outside the Galaxy makes its destructive way among the stars in our spiral arm. Varley, John The Ophiuchi Hotline. Complex novel, in which mini black holes are hunted as energy sources. A mini-black hole threatens two deep space outposts. Craig The Krone Experiment. Mini black holes pose a threat to the Earth; written by an astronomer. Haunting story combining episodes from the life of Karl Schwarzschild and black hole images. Asimov, Isaac, et al. A collection of stories about comets and their interaction with humanity. A human expedition on a Kuiper Belt object finds a life-form made of ice with liquid helium for circulation. Proposes a form of life that can survive on Pluto and in the Oort Cloud. Hoyle, Fred Comet Halley. Life is found in the famous comet. A story by astronomer Robert Richardson: Several civilizations leave messages on the nucleus of an interstellar comet. Reynolds, Alastair Pushing Ice. Humanity in the future captures comets in the outer solar system and sends them inward. Sawyer, Robert Illegal Alien. Plot hinges on an alien race from a multiple star system being

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unaware of the existence of a close-in Kuiper belt, since theirs is cleared out. In the far, far future, the energy of evaporating super-massive black holes is the last hope of living beings in an ever-expanding universe. Poetic description of the ultimate fate of matter and life. The protagonist witnesses the Big Rip. A Brookhaven physicist makes a universe in a particle accelerator and watches it evolve. Blends religious and scientific imagery in a very poetic way. Available free on the Web at: Physicists in India find that protons do decay as predicted by some Grand Unified Theories, with dire consequences for reality. The Hard SF Renaissance. Very nice parallel with the ecological damage we all do to the Earth. Fascinating parable about the heat death of the universe, described in terms of differences in pressure, instead of differences in temperature. Cosmological speculation by a protagonist who seems to be a mechanical being. A convoluted, brilliant novel of multiple universe, in which ours is manipulated by advanced beings from another universe about to enter Big Crunch. Sawyer, Robert Calculating God. Two alien races join humans in trying to understand a God that survived the Big Crunch Big Bang and is manipulating evolution for its own purposes. A computer student and a professor of divinity grapple with questions of cosmology and religion. Dramatic, complex history and future of the battle between dark matter and regular matter life-forms in the universe. Brett, Alex Cold Dark Matter. A mystery novel whose plot turns on controversial observations of dark matter in a nearby galaxy. A ram-scoop spaceship accelerates very close to the speed of light and flies between two galaxies about to collide, able to remove some of the interstellar matter that would have flown between them, due to relativistic effects. A mystery novel whose plot turns on astronomical observations of the effects of dark matter on the rotation of the Andromeda Galaxy. Humanity confronts the power of intelligent life consisting of machines, and the dangers of the black hole at the center of our Galaxy. See next entry as well. Benford, Gregory Great Sky River. All four books take place in the far future, near the super-massive black hole at the center of the Milky Way, with humanity being hunted by vast machine intelligences. In the far future, as the Sun moves through the galactic plane, Earth leaves the Local Bubble and are overwhelmed by the plasma of the interstellar medium. The Milky Way becomes an active galaxy, but life on Earth is saved by a higher intelligence. Hoyle is a well-known astronomer. An explosion at the galactic center transforms the Milky Way into an active galaxy. Wonderful story, about a network of ancient pathways that delineate the structure of the Galaxy and allow faster-than-light travel. A massive asteroid heads for our planet. A mass murderer escapes from jail, flees to the Oort Cloud and, to earn the world record in how many people he kills, deflects some asteroids on a slow path towards Earth. Carver, Jeff Neptune Crossing. Clarke, Arthur The Hammer of God. An asteroid threatens to collide with the Earth. A giant meteorite is headed our way; Taylor is a planetary scientist. A comet heads for Earth; written by two scientists. A giant asteroid or comet collides with the Earth.

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Chapter 3 : The Time Traveler's Wife by Audrey Niffenegger | LibraryThing

Moreover, through fiction experience, people take the opportunity to relax and unwind from work through which they can recover from their work. In contrast, non-fiction reading might be associated with alternative consequences than empathy.

