
THE STYLISTICS OF FICTION

A literary-linguistic approach

MICHAEL J. TOOLAN

R

ROUTLEDGE

LONDON AND NEW YORK

CONTENTS

Acknowledgements	xi
1 STYLISTICS AND ITS DISCONTENTS; OR, GETTING OFF THE FISH 'HOOK'	1
<i>Style and literary linguistics</i>	1
<i>Style and the bi-planar model of language</i>	7
<i>Literary linguistics and its critics</i>	14
2 LITERARY LINGUISTICS AND CRITICAL THEORY	28
<i>Theory and rhetoric</i>	28
<i>Referentiality</i>	34
<i>The role and status of literary linguistics</i>	42
<i>Stylistics and deconstruction</i>	46
3 APPROACHING FAULKNER'S STYLE	54
<i>Literary and grammatical evaluations</i>	54
<i>A literary-linguistic approach: problems and dissolutions</i>	59
<i>The selection of features for analysis</i>	66
<i>Interpreting Go Down, Moses</i>	71
<i>Free indirect discourse and speakerless narrative</i>	74
<i>Merged voices in Go Down, Moses</i>	78
<i>A rhetoric of free characters</i>	81
<i>Isaac McCaslin</i>	82
<i>Other characters</i>	84
<i>Failures of insufficiency in Ike and Roth</i>	88
<i>Tolerance and control</i>	89

4	PROGRESSIVE VERBAL FORMS IN THE NARRATIVE	94
	<i>Progressives as, and in, 'heightened witnessing'</i>	94
	<i>The function of progressive aspect</i>	99
	<i>Progressives in the narrative</i>	104
	<i>Substitutionary perception</i>	110
	<i>Temporal qualification of progressives</i>	113
	<i>Subordinate and non-finite progressives</i>	115
	<i>Progressives in 'Pantaloons in Black'</i>	115
	<i>Reprise</i>	120
	<i>Meaningful syntax</i>	123
5	PRONOUNS AND NAMING	125
	<i>Pronouns, deixis, and anaphora</i>	125
	<i>Cohesion and discourse anaphora</i>	131
	<i>Backwards anaphora</i>	138
	<i>Personal pronoun ambiguities at chapter openings</i>	143
	<i>Pronoun distribution in the narrative</i>	148
6	PRONOMINAL FOREGROUNDING IN <i>GO DOWN, MOSES</i>	157
	<i>Naming and deception in 'The Fire and the Hearth', chapter 2</i>	157
	<i>'It' in the narrative</i>	166
	<i>'He' in 'The Bear', section IV</i>	171
7	DEICTIC PATTERNINGS	177
	<i>Demonstratives in 'The Fire and the Hearth', chapter 2</i>	177
	<i>Demonstratives elsewhere in the narrative</i>	181
	<i>'This' and 'that' in temporal adverbial expressions</i>	186
	<i>Reverential distancing</i>	188
8	LEXICAL STYLISTICS: THE 'BREATHING' MOTIF IN 'PANTALOONS IN BLACK' AND <i>NOT ENOUGH</i>	191
	<i>Lexical patterning</i>	191
	<i>Rider's breathing human passion</i>	194
	<i>The breathing network: from story to novel</i>	197
	<i>'Not enough'</i>	202

CONTENTS

9	SUBORDINATION AND NARRATIVE	207
	<i>The functions of clausal subordination</i>	207
	<i>Stylisticians on subordination</i>	217
	<i>Sampling the syntax</i>	222
	<i>Turmoil and effort in Lucas and Roth</i>	230
	<i>Some general comments on subordination in the narrative</i>	234
10	CAUSAL CONNECTIVITY, EXPLANATION, RATIONALIZATION	236
	<i>Causal clauses and narrativity</i>	236
	<i>Showing and telling causes: patterns and departures</i>	242
	<i>Distinct causal connectivity in 'The Bear'</i>	247
11	SYNTACTIC CHARACTERIZATIONS	255
	<i>The styles of characters under stress</i>	255
	<i>Obsessive relativization</i>	257
	<i>Explaining away by Roth and Ike; suppression of reasons by Lucas</i>	260
	<i>Action, power, and control</i>	263
	<i>'It' in the Roth-text: strategic vagueness</i>	266
	<i>Generic sentences in the Ike-text</i>	267
	<i>Naming</i>	269
	<i>Summary</i>	272
12	MONOLOGUE AND DIALOGUE	273
	<i>Analysing speech, fictional and real</i>	273
	<i>Dialect as social semiotic</i>	277
	<i>The Ike-Cass dialogue in 'The Bear', section IV</i>	284
	<i>Co-operativeness</i>	289
	<i>Mutual knowledge and 'understanding each other' in 'Was' and 'Go Down, Moses'</i>	291
13	W(H)ITHER STYLISTICS?	298
	<i>Intentions and goals</i>	298
	<i>The systematicity of verbal art</i>	301
	<i>Literary language as socio-historical discourse</i>	304
	<i>Approaches to syntax and intradisciplinary critique</i>	308
	<i>Stylistics in English teaching</i>	313
	<i>An apology to Faulknerians</i>	316

THE STYLISTICS OF FICTION

Bibliography

321

Index

336