

Contents

Acknowledgements	vii
1. The Science of Literature	1
1.0 Introduction	1
1.1 Hermeneutics	2
1.2 Structuralism	5
1.3 Semiotics and Poetics	7
1.3.1 <i>The Experiential Position</i>	8
1.3.2 <i>The Communicational Position</i>	11
1.3.3 <i>The Cognitive Position</i>	16
1.3.4 <i>The Interactional Position</i>	19
1.4 Consequences	20
1.5 Aim of the Study	28
2. Semiotics of Form	31
2.0 Introduction	31
2.1 Form: Syntax and Semantics	33
2.2 Saussure	35
2.3 Hjelmslev	45
2.4 Peirce	51
2.5 Morris	62
2.6 Eco's Synthesis; Conclusion	65
3. From Form to Sign	67
3.0 Introduction	67
3.1 Iconicity in Perception	68
3.2 Reference and Truth	86
3.3 Pragmatics	91
3.4 EXCURSUS: THE BIOLOGY OF SEMIOSIS	94
3.4.1 <i>Semiosis as Feedback</i>	96
3.4.2 <i>The Organization of the Brain: Hemispheric Lateralization</i>	100
3.4.3 <i>The Evolution of Semiosis</i>	111
3.5 Conclusion	116

4. Semiotic Strategies	118
4.0 Introduction	118
4.1 Magic Semiosis	122
4.2 Substitutive Semiosis	127
4.3 Cognitive Semiosis	132
4.4 The Subject in Semiosis	138
4.5 Conclusion	142
5. Artistic Semiosis	143
5.0 Introduction: Aesthetic Semiosis	143
5.1 Artistic Semiosis	149
6. Literary Semiosis	167
6.0 Introduction	167
6.1 Literary Pragmatics	171
6.2 Literary Form	180
6.3 Conclusion	191
7. Narrative Semiosis	193
7.0 Introduction	193
7.1 Narrated Semiosis	194
7.1.1 <i>Narrative Grammar</i>	198
7.1.2 <i>The Narrative Semiotics of A.J. Greimas</i>	210
7.2 Narrative Meta-Semiosis	215
7.3 Narrative Mimesis	222
8. The Study of Literature	230
8.0 Introduction	230
8.1 The Study of Literary Semiosis	236
8.2 Semiotics and Criticism	238
8.3 The Science of Literature	244
8.4 Literary History	248
8.5 Literary Criticism	251
References	255
Index of Names	271
Index of Subjects	273