Themes The Right Life From the outset of the novel it is clear that Tolstoy believes there are two types of lives: The artificial life is marked by shallow relationships, self-interest, and materialism. It is insular, unfulfilling, and ultimately incapable of providing answers to the important questions in life. The authentic life, on the other hand, is marked by pity and compassion. It sees others not as means to ends, but as individual beings with unique thoughts, feelings, and desires. The authentic life cultivates mutually affirming human relationships that break down isolation and allow for true interpersonal contact. Whereas the artificial life leaves one alone and empty, the authentic life fosters strength through solidarity and comfort through empathy. It creates bonds and prepares one to meet death. Gerasim alone is unafraid of death. Confident in the correctness of his life and unafraid of personal involvement, Gerasim has a self-sacrificing love for others that infuses his life with meaning. The virtue of the authentic life is that at the same time Gerasim is helping Ivan, he is also benefiting from the relationship. Compassion and love go both ways, and the authentic life is the right life. Throughout the novel, Tolstoy makes clear that preparation for death begins with a proper attitude toward life. It leads only to emptiness, horror, and dissatisfaction. An acceptance of death, however, and recognition of the true unpredictable nature of life allows for confidence, peace, and even joy at the moment of death. More than anything else, then, the novel can be seen as a lesson on making sense of death through living rightly. Up until Chapter IX, Ivan is a purely physical being. He shows no indication of any spiritual life whatsoever. He lives for the benefit of his own flesh and relates with others only insofar as they promote his desires. Worst of all, Ivan mistakes his physical life for his true spiritual life. He believes that his existence is the "right" existence, and he refuses to see the error of his life. As a result of denying the spiritual, Ivan is incapable of transcending the physical. He experiences excruciating pain, overwhelming unhappiness, and absolute terror. Yet when the prospect of his death forces Ivan to confront his isolation, he gradually begins to see the importance of the spiritual life. As he grows toward understanding, as he supplants the physical with the spiritual, he moves beyond suffering, conquers death, and experiences extreme joy.

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Chapter 4 : Fiction - Wikipedia

A near-death experience (NDE) is a personal experience associated with death or impending www.nxgvision.com experiences may encompass a variety of sensations including detachment from the body, feelings of levitation, total serenity, security, warmth, the experience of absolute dissolution, and the presence of a light.

In between each pool, seawater clings to the skin like the liquid essence of storytelling itself. As such, the book is most suitable for brief dips, though the ambitious reader may feel the urge to swim shore to shore in one go. One can get lost in collections of any length, but reading an anthology like this cover-to-cover is likely to bring questions about how each story works closer to the surface than an anthology of longer stories would. The rapid presentation of self-contained story after story interpolates the reader as silent narrator in a meta-narrative about what stories are for, why we tell them, why we clamor to hear them, how they can look so different, and what they share in common. Even with its strict formal requirement, *New Micro* covers more ground than many anthologies “ and contains no small amount of gems. Many of the stories create some kind of alchemy on the page. After the best of them, I would set the book down for a moment as I wondered where in the words the story lives such that in a page or two it can transmit the same sense of expansive mystery as a more sprawling story. These stories imply a past and a future, so that the reader can pause and take in the vastness of a fictional reality left unplotted and unsaid. Those with the most striking effect often treat unfathomable tragedy. This is not uncommon. Instead of trying to define the contours of tragedy which is impossible , Williams offers the car wash “ a practical task in the wake of senseless, heartbreaking loss that both helps and does nothing “ as a gesture of how we deal with grief, which provides no resolution, only the distance reflected in a rearview mirror. I was going to rinse my hair, she says, though we know there must be more to it. Feel her burning misery, but hear her say, It is the mystery of the incongruous, as if this were enough to accept the skin on the bridge of her nose skimming loose like the film on stale cream at the touch of her finger. It is the mystery of the incongruous, she repeats, and offers a smile to all who will listen. I feel as if I have sinned, she says, and that I am being punished. But my sin, my sin, it was so ordinary. About a scene like this what more could be said? Brevity, again, heightens the emotion by refusing to diagram it beyond simply setting it down. Maybe this is not a come-down-from-the-ledge story. Perhaps with the weight of a longer story behind it, this insight would sound sanctimonious. I was content to hear these voices whispering in my ear for the appointed moments and then turn my ear and the page. Yet even these failures sparked questions about what makes a story work, which is useful “ a success of a different kind. When we describe our dreams to others, no matter how vivid or unusual the details, chances are they will be boring to everyone but us because of the personal nature of the experience. That so many of these stories manage, in the span of words, to conjure a world hospitable and seductive enough for other minds to inhabit feels like sorcery, their potent spells, at such abbreviated length, laid bare.

