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What, if anything, distinguishes works of fiction such as Hamlet and Madame Bovary from biographies, news reports, or office bulletins? Is there a " right " way to interpret fiction? Should we link

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interpretation to the author's intention? Ought our moral unease with works that betray sadistic, sexist, or racist elements lower our judgments of their aesthetic worth? And what, when it comes down to it, is literature? The readings in this collection bring together some of the most important recent work in the philosophy of literature by philosophers such as Martha Nussbaum, John Searle, and David Lewis. The readings explore philosophical issues such as the nature of fiction, the status of the author, the act of interpretation, the role of the emotions in the act of reading, the aesthetic and moral value of literary works, and other topics central to the philosophy of literature.

New work on women thinkers often makes the point that philosophical conceptual thought is where we find it, examples such as Simone de Beauvoir and the nineteenth century Black American writer Anna Julia Cooper assure us that there is ample room for the development of philosophy in literary works but as yet there has been no single unifying attempt to trace such projects among a variety of women novelists. This book articulates philosophical concerns in the work of five well known twentieth century women writers, including writers of color. Duran traces the development of philosophical themes - ontological, ethical and feminist - in the writings of Margaret Drabble, Virginia Woolf, Simone de Beauvoir, Toni Cade Bambara and Elena Poniatowska presenting both a general overview of the author's work with an emphasis on traditional philosophical questions and a detailed feminist reading of the work.

This monumental collection of new and recent essays from an international team of eminent scholars represents the best contemporary critical thinking relating to both literary and philosophical studies of literature. Helpfully groups essays into the field's main sub-categories, among them 'Relations Between Philosophy and Literature', 'Emotional Engagement and the

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Experience of Reading ' , ' Literature and the Moral Life ' , and  
' Literary Language ' Offers a combination of analytical precision  
and literary richness Represents an unparalleled work of reference for  
students and specialists alike, ideal for course use

This collection charts the origins and consequences of the  
literature/philosophy dialogue, providing an overview of the field as  
well as discussing new developments in literary and philosophical  
scholarship. The collection is divided into four main parts:  
introductory perspectives; an overview of the key schools of thought; a  
discussion of debates between literature and philosophy; and an  
engagement with specific texts.

This book explores the concept of the end of literature through the lens  
of Hegel's philosophy of art. In his version of Hegel's 'end of art' thesis,  
Arthur Danto claimed that contemporary art has abandoned its  
distinctive sensitive and emotive features to become increasingly  
reflective. Contemporary art has become a question of philosophical  
reflection on itself and on the world, thus producing an epochal  
change in art history. The core idea of this book is that this thesis  
applies quite well to all forms of art except one, namely literature:  
literature resists its 'end'. Unlike other arts, which have experienced  
significant fractures in the contemporary world, Campana proposes  
that literature has always known how to renew itself in order to retain  
its distinguishing features, so much so that in a way it has always come  
to terms with its own end. Analysing the distinct character of literature,  
this book proposes a new and original interpretation of the 'end of art'  
thesis, showing how it can be used as a key conceptual framework to  
understand the contemporary novel.

A team of leading contributors from both philosophical and literary  
backgrounds have been brought together in this impressive book to  
examine how works of literary fiction can be a source of knowledge.  
Together, they analyze the important trends in this current popular

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debate. The innovative feature of this volume is that it mixes work by literary theorists and scholars with work of analytic philosophers that combined together provide a comprehensive statement of the variety of ways in which works of fiction can engage questions of worldly interest. It uses the problem of cognitive value to explore: literature 's contribution to ethical life literature 's ability to engage in social and political critique the role narrative plays in opening up possibilities of moral, aesthetic, experience and selfhood This remarkable volume will attract the attention of both literature and philosophy scholars with its statement of the various ways that literature and life take an interest in one another.

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The Routledge Companion to Philosophy of Literature is an in-depth examination of literature through a philosophical lens, written by distinguished figures across the major divisions of philosophy. Its 40 newly-commissioned essays are divided into six sections: historical foundations what is literature? aesthetics & appreciation meaning & interpretation metaphysics & epistemology ethics & political theory The Companion opens with a comprehensive historical overview of the philosophy of literature, including chapters on the study 's ancient origins up to the 18th-20th centuries. The second part defines literature and its different categories. The third part covers the aesthetics of literature. The fourth and fifth sections discuss the meaning and consequences of philosophical interpretation of literature, as well as epistemological and metaphysical issues such as literary cognitivism and imaginative resistance. The sixth section contextualizes the place of philosophy of literature in the "real world"

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with essays on topics such as morality, politics, race and gender. Fully indexed, with helpful further reading sections at the end of each chapter, this Companion is an ideal starting point for those coming to philosophy of literature for the first time as well as a valuable reference for readers more familiar with the subject.

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