between the "readerly" text such as the realistic novel that tries to "close" interpretation by insisting on specific meanings, and the "writerly" text that aims at the ideal of "a galaxy of signifiers," and so encourages the reader to be a producer of his or her own meanings according not to one code but to a multiplicity of codes. And in *The Pleasure of the Text* (1973) Barthes lauds, in contrast to the comfortable pleasure offered by a traditional text that accords with cultural codes and conventions, the "jouissance" (or orgasmic bliss) evoked by a text that incites a hedonistic abandon to the uncontrolled play of its signifiers. See Roland Barthes, in the entry *text and writing (écriture)*.

Structuralist premises and procedures, however, continue to be deployed in a number of current enterprises, and especially in the semiotic analysis of cultural phenomena, in stylistics, and in the investigation of the formal structures that, in their combinations and variations, constitute the plots in novels. See *semiotics, cultural studies, stylistics,* and *narrative and narratology*.

A clear and comprehensive survey of the program and accomplishments of structuralist literary criticism, in poetry as well as narrative prose, is Jonathan Culler, *Structuralist Poetics* (1975); also Robert Scholes, *Structuralism in Literature: An Introduction* (1974). For an introduction to the general movement of structuralism see Peter Caws, *Structuralism: The Art of the Intelligible* (1960); Philip Pettit, *The Concept of Structuralism: A Critical Analysis* (1975); and Terence Hawkes, *Structuralism and Semiotics* (1977). For critical views of structuralism see Gerald Graff, *Literature Against Itself* (1979); Frank Lentricchia, *After the New Criticism* (1980), chapters 4–5; J. G. Merquior, *From Prague to Paris: A Critique of Structuralist and Post-Structuralist Thought* (1986); Leonard Jackson, *The Poverty of Structuralism: Literature and Structuralist Theory* (1991). Some collections of structuralist writings: Richard T. De George and M. Fernande, eds., *The Structuralists: From Marx to Lévi-Strauss* (1972); David Robey, ed., *Structuralism: An Introduction* (1973); see also Richard Macksey and Eugenio Donato, eds., *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man* (1970). Among the books of structuralist literary criticism available in English translations are Roland Barthes, *Critical Essays* (1964); Stephen Heath, *The Nouveau Roman: A Study in the Practice of Writing* (1972); Tzvetan Todorov, *The Poetics of Prose* (trans. 1977) and *Introduction to Poetics* (trans. 1981); Gérard Genette, *Figures of Literary Discourse* (trans. 1984). Structuralist treatments of cinema are Peter Wollen, *Signs and Meaning in the Cinema* (1969), and Christian Metz, *Language of Film* (1973).

For references to *structuralist criticism* in other entries, see pages *18, 44, 63, 126, 135, 173, 206, 268, 303, 325, 326, 346, 352, 364*.

structure: 126. See also *structuralism*.

style: Style has traditionally been defined as the manner of linguistic expression in prose or verse—as *how* speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim (see *rhetoric*); the characteristic *diction*, or choice of words; the type of sentence structure and *syntax*; and the density and kinds of *figurative language*.

In standard theories based on Cicero and other classical rhetoricians, styles were usually classified into three main levels: the **high** (or "grand"), the **middle** (or "mean"), and the **low** (or "plain") **style**. The doctrine of *decorum*, which was influential through the eighteenth century, required that the level of style in a work be appropriate to the social class of the speaker, to the occasion on which it is spoken, and to the dignity of its literary genre (see *poetic diction*). The critic Northrop Frye introduced a variant of this long-persisting analysis of stylistic levels in literature. He made a primary differentiation between the **demotic style** (which is modeled on the language, rhythms, and associations of ordinary speech) and the **hieratic style** (which employs a variety of formal elaborations that separate the literary language from ordinary speech). Frye then proceeded to distinguish a high, middle, and low level in each of these classes. See *The Well-Tempered Critic* (1963), chapter 2.