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Chapter 5 : An Experience Through Death Chapter 1, an one piece fanfic | FanFiction

An acceptance of death, however, and recognition of the true unpredictable nature of life allows for confidence, peace, and even joy at the moment of death. More than anything else, then, the novel can be seen as a lesson on making sense of death through living rightly.

But any of you that are still around, you guys are the best. Long story short, I died. My only release from my own mind was the shows I watched and one friend of mine Velvet, she kept me sane and stable. Then I found out that my boyfriend, Trent, had been cheating on me with his ex girlfriend, now I was already depressed for other reasons and had the usual side effects that come with depression. Self worth issues, body confidence issues, anxiety, the usual symptoms. But it was ok, because I had my best friend with me. It was August 6th, 7pm when her mother called me saying that they were at the hospital and that Velvet had been hit by a drunk driver in an accident at the roundabout just outside of town. I sped my way there and barged my way through to see her. I entered her room, I can still remember the way my stomach felt like someone was repeatedly punching it and my throat was on fire as through I was swallowing stones. I started sobbing immediately, uncontrollably as I made my way to her bedside. I remember how weak her smile looked and how she could barely keep her eyes open. My heart broke at how fragile someone so strong looked. I love you too, I love you so much! Her mum came over and hugged us both, her father was on a plane home from his work, and her sister was driving as we spoke. I stayed in that room with her for two hours before she passed, at the age of Two weeks later I look my own life and now here I am, stood in the middle of a lake, surrounded by willow trees, a soft mist surrounding the area. Not what I was expecting, I was expecting black, nothingness, not this. The air was body temperature, even the water had no cold or warmth to it, although if it was the real world you knew it would be chilly, everything looked like it should be mid winter just before a storm hit. I heard footsteps in the water behind me and turned to find a blonde haired boy, taller than me by at least a head. He had soft features and was smiling at me softly. I wanted to be erased, not this. Where is the end to my existence? I died, why am I here to begin with? Can I see her? Everyone else gets to start again from the very beginning, you however, will be starting from where you left off. New world, new start, new people, same memories. So which world would you like to go to? Fantasy worlds, like from movies and books? One Piece was a good option, but would I even be in the plot line? Which crew would I join? Could I even join the straw hats? I can grant you anything you need. What were you thinking if not a devil fruit? Give me those powers and put me on the crew? I took a step towards the mirror before turning around and asking my final question. I took a deep breath in and smelt the ocean. It was night time, and the view was breathtaking. Millions of stars across the night sky, more than I had ever seen before in my life! Right before reality hit me. How was I going to explain myself to these pirates. I heard people talking and screaming and I realised I was stood at the back of the boat. Well, I was an angel—I should make a proper entrance, like Castiel did for his entrance. At that thought I focused on my back, it actually felt a bit heavier, I tensed my muscles and could feel my wings moving behind me, I turned and saw them. I put my attention to the task at hand, I still had to figure out how to use these powers though. I walked around the side of the galley and before I came around the corner I took a deep breath and focused on making the lights simply flicker. That was managed fairly easily and I could hear voices and a few screams before the sound of the crew running outside. I had to figure out how to teleport really quickly. When I opened my eyes I was facing the front of the ship, everyone and everything was quiet except the waves. I turned slowly to face the crew and I almost cried at the reality of this entire situation. There they all stood, shocked and ready to fight, but they were there. My breathe caught in my throat and I struggled to speak, half expecting to wake up in hospital, my attempt at death a failure. Where did you come from? I was sent to this world by Death himself, because he believed that I deserved a second chance at life, he gave me this ability, so I guess maybe an angel of death would be a more appropriate title for me. If you do not believe me I can demonstrate my powers. We were all sat in the Galley, Sanji had just made us all some

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iced tea as we were getting closer to the desert country. So are you and Death like best buddies? Can we meet him?! And I only have one friendâ€¦had, one friend. I come from a completely different world, in this world your whole adventure is a show, a story that we can watch and read. Your review has been posted.

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Chapter 6 : CRITICAL APPROACHES TO LITERATURE

Ann They call an orgasm the little death " la petite mort. Each time a man is satisfied, he dies for a moment in a woman's arms. When I was a teenager, learning more about sex through books and magazines, blogs and girlfriends than I did from hands-on experience, I was informed that when a.

