TABLE OF CONTENTS

INTR	ODUCTION	10
PART	A THE DEFINITION OF STYLE IN THE NOVEL	
Chap	ter 1 The Determinist View	13
1.1.	Style and Literary Influence	14
1.2.	Style and the Marxist Theory of Literature	15
1.3.	Style and Theories of Communication	19
1.4.	Behaviorism	21
1.5.	Summary	23
Chap	ter 2 The Voluntarist View	24
2.1.	Prescriptive Stylistics	24
2.2.	Style as Open-ended Choice	25
2.3.	Style as Circumscribed Choice	29
	2.3.1. Style and the Transformational Model	29
	2.3.2. Style as Qualitative Deviation	31
	2.3.3. Style as Quantitative Deviation	34
	2.3.4. The Statistical Measurement of Deviation	35
	2.3.5. The Work Itself as Norm	39
	2.3.6. Conclusion	42
2.4.	Summary	43
Chapt	ter 3 Style and Content	44
3.1.	Style and Content: The Rhetorical Basis	44
3.2.	Style and Content: The Theoretical Basis	46
	3.2.1. The Existence of Synonymy	46
	3.2.2. The Possibility of Summary	47
3.3.	Style as a Function of Content	48
3.4.	Style and Content as Inseparable	49
3.5.	Style-Content Dualism: An Erroneous Classification	49
3.6.	A Structuralist Approach to Style	50
3.7.	Summary	52

Chapter 4 Structuralism and the Rejection of Genesis	53
4.1. The Formalists and Genesis	53
4.2. Etiology and the Theory of the Novel	54
4.3. Intentionality and the Theory of the Novel	57
4.4. Abuse of the Genetic Model	58
4.5. The Structural Approach	59
4.6. Summary	60
Chapter 5 The Russian Formalists and the Theory of Style	61
5.1. Literary Study and Verification	61
5.2. The Search for a "Structural Grammar"	62
5.3. The Literary Object	63
5.4. Defamiliarization	65
5.5. Defamiliarization and the Novel	66
5.6. Summary	70
Chapter 6 A Structural Theory of Style: Principles and A	xioms 71
6.1. Foregrounding	71
6.2. Foregrounding and Backgrounding	72
6.3. The Dominant	75
6.4. Structure and Theme	76
6.5. Two Axioms of Structuralism	79
6.6. Summary	87
Chapter 7 Some Objections to a Structuralist View	
and a Definition	88
7.1. Style and the Writer	88
7.2. The Validity of Structural Theory	89
7.3. Structural Theory and Evaluation	89
7.4. Style and Form	91
7.5. Style as the "Principles of Structuration"	92
7.6. Summary	93

PART B -- THE THEORY OF STRUCTURE IN THE NOVEL

Chapter 8 The Description of Structure		
8.1. Criteria for the Description of Structure	94	
8.2. Syntagmatic Approaches to Structure	95	
8.2.1. Structure as Scenario	95	
8.2.2. Literature and Grammar: Todorov's "Grammaire"	96	
8.2.3. Structure as Disequilibrium: Bremond's Triads	98	
8.2.4. A General Theory: Barthes' "Introduction"	103	
8.3. The Syntagmatic Approach to Structure Rejected	109	
8.3.1. The Horizontal and Vertical Axes	109	
8.3.2. The Multiplicity of the Text	111	
8.3.3. Greimas' Dialectical Oppositions	112	
8.4. A Taradigmatic Approach to Structure Rejected	113	
8.4.1. The "Synchronic Fiction"	113	
8.4.2. Arguments Favoring a Paradigmatic Approach	114	
8.5. Summary	117	
Chapter 9 The Paradigmatic Approach to Structure	118	
9.1. The Concept of Theme	118	
9.1.1. The Problem of Hierarchy	118	
9.1.2. The Novel and Reality	119	
9.1.3. Formulation of Theme	122	
9.1.4. Theme and Reality	124	
9.2. The Analysis of Oppositions	129	
9.3. The Dominant Opposition	130	
9.4. Conclusion	133	
9.5. Summary	135	
Chapter 10 The Descriptive Schemas	136	
10.1. The Character-Schema Described	137	
10.1.1. Simple Opposition	138	
10.1.2. Complex Opposition Reversal	140	
10.1.3. Complex Opposition Synthesis and Splitting	142	
10.1.4. Doubling	144	
10.1.5. The Character-Schema Some Problems	150	

10.2. The Character-Schema as Organizing Dev	ice 15
10.2.1. Character Dualism	153
10.2.2. Character-Schema and Character	Attributes 155
10.2.3. Speech-Style	164
10.3. The Action-Schema	170
10.3.1. Actions as "Dynamic Attributes	17
10.3.2. Patterns of the Action-Schema	174
10.3.3. The Scope of Paradigmatic Anal	ysis 188
10.4. Summary	199
Chapter 11 The Interpretive Schemas	193
11.1. The Backgrounding of Interpretive Sche	mas 19
11.1.1. Devices of Standpoint	198
11.1.2. Devices of Realism	199
11.1.3. Devices of Language	20
11.2. Foregrounded Opposition of Devices of	Standpoint 20
11.2.1. Point-of-view	20
11.2.2. Narrator Strategy	20
11.2.3. Narrative Level	20
11.2.4. Narrative Person	20
11.2.5. Narrative Distance	20
11.2.6. Summary of Principles	21
11.3. Devices of Realism	21
11.3.1. A Single View of Reality Infri	nged 21
11.3.2. Juxtaposition of Realities	21
11.4. The Language-Schema	21
11.4.1. Background Language and Foregr	ound Language 21
11.4.2. Syntactic Imagery	22
11.5. Conclusion	22
11.6. Summary	22
PART C STYLE AND STRUCTURE	
Chapter 12 Style as the Principles of Struc	cturation 22
12.1. Levels in the Discussion of Style	22
12.2. Categories in the Discussion of Style	22
12.2.1. Combination of Elements into (
12.2.2. Combination of Oppositions int	o Schemas 22

12.3. The Analysis of Style	231
12.3.1. Integration	231
12.3.2. Distribution	232
12.3.3. Emphasis	237
12.3.4. Extension	240
12.3.5. Complexity	246
12.4. Conclusion	253
12.5. Summary	254
Chapter 13 Afterword	255
Endnotes	257
Bibliography (List of Works Cited)	265