stein, and Cassirer, we encounter the clash between system and individual utterance; in Chomsky and Piaget, we acquire definitions of the notions of structuration and developmentalist historicism; in Lacan, Derrida, and Althusser, we observe the complexity of cultural/individual interplay, of the psychological interpenetration of outer and inner worlds. Style emerges as the repository of this problematic nature of language; and an investigation of the theory of stylistic analysis posited from Leo Spitzer to Roman Jakobson, Roland Barthes, Jonathan Culler, Michel Riffaterre, and Richard Ohmann, among many others, discloses that the traditional distinctions made among ideas of style seem distorting. For style encompasses functions found distinctive as an "act of articulation."

In the concluding section, it becomes clear that, though literary interpretation embodies no neat unified methodology, it must proceed from a complex and unified set of assumptions about language, thought, and cultural/historical identity. Interpretation is made necessary by a rupture in the fabric of the cultural/mythical context caused by the "articulate" voice of the author. On the one hand, the text's essential weakness as object, its inadequacy to the linguistic and cultural context from which it derives, demands interpretation as an endless act of completion. On the other hand, the text's daring thrust toward discrete experience calls attention to the fleeting yet fundamentally human moment of meaningful communication. Thus the privileged ideality of the literary text is not its objective or "ontic" status, but rather its showing forth of the full range of the capacities of language and man to produce meaning.

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