Subscribe to our FREE email newsletter and download free character development worksheets! Paint the image in small bites. Never stop your story to describe. Keep it going, incorporating vivid images, enlarging the action, and putting the dialogue in context. A sponge carpet of pine needles covered the trail. It cushioned their soles and absorbed the sounds of their footsteps. Suppose I had written: A million years of discarded pine needles lay on the forest floor, carpeting the trail. Can you hear him reading from an encyclopedia? The difference in the first version is tying their walking to soundless footsteps. This clears the way for Rhonda to hear and see. She pointed at a looming hulk, for all the good that pointing would do in the ink of night. Bill grasped her arm. Get up a tree. Hear through her ears. She felt her pulse both in her throat and under the grip of that hand of his crushing her forearm. She heard it in short, chattering bursts. She smelled it, too. Use the tiny but telling detail. She tore free of his grip and leaped off the trail. Any other time she would have screamed. She ran into a tree, a rough pine bough slapped her breasts, and needles stabbed at her eyes. Any other time she would have cursed. Ever ran into one? Cushioned, absorbed, stopped, whispered, pointed, grasped, tore, leaped, tugged, screamed, ran, slapped, stabbed, cursed. These words do so much more than say what is. They indicate first fear, then panic. Looming is a verb form used as an adjective. Crashing is used as a noun. She drove her head into a branch. The bear had him. Still she climbed, seeing nothing but sparklers of pain in her head. He shrieked at her from the dark below. She did not "could not" respond. This is the viewpoint of a woman in panic and pain. When she looks into the darkness, she sees only sparklers. Create an image without saying so. The pine limbs now bent like those of a Christmas tree. A fresh breeze chilled her skin. All she could hear was snorting and thrashing. She put a hand to her mouth. She thought she might scream but nothing came out of her mouth. Fear of attracting the bear kept her quiet. The pitch on her hand glued her lips shut. And, yes, the shame. That silenced her, too. The thin limbs bending and the fresh breeze tells us Rhonda has climbed high into the tree.

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Chapter 7 : SparkNotes: The Death of Ivan Ilych: Themes

"If you walk through it it will lead you onto the deck of the Going Merry, the StrawHat pirates will have just left for Alabaster." He put a hand on my shoulder and urged me forward. I took a step towards the mirror before turning around and asking my final question.

There are a few things that bothered me that seemed unnecessary to be in the story at all. Overall a good book that can make you cry. It is easy to see why the book has been so successful. The plot combines the sci-fi element of time-travel with a traditional love story. The two main characters are well drawn, the male lead, in particular, is nicely nuanced. The female lead seems, in comparison, just a little flat - too good to be real. But the love story is enticing and believable. I devoured the book in three days. No naughty business happens before she turns 18, but I was left feeling a little uncomfortable about it all. While the reader should not look for scientific rigour in a time-travel plot, narrative plausibility is a reasonable expectation. The plot tells us that some genetic abnormality causes our hero to be unhinged in time. But the plot also incorporates the List, some schedule of future time travelling events. Exactly what the List is, is never explained a narrative shortcoming in itself and just how there can be a preordained list of events resulting for a genetic disorder defies plausibility. And five consecutive miscarriages seems an unlikely roll of the genetic dice. It is simply one of the most overrated books of recent times, about a selfish pillock bouncing around time, not caring enough about the consequences of his issues that he causes pain and misery to other people around him. But where exactly is the science in all of it? No, just more misguided "romance" that idiots buy into because they simply cannot see the bigger consequences. Hey, Bella did look through a microscope in the first Twilight book. Is it supposed to be a love story? Is it supposed to be a science fiction? I was wondering why did I ever choose to read this book. The story is about a person who goes back and forth in time to fall in love, stay in love and to see the disasters caused in this course. The narration was too long and unnecessary. Several places I wondered why Clare had to put up with so much pain and I had no better reason but to call her dumb. I personally did not like how the story progressed as the angle of desperation, anxiety and agony seemed forced as if to add to any quintessential love stories. But I could not come to terms with the ending. The instances seemed nonessential. There is too much attention to detail which again was not needed everytime there was time travel.

Chapter 8 : - NLM Catalog Result

" Death is only an experience through which you are meant to learn a great lesson: you cannot die." - Pa ramahansa Yoganandada " If you would indeed behold the spirit of death, open your heart wide unto the body of life.

