

# CONTENTS

<b>1</b>	<b>Introduction: The Origins of an Intellectual Taboo</b>	<b>1</b>
	<i>Notes</i>	17
<b>2</b>	<b>Actions, Intentions, Authors, Works</b>	<b>21</b>
	<i>Actions and Intentions</i>	21
	<i>Is Intentional Psychology Legitimate?</i>	25
	<i>Intention and Language</i>	30
	<i>The Varieties of Authorial Intention</i>	35
	<i>The “Intentional Fallacy”</i>	40
	<i>Interpretation and Ordinary Speech</i>	47
	<i>Author and Text</i>	50
	<i>Meaning and Impact</i>	56
	<i>Communication and the Powers of Inference</i>	59
	<i>The Open Texture of Language</i>	64
	<i>“Interpretive Communities”</i>	77
	<i>Do Films Have Authorial Intentions?</i>	84
	<i>The Embodiment of Words</i>	85
	<i>The Difficulty and Richness of Literary Language</i>	90
	<i>A Digression on Humpty Dumpty</i>	94
	<i>Conclusion</i>	100
	<i>Notes</i>	101

<b>3</b>	<b>Uncertainty, Indeterminacy, Omniscience, and Other Matters</b>	<b>109</b>
	<i>Uncertainty, Indeterminacy, and Underdeterminacy</i>	110
	<i>The “Omniscient Narrator”</i>	117
	<i>The “Implied Author”</i>	119
	<i>Can Fiction be Defined Without Reference to Authors?</i>	123
	<i>Do All Poems Have Speakers Distinct from the Author?</i>	126
	<i>The “Death of the Author” and the “Author Function”</i>	130
	<i>Deconstruction and the Metaphysics of Meaning</i>	138
	<i>Premodern, Modern, and Postmodern</i>	148
	<i>Notes</i>	155
<b>4</b>	<b>Unconscious and Transindividual Intentions</b>	<b>161</b>
	<i>Is There a Single Correct Interpretation of a Literary Work?</i>	161
	<i>Levels of Interpretation</i>	165
	<i>Freud</i>	176
	<i>Marx</i>	180
	<i>Foucault and Greenblatt</i>	182
	<i>Structuralism</i>	185
	<i>Does Literary Darwinism Point Toward Hidden Intentions?</i>	188
	<i>Is Actor-Network Theory the Antidote to the Totalizing Modes of “Critique”?</i>	190
	<i>Then How Should We Read After All?</i>	192
	<i>Notes</i>	195
<b>5</b>	<b>Authorship and Literary Value</b>	<b>199</b>
	<i>The General Plurality of Values</i>	199
	<i>Afición</i>	204
	<i>Mimetic and Aesthetic Theories</i>	209
	<i>Artistic versus Aesthetic Value</i>	214
	<i>A New Aspect of Levels of Intention</i>	221
	<i>What Is Literature?</i>	222
	<i>The Diversity of the Literary Market</i>	227
	<i>Author versus Work</i>	230
	<i>Value and Meaning</i>	233
	<i>Notes</i>	235

## 6 Conclusion

*Note*

**Works Cited**

**Index**

239

243

245

255