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HOW PHILOSOPHY MATTERS TO LITERATURE-A REVIEW

PRIKSHIT DIPTA¹, KUSHA PANDIT CHAWLA², JACOB LAMAH³

¹Research Scholar, Arts and Humanities, Alakh Prakash Goyal Shimla University, Shimla,
Himachal Pradesh, India

Email: prikshit8866@gmail.com

²Assistant Professor, Alakh Prakash Goyal Shimla University, Shimla, Himachal Pradesh, India
Email: kpleolion@gmail.com

³Assistant Professor, Alakh Prakash Goyal Shimla University, Shimla, Himachal Pradesh, India
Email: jacoblamah@gmail.com



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ABSTRACT

Philosophy revolves around truth, intellect and literal use of language, whereas literature focuses on fiction, emotions and metaphorical language. For this cause, thinking never moves us to tears like some literature does. Prodigious literature is often extremely philosophical, and great philosophy is frequently great literature. Hence it has been seen since ages that both philosophy and literature serve as vice-versa philosophy is motivated by human wisdom whereas literature is the garden of wisdom. Finally, in the conclusion I summarize the main findings that connection between these two subjects are there since ages now and above examples are very few chosen to explain this statement. Almost any intellectual activity involves writing symbols, as formalist have been eager to do. In these senses, philosophy is un-problematically a kind of writing, in this very wide and non-dramatic sense. Philosophy is close to literary writing and is central to it. There was a time of theologian which said God's the universal truth and other reason behind the situation around us then world was taken by wave of positivism in which science was the ultimate truth. Science proofs were the only acceptable truth then waves of post-positivism come where it's revealed by both of the past waves be it theological notions or the scientific advancements that in this life there's something which can never be proved by scientific tones and still exists with very much power of their existence.

Keywords: Philosophy, Intellect, Knowledge, Post positivism, Segments

INTRODUCTION

With post-positivism coming in zeal of self-knowledge increased which basically lead to philosophical study and literature fueled this fire up. And since ages both these subjects of studies are interrelated. Going back to roots of history of English literature when English was taking its form, King Alfred played great contribution to its formation. His initial works of translations were of more. Philosophical works that of the De-consolation Philosophy (The consolation of the fifth and early sixth centuries made available in Anglo-Saxons

one of the most popular philosophical works of the dark and middle age, later translated by Chaucer. It deals (in front of a dialogue between author and philosophy) with the fundamental problems of God's government of the world, the nature of the true happiness, good and evil, and the question of God's foreknowledge of man's free will; general tone of the work derives from reconciliation of god's perfection with the apparently imperfect state of his world. In order to sub join philosophy and literature, William Hazlitt's reference of Table-Talk is not far behind. It's a group of essays by the English cultural critic and communal critic William Hazlitt. The essay deals with topics such as art, literature and philosophy.

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Finally, in the conclusion I summarize the main findings that connection between these two subjects are there since ages now and above examples are very few chosen to explain this statement. Almost any intellectual activity involves writing symbols, as formalist have been eager to do. In these senses, philosophy is un-problematically a kind of writing, in this very wide and non-dramatic sense. Philosophy is close to literary writing and is central to it.

Philosophy rotates around certainty, intelligence, and literal use of language, whereas literature emphases on fiction, emotion, and symbolic language. For this cause, philosophy never moves us to tears like some literature does. However, some recent literary philosophers and philosophers have claimed that philosophy and literature aren't so different after all, and that both can be showed by the very same text.

THREE SEGMENTS OF PHILOSOPHY AND LITERATURE

FIRST SEGMENT

The first apprehensions how philosophy can be done through literature. Via such approaches, sometimes one makes more development in a philosophical examination than one could by imminent the investigation "straightforwardly". One such technique involves provoking emotional reactions from the reader in order to stimulate new philosophical insights. Other feats that no fictional character need be the "mouthpiece" of the author.

SECOND SEGMENT

The second segment apprehensions what philosophers have said about literature? Some have doubted whether we can learn facts about the real world by reading fiction. Ken is unconvinced about this: Since laws of nature can be wrecked at will in fictional creations, they would seem an untrustworthy source of information about the real world, which always follows those laws. Other philosophers have wondered whether examining how literature takes messages and morals can benefit us comprehend the pragmatics of natural language.

THIRD SEGMENT

The third segment of the show apprehensions how philosophy can be literature. The exact superiority of their prose is suitable for building detailed theories, but Anderson reflects an unclear style is better for teasing out the new philosophical difficulties to which such theories respond.

CONCLUSION

Any intellectual activity involves writing symbols, as formalist have been eager to do. In these senses, philosophy is un-problematically a kind of writing, in this very wide and non-dramatic sense. Philosophy is close to literary writing and is central to it. There was a time of theologian which said God's the universal truth and other reason behind the situation around us then world was taken by wave of positivism in which science was the ultimate truth. Science proofs were the only acceptable truth then waves of post-positivism come where it's revealed by both of the past waves be it theological notions or the scientific advancements that in this life there's something which can never be proved by scientific tones and still exists with very much power of their existence.

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