Near-death studies Bruce Greyson psychiatrist , Kenneth Ring psychologist , and Michael Sabom cardiologist , helped to launch the field of near-death studies and introduced the study of near-death experiences to the academic setting. From to , some 2, self-reported individuals in the US had been reviewed in retrospective studies of the phenomena [26] with an additional outside the US in the West, [26] and 70 in Asia. Prospective studies review groups of individuals e. All these studies were carried out by some 55 researchers or teams of researchers. Clinical research in cardiac arrest patients[edit] Parnia study[edit] In , Sam Parnia and colleagues published the results of a year-long study of cardiac arrest survivors that was conducted at Southampton General Hospital. They had been resuscitated after being clinically dead with no pulse, no respiration, and fixed dilated pupils. Parnia and colleagues investigated out-of-body experience claims by placing figures on suspended boards facing the ceiling, not visible from the floor. Four had experiences that, according to the study criteria, were NDEs but none of them experienced the out-of-body experience. Thus, they were not able to identify the figures. Patients not reporting NDEs were used as controls for patients who did, and psychological e. The work also included a longitudinal study where the 2 groups those who had had an NDE and those who had not had one were compared at 2 and 8 years, for life changes. One patient had a conventional out of body experience. He reported being able to watch and recall events during the time of his cardiac arrest. His claims were confirmed by hospital personnel. The accuracy of claims of visual and auditory awareness was examined using specific tests. The results of the study were published in October ; both the launch and the study results were widely discussed in the media. One of the two patients was too sick and the accuracy of her recount could not be verified. For the second patient instead, it was possible to verify the accuracy of the experience and to show that awareness occurred paradoxically some minutes after the heart stopped, at a time when "the brain ordinarily stops functioning and cortical activity becomes isoelectric. Spiritual or transcendental theories[edit] French summarizes this model by saying: An NDE would then provide information about an immaterial world where the soul would journey upon ending its physical existence on earth. For instance, at a time when they were unconscious patients could accurately describe events as well as report being able to view their bodies "from an out-of-body spatial perspective". In two different studies of patients who had survived a cardiac arrest, those who had reported leaving their bodies could describe accurately their resuscitation procedures or unexpected events, whereas others "described incorrect equipment and procedures". These reports "were corroborated with actual and real events". Although this is a small sample, the failure of purported out-of-body experiencers to describe the hidden targets raises questions about the accuracy of the anecdotal reports described above. Alcock has written the spiritual or transcendental interpretation "is based on belief in search of data rather than observation in search of explanation. Because of the vagueness and imprecision of the survivalist account, it can be made to explain any possible set of findings and is therefore unfalsifiable and unscientific. It has been suggested that although these experiences could appear very real, they had actually been constructed in the mind, either consciously or subconsciously, in response to the stress of an encounter with death or perceived encounter with death , and did not correspond to a real event. In a way, they are similar to wish-fulfillment: Imagining a heavenly place was in effect a way for them to soothe themselves through the stress of knowing that they were close to death. The only exception is the more frequent description of a tunnel. Under extreme circumstances some people may detach from certain unwanted feelings in order to avoid experiencing their emotional impact and suffering associated with them. Since a baby travels from the darkness of the womb to light and is greeted by the love and warmth of the nursing and medical staff, and so, it was proposed, the dying brain could be recreating the passage through a tunnel to light, warmth and affection. Also, newborns do not possess "the

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visual acuity, spatial stability of their visual images, mental alertness, and cortical coding capacity to register memories of the birth experience". They concluded that future neuroscientific studies are likely to reveal the neuroanatomical basis of the NDE which will lead to the demystification of the subject without needing paranormal explanations. Likewise Greyson [11] writes that although some or any of the neuroanatomical models proposed may serve to explain NDEs and pathways through which they are expressed, they remain speculative at this stage since they have not been tested in empirical studies. This is true for "NMDA receptor activation, serotonin, and endorphin release" models. These episodes are observed with fighter pilots experiencing very rapid and intense acceleration that result in lack of sufficient blood supply to the brain. Whinnery [56] studied almost cases and noted how the experiences often involved "tunnel vision and bright lights, floating sensations, automatic movement, autoscopy, OBEs, not wanting to be disturbed, paralysis, vivid dreamlets of beautiful places, pleasurable sensations, psychological alterations of euphoria and dissociation, inclusion of friends and family, inclusion of prior memories and thoughts, the experience being very memorable when it can be remembered, confabulation, and a strong urge to understand the experience. However, studies are difficult to interpret since NDEs have been observed both with increased levels as well as decreased levels of carbon dioxide, and finally some other studies have observed NDEs when levels had not changed, and there is little data. The symptoms suppose a primary affliction of the occipital and temporal cortices under clinical death. Shushan found similarities across time, place, and culture that he found could not be explained by coincidence; he also found elements that were specific to cultures; Shushan concludes that some form of mutual influence between experiences of an afterlife and culture probably influence one another and that this inheritance in turn influences individual NDEs. It was mainly Christian visionaries, Spiritualists, Occultists, and Theosophists of the 19th and 20th century that reported them Schlieter However, the core elements appear to transcend borders and can be considered universal. In other words, at an age where they should not have been influenced by culture or tradition. These have been observed throughout history and in different cultures.

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A Few Collections of Stories with Good Science in Many Areas: Asimov, Isaac, et al, www.nxgvision.com Science Fiction by the World's Great Scientists. , Primus. Twenty-one stories by writers with advanced degrees in science or engineering.

Ideas such as God, freedom, immortality, the world, first beginning, and final end have only a regulative function for knowledge, since they cannot find fulfilling instances among objects of experience. With Hegel, the immediacy of the subject-object relation itself is shown to be illusory. So-called immediate perception therefore lacks the certainty of immediacy itself, a certainty that must be deferred to the working out of a complete system of experience. The later nineteenth century is the age of modernity as an achieved reality, where science and technology, including networks of mass communication and transportation, reshape human perceptions. There is no clear distinction, then, between the natural and the artificial in experience. Indeed, many proponents of postmodernism challenge the viability of such a distinction tout court, seeing in achieved modernism the emergence of a problem the philosophical tradition has repressed. A consequence of achieved modernism is what postmodernists might refer to as de-realization. De-realization affects both the subject and the objects of experience, such that their sense of identity, constancy, and substance is upset or dissolved. Important precursors to this notion are found in Kierkegaard, Marx and Nietzsche. In this sense, society has become a realization of abstract thought, held together by an artificial and all-pervasive medium speaking for everyone and for no one. In Marx, on the other hand, we have an analysis of the fetishism of commodities Marx , " where objects lose the solidity of their use value and become spectral figures under the aspect of exchange value. Their ghostly nature results from their absorption into a network of social relations, where their values fluctuate independently of their corporeal being. Human subjects themselves experience this de-realization because commodities are products of their labor. Workers paradoxically lose their being in realizing themselves, and this becomes emblematic for those professing a postmodern sensibility. However, with the notion of the true world, he says, we have also done away with the apparent one. What is left is neither real nor apparent, but something in between, and therefore something akin to the virtual reality of more recent vintage. Where Apollo is the god of beautiful forms and images, Dionysus is the god of frenzy and intoxication, under whose sway the spell of individuated existence is broken in a moment of undifferentiated oneness with nature. While tragic art is life-affirming in joining these two impulses, logic and science are built upon Apollonian representations that have become frozen and lifeless. Hence, Nietzsche believes only a return of the Dionysian art impulse can save modern society from sterility and nihilism. In order to be responsible we must assume that we are the cause of our actions, and this cause must hold over time, retaining its identity, so that rewards and punishments are accepted as consequences for actions deemed beneficial or detrimental to others Nietzsche , ; , . Thus logic is born from the demand to adhere to common social norms which shape the human herd into a society of knowing and acting subjects. In this text, Nietzsche puts forward the hypothesis that scientific concepts are chains of metaphors hardened into accepted truths. On this account, metaphor begins when a nerve stimulus is copied as an image, which is then imitated in sound, giving rise, when repeated, to the word, which becomes a concept when the word is used to designate multiple instances of singular events. Conceptual metaphors are thus lies because they equate unequal things, just as the chain of metaphors moves from one level to another. There is no question, then, of reaching a standpoint outside of history or of conceiving past times as stages on the way to the present. Nietzsche presents this concept in *The Gay Science* Nietzsche [], , and in a more developed form in *Thus Spoke Zarathustra* Nietzsche " , " Many have taken the concept to imply an endless, identical repetition of everything in the universe, such that nothing occurs that has not already occurred an infinite number of times before. However, others, including postmodernists, read these passages in conjunction with the notion that history is the repetition of an unhistorical moment, a moment that is always new in each case. In their view, Nietzsche can only mean that

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the new eternally repeats as new, and therefore recurrence is a matter of difference rather than identity. Furthermore, postmodernists join the concept of eternal return with the loss of the distinction between the real and the apparent world. The distinction itself does not reappear, and what repeats is neither real nor apparent in the traditional sense, but is a phantasm or simulacrum. Nietzsche is a common interest between postmodern philosophers and Martin Heidegger, whose meditations on art, technology, and the withdrawal of being they regularly cite and comment upon. Heidegger sees modern technology as the fulfillment of Western metaphysics, which he characterizes as the metaphysics of presence. From the time of the earliest philosophers, but definitively with Plato, says Heidegger, Western thought has conceived of being as the presence of beings, which in the modern world has come to mean the availability of beings for use. In fact, as he writes in *Being and Time*, the presence of beings tends to disappear into the transparency of their usefulness as things ready-to-hand Heidegger [], Hence, the mountain is not a mountain but a standing supply of coal, the Rhine is not the Rhine but an engine for hydro-electric energy, and humans are not humans but reserves of manpower. However, humans are affected by this withdrawal in moments of anxiety or boredom, and therein lies the way to a possible return of being, which would be tantamount to a repetition of the experience of being opened up by Parmenides and Heraclitus. Heidegger sees this as the realization of the will to power, another Nietzschean conception, which, conjoined with the eternal return, represents the exhaustion of the metaphysical tradition Heidegger a, For Heidegger, the will to power is the eternal recurrence as becoming, and the permanence of becoming is the terminal moment of the metaphysics of presence. On this reading, becoming is the emerging and passing away of beings within and among other beings instead of an emergence from being. Thus, for Heidegger, Nietzsche marks the end of metaphysical thinking but not a passage beyond it, and therefore Heidegger sees him as the last metaphysician in whom the oblivion of being is complete Heidegger a, ; b, Many postmodern philosophers find in Heidegger a nostalgia for being they do not share. In this gathering, which follows the lineaments of an exclusively Greco-Christian-German tradition, something more original than being is forgotten, and that is the difference and alterity against which, and with which, the tradition composes itself. Here, being is the underlying ground of the being of beings, the subiectum that is enacted in modern philosophy as the subject of consciousness. But in *Being and Time* Heidegger conceives the human being as Dasein, which is not simply a present consciousness, but an event of ecstatic temporality that is open to a past Gewesensein that was never present its already being-there and a future Zu-kunft that is always yet to come the possibility of death. The finitude of Dasein therefore cannot be contained within the limits of consciousness, nor within the limits of the subject, whether it is conceived substantively or formally. In addition to the critiques of the subject offered by Nietzsche and Heidegger, many postmodernists also borrow heavily from the psycho-analytic theories of Jacques Lacan. For Lacan, the subject is always the subject of speech, and that means speech directed toward an other in relation to whom the subject differentiates and identifies itself. However, desire ultimately aims for something impossible: Insofar as the phallus is nothing but the signifying function as such, it does not exist. It is not an object to be possessed, but is that through which the subject and the other are brought into relation to begin with, and it thus imposes itself upon the subject as a fundamental absence or lack that is at once necessary and irremediable Lacan , Hence the subject is forever divided from itself and unable to achieve final unity or identity. He describes his text as a combination of two very different language games, that of the philosopher and that of the expert. Analysis of this knowledge calls for a pragmatics of communication insofar as the phrasing of messages, their transmission and reception, must follow rules in order to be accepted by those who judge them. However, as Lyotard points out, the position of judge or legislator is also a position within a language game, and this raises the question of legitimation. Science is therefore tightly interwoven with government and administration, especially in the information age, where enormous amounts of capital and large installations are needed for research. Science, however, plays the language game of denotation to the exclusion of all others, and in this respect it displaces narrative knowledge, including the meta-narratives of philosophy. This is due, in part, to what Lyotard characterizes as the rapid growth of technologies and