In analyzing style, two types of sentence structure are often distinguished:

The **periodic sentence** is one in which the component parts, or "members," are so composed that the close of its syntactic structure remains suspended until the end of the sentence; the effect tends to be formal or oratorical. An example is the eloquent opening sentence of James Boswell's *Life of Samuel Johnson* (1791), in which the structure of the syntax is not concluded until we reach the final noun, "task":

> To write the life of him who excelled all mankind in writing the lives of others, and who, whether we consider his extraordinary endowments, or his various works, has been equaled by few in any age, is an arduous, and may be reckoned in me a presumptuous task.

In the **nonperiodic** (or **loose**) **sentence**—more relaxed and conversational in its effect—the component members are continuous, but so loosely joined that the sentence would have been syntactically complete if a period had been inserted at one or more places before the actual close. So the two sentences in Joseph Addison's *Spectator 105*, describing the limited topics in the conversation of a "man-about-town," or dilettante, could each have closed at several points in the sequence of their component clauses:

> He will tell you the names of the principal favourites, repeat the shrewd sayings of a man of quality, whisper an intrigue that is not yet blown upon by common fame; or, if the sphere of his observations is a little larger than ordinary, will perhaps enter into all the incidents, turns, and revolutions in a game of ombre. When he has gone thus far he has shown you the whole circle of his accomplishments, his parts are drained, and he is disabled from any farther conversation.

Another distinction often made in discussing prose style is that between parataxis and hypotaxis:

A **paratactic style** is one in which the members within a sentence, or else a sequence of complete sentences, are put one after the other without any expression of their connection or relations except (at most) the noncommittal connec-

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tive "and." An example is the passage just quoted from Addison's *Spectator*. Ernest Hemingway's style is characteristically paratactic. The members in this sentence from his novel *The Sun Also Rises* (1926) are joined merely by "ands": "It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incense, and there were some wonderful big buildings." The curt paratactic sentences in his short story "Indian Camp" omit all connectives: "The sun was coming over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning."

A **hypotactic style** is one in which the temporal, causal, logical, and syntactic relations between members and sentences are specified by words (such as "when," "then," "because," "therefore") or by phrases (such as "in order to," "as a result") or by the use of subordinate phrases and clauses. The style in this *Glossary* is mainly hypotactic.

A very large number of loosely descriptive terms have been used to characterize kinds of style, such as "pure," "ornate," "florid," "gay," "sober," "simple," "elaborate," and so on. Styles are also classified according to a literary period or tradition ("the *metaphysical* style," "Restoration prose style"); according to an influential text ("biblical style," *euphuism*); according to an institutional use ("a scientific style," "journalese"); or according to the distinctive practice of an individual author (the "Shakespearean" or "Miltonic style"; "Johnsonese"). Historians of English prose style, especially in the seventeenth and eighteenth centuries, have distinguished between the vogue of the "Ciceronian style" (named after the characteristic practice of the Roman writer Cicero), which is elaborately constructed, highly periodic, and typically builds to a climax, and the opposing vogue of the clipped, concise, pointed, and uniformly stressed sentences in the "Attic" or "Senecan" styles (named after the practice of the Roman Seneca). See J. M. Patrick and others, eds., *Style, Rhetoric, and Rhythm: Essays by Morris W. Croll* (1966), and George Williamson, *The Senecan Amble: A Study in Prose Form from Bacon to Collier* (1951).

Francis-Noël Thomas and Mark Turner, in *Clear and Simple as the Truth* (1994), claim that standard treatments of style such as those described above deal only with the surface features of writing. They propose instead a basic analysis of style in terms of a set of fundamental decisions or assumptions by an author concerning "a series of relationships: What can be known? What can be put into words? What is the relationship between thought and language? Who is the writer addressing and why? What is the implied relationship between writer and reader? What are the implied conditions of discourse?" An analysis based on all these elements yields an indefinite number of types, or "families," of styles, each with its own criteria of excellence. The authors focus on what they call "the classic style" exemplified in writings like René Descartes' *Discourse on Method* (1637) or Thomas Jefferson's "Declaration of Independence" (1776), but identify and discuss briefly a number of other styles such as "plain style," "practical style," "contemplative style," and "prophetic style."

For some recent developments in the analysis of style based on modern linguistic theory and philosophy of language, see *stylistics* and *discourse analysis*. Among the more traditional theorists and analysts of style are Herbert Read,