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techniques in the second half of the twentieth century, where the emphasis of knowledge has shifted from the ends of human action to its means Lyotard [], This has eroded the speculative game of philosophy and set each science free to develop independently of philosophical grounding or systematic organization. As a result, new, hybrid disciplines develop without connection to old epistemic traditions, especially philosophy, and this means science only plays its own game and cannot legitimate others, such as moral prescription. The compartmentalization of knowledge and the dissolution of epistemic coherence is a concern for researchers and philosophers alike. Furthermore, within each game the subject moves from position to position, now as sender, now as addressee, now as referent, and so on. The loss of a continuous meta-narrative therefore breaks the subject into heterogeneous moments of subjectivity that do not cohere into an identity. But as Lyotard points out, while the combinations we experience are not necessarily stable or communicable, we learn to move with a certain nimbleness among them. Postmodern sensibility does not lament the loss of narrative coherence any more than the loss of being. However, the dissolution of narrative leaves the field of legitimation to a new unifying criterion: Performative legitimation means maximizing the flow of information and minimizing static non-functional moves in the system, so whatever cannot be communicated as information must be eliminated. The performativity criterion threatens anything not meeting its requirements, such as speculative narratives, with de-legitimation and exclusion. In this regard, the modern paradigm of progress as new moves under established rules gives way to the postmodern paradigm of inventing new rules and changing the game. Inventing new codes and reshaping information is a large part of the production of knowledge, and in its inventive moment science does not adhere to performative efficiency. By the same token, the meta-prescriptives of science, its rules, are themselves objects of invention and experimentation for the sake of producing new statements. In this respect, says Lyotard, the model of knowledge as the progressive development of consensus is outmoded. In fact, attempts to retrieve the model of consensus can only repeat the standard of coherence demanded for functional efficiency, and they will thus lend themselves to the domination of capital. On the other hand, the paralogical inventiveness of science raises the possibility of a new sense of justice, as well as knowledge, as we move among the language games now entangling us. Without the formal unity of the subject, the faculties are set free to operate on their own. Where Kant insists that reason must assign domains and limits to the other faculties, its dependence upon the unity of the subject for the identity of concepts as laws or rules de-legitimizes its juridical authority in the postmodern age. As Lyotard argues, aesthetic judgment is the appropriate model for the problem of justice in postmodern experience because we are confronted with a plurality of games and rules without a concept under which to unify them. Judgment must therefore be reflective rather than determining. Furthermore, judgment must be aesthetic insofar as it does not produce denotative knowledge about a determinable state of affairs, but refers to the way our faculties interact with each other as we move from one mode of phrasing to another, i. In Kantian terms, this interaction registers as an aesthetic feeling. Where Kant emphasizes the feeling of the beautiful as a harmonious interaction between imagination and understanding, Lyotard stresses the mode in which faculties imagination and reason, are in disharmony, i. For Kant, the sublime occurs when our faculties of sensible presentation are overwhelmed by impressions of absolute power and magnitude, and reason is thrown back upon its own power to conceive Ideas such as the moral law which surpass the sensible world. For Lyotard, however, the postmodern sublime occurs when we are affected by a multitude of unrepresentables without reference to reason as their unifying origin. Justice, then, would not be a definable rule, but an ability to move and judge among rules in their heterogeneity and multiplicity. Modern art, he says, is emblematic of a sublime sensibility, that is, a sensibility that there is something non-presentable demanding to be put into sensible form and yet overwhelms all attempts to do so. But where modern art presents the unrepresentable as a missing content within a beautiful form, as in Marcel Proust, postmodern art, exemplified by James Joyce, puts forward the unrepresentable by forgoing beautiful form itself, thus denying what Kant would call the consensus of taste. Genealogy and Subjectivity The Nietzschean method of genealogy, in its application to modern subjectivity, is another facet of philosophical postmodernism. That is, genealogy studies the accidents

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and contingencies that converge at crucial moments, giving rise to new epochs, concepts, and institutions. In Nietzschean fashion, Foucault exposes history conceived as the origin and development of an identical subject, e. Underlying the fiction of modernity is a sense of temporality that excludes the elements of chance and contingency in play at every moment. In short, linear, progressive history covers up the discontinuities and interruptions that mark points of succession in historical time. This entails dissolving identity for the subject in history by using the materials and techniques of modern historical research. Just as Nietzsche postulates that the religious will to truth in Christianity results in the destruction of Christianity by science see Nietzsche [], 83 , Foucault postulates that genealogical research will result in the disintegration of the epistemic subject, as the continuity of the subject is broken up by the gaps and accidents that historical research uncovers. Here, Foucault gives an account of the historical beginnings of modern reason as it comes to define itself against madness in the seventeenth century. His thesis is that the practice of confining the mad is a transformation of the medieval practice of confining lepers in lazar houses. These institutions managed to survive long after the lepers disappeared, and thus an institutional structure of confinement was already in place when the modern concept of madness as a disease took shape. However, while institutions of confinement are held over from a previous time, the practice of confining the mad constitutes a break with the past. Foucault focuses upon the moment of transition, as modern reason begins to take shape in a confluence of concepts, institutions, and practices, or, as he would say, of knowledge and power. In its nascency, reason is a power that defines itself against an other, an other whose truth and identity is also assigned by reason, thus giving reason the sense of originating